

Representation of the Interior Design of the Islamic Royal Courts in the Islamic Miniature Paintings

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ABSTRACT

The majority of the Islamic countries are located in hot and dry climatic areas of Asian and African continents. Islamic religion, which gives special attention for the privacy of the family life or personal life is an important factor that affects the life style. Thus, due to both factors as well as the sense of creating secure and defensive environment for the most mighty one of the country, the highest ruling authority like the sultan, shah or emir, the design of the spaces created for his / her administration as well as private life deserved more special care. Under these conditions, within the palace of the mighty reign, there are always special quarters defined as “the court” reserved for him which reflect his political power and economical level of his country. As a result of the climatic characters, the court is considered to provide the necessary climatic environment besides the needs and luxury for the administration, private life and leisure life. During the times when the mighty ruler went to war expeditions or hunting, a special organization to bring the maximum luxury for his comfort were provided with architecturally built pavilions or tent courts all of which deserve special attention as they bear spatial design organization and high quality artistic work. Also, due to climatic reasons the Sultan may prefer to change his residence during the summer for a cooler atmosphere.

For the reason of such conditions, they had designed multi-functional interior spaces designed according to the fashions of their times and equipped the interiors with fitted-in. Furniture as well as movable objects which could be easily transferred from a place to another. Thus they used ceramic tiles and marbles for walls and floors, wooden lattices for windows or separators, beautifully carved doors and windows,

painted walls, ceilings to design the interior spaces as well as produced easily movable interior design elements items such as carpets, pillows, sofas, chests, portable tables, stools, brass braziers and clocks. All of them are beautifully ornamented with richly designed motifs. The fitted-in niches, shelves, closets, water fountains and wall tiles, all beautifully ornamented, were some of the stable parts of the architectural design all of which played a mystical role in the interiors as spaces for their self-comfort, meditation, as well as revealing the socio-economic level of the house owner. It is a well-known fact that due to cultural impact resulted through the contacts with the other parts of the world as well as the adaptation of new technological improvements, tastes and fashion for the organization of interiors have changed in time. Adaptation of European style of living with more massive furniture and industrially produced items, such as tiles, textiles, glasses, wood works and carpets led to the vanishing of most of the traditional design elements of the Islamic architecture of the past.

However, the interior design style of the courts of noteworthy ruler and the changing of styles from traditional to western styles could be comprehended only through the architectural heritage and object matters inherited as well as court records such as inventories, account books or other documents. Nevertheless, in the absence of the original state of the buildings or their original interior design, the contemporary illustrated sources, such as paintings depicted on the walls or other mediums, mainly the miniatures that illustrated the texts in the manuscripts as well as engravings in the European sources or photographs are the best sources to consult for getting hints of the original design as well as the life style experienced in such spaces.

Thus in order to bring out a general information relevant to the selected topic, the study focuses on a selected group of miniatures that mainly represent the interior design of the Islamic royal courts of the Classical Period of the Ottoman Empire (1299 – 1923), Safavid period of Iran (1501–1736) and the Mughal rulers of India (1526–1857) between 15th century to 18th century. The selection of these three different royal reigns is due to a fact that they were the most dominant powers in the Islamic world during the concerned period. Also it is believed that all these three nationality share a common background feature that the architecture and art of these three geographical areas developed on the basis of an earlier of era, mainly on the influences of Il Khanid (1256- 1335) in Iran area. The close cultural relation between the three Empires as well as competitive moods is another reason for selecting these three geographical regions for the case study in the thesis.

Today, there is no original setting to show us how the court of an imperial ruler was designed during the 15th-18th centuries in the Islamic countries since most of the interiors were subjected to change in order to keep up with the new fashions or renovate of such spaces due to worn out of the decorative items such as carpets, throne, curtain, lightening devices or wall or floor coverings.

Method of the study is to follow qualitative research method. Literature review to understand the spatial organization of the Royal Courts and for the selection of miniature painting examples for our analysis is the first steps for the study.

Then an interpretive research method is applied to analyse all selected samples. Thus, they are categorized geographically and chronologically and analyzed in a comparative way so as to reveal the design style of the imperial courts. The aim of

this thesis is to present an idea about the interior design of the Islamic courts of the imperial rulers of Ottoman, Safavid and Mughal India between the 15th-18th centuries in view of miniature paintings.

Keywords: Islam, miniature paintings /illustrations, interior design, Ottoman Empire, Safavid Empire, Mogul Empire.

ÖZ

Bir çok İslam ülkeleri Afrika ve Asya kıtalarının kuru ve sıcak iklimlerinde bulunurlar. İslam dini, insanların özel hayatlarını ve aile mahremiyetine önem vermektedir. Bu liderlerin divanı ihtişam gösterisi dışında bölgenin iklimsel karakterlerini de yansıtmaktadır. Yöneten sultan yada şah savaşa gittiğinde at sırtında taşınan özel yapılmış ihtişamlı çadırlarda konaklarlar. Yine av ya da eğlence veya dinlenme amacı ile kısa sürely konakladıkları köşkler de her türlü konfor ve gösteriş ile donatılmakta idi. Bu konaklama yerleri küçük olmakla beraber mükemmel bir ihtişam ve mimarlık eseleri olup yüksek kaliteli yapılardır. Ayrıca, iklim koşullarına göre Sultan konaklayacağı mekanı değiştirebilir. Örnek olarak yaz mevsiminde yaylada bulunan özel konaklarından birine taşınabilir.

Bu nedenlerden dolayı ilerde herhangi bir yere taşınabilme ihtimaline karşı konaklar iç dekorasyonu kolay taşınabilir ekipmanlar ile donatılmıştır. Doğu saraylarının iç tasarımında duvar, zemin ve tavanlarda seramik, memmer veya ahşap kaplamalar, oymalı, künde kari tekniğinde yada kalemişi boyalı incelikle bezenmiş ahşap kapı, pencere veya kepenkler gibi dekorasyon elemanlar kullanılmış, duvarlar içinde oyulu çok sayıda nişler ve su kurnaları veya havuzları tasarlanmıştır. Konforu artırma amacı ile de çoğunlukla saray atölyelerinde üretilen halı, yastık, sedir, küçük sehpa, tabure, bakır ve topmbak mangal ve saat gibi eşyalar kullanılmıştır.

Bunların hepsi süslü ve ihtişamlı desenler ile bezenmişlerdir. Bu olağanüstü mimari eserlerde dolaplar, pencere kafesleri ve bölmeler, su çeşmeleri, duvar fayansları sultan veya şahın kendisine ait ortamlar yanında aile bireyleri ve saray görevlilerinin

de sosyal ve ekonomik gücünü ifade edecek şekilde kendi zevkine göre ülkenin en iyi sanatçıları tarafından özgün tasarımlarla üretilmiştir. Her dönemde değişen beğeniler sonucu moda olan akımlar ve farklı kültürlerle olan iletişim sonucu meydana gelen etkileşimler gibi faktörlerin kültür üzerindeki etkileri, diğer ülke vatandaşları ile olan ilişkileri üzerindeki etkileri ve yeni teknolojik gelişmelerine adaptasyon sürecindeki etkileri zamanla istek ve moda tasarımlarına göre değişmektedir. Daha çok mobilya ve endüstriyel olarak üretilen Batı üslubundaki dekorasyon elemanları, örneğin mermer, tekstil ürünleri, cam ürünleri, ahşap elemanlar ve halıları üzerindeki eski geleneksel İslam sanatının izleri ve etkisi kaybolmuştur. Bununla birlikte, padişah divanların mimari özelliği ve iç tasarım tarzları gelenekselden batı tarzlarına değişmeleri sonucu günümüze ulaşamamış ancak varlıkları ve bazı özellikleri envanter ya da muhasebe kayıtları gibi arşiv kaynaklarında izlenebilmiştir. Ayrıca, bu dekorasyon özellikleri hem doğu hem de Batıya ait desen, minyatür gibi resimli kaynaklarda eya fotoğraflarla belgelenebilmektedir. Bu çalışma için seçtiğimiz konuyu detayları ile aydınlatma amacı ile 15 inci yüzyıl ve 18 inci yüzyıl arasındaki Osmanlı İmparatorluğu (1299-1923), İran Safevi Dönemi (1501-1736) ve Hindistan Moğol Dönemi (1526-1857) minyatürleri üzerinde odaklanmaya çalışacağız.

Bu seçilen dönemler ve ülkeler İslam dininin dünya üzerindeki en büyük güçler olduğu dönemlerdir. Fakat bu çalışma için seçilen bu üç İmparatorluğun yarattıkları eserlerde ortak nokta gerçekte İran coğrafyasında hüküm süren 2. İlhanlı Devleti'nin (1256- 1335) mimarisi ve sanatından etkilenmiş olmalarıdır. Yine bu üç imparatorluğu seçmemin digger bir nedeni bu üç imparatorluğun arasında kültür benzerlikleri yanında her birinin tek hakim güç olma istekleridir. Günümüzde 15 inci

yüzyıl ve 18 inci yüzyıl arasındaki İslam ülkelerinin jendilerine has mimarisi olan saray ve hükümdarların özel yaşamlarına ait divanhaneleri bulunmamaktadır. Bu mekanlar zamanla benimsenen yeni moda akımlarla değişime uğramış ya da farklı nedenlerle ortadan kaybolmuşlardır. Örnek olarak halılar, tahtlar, perdeler, ışıklandırmalar, duvar ve yer kaplamalarının çoğu yıpranma ve farklılaşan beğeniler sonucu günümüze gelememiştir.

Tez çalışmamızda kraliyet saraylarının mekansal organizasyonu ve bunların temelinde yatan kuramların irdelenmesinde ve minyatür resim örneklerinin seçiminde niteliksel araştırma yöntemi uygulanmıştır. Ayrıca örnek olarak ele alınan minyatür resimlerin iç mekan analizinde yorumlayıcı araştırma yöntemi uygulanmıştır. Bu çalışma kapsamında coğrafi ve kronolojik sınıflama ile ele alınan üç ayrı hükümdarlığın saraylarındaki yaşam alanları karşılaştırmalı bir yöntemle analiz edilmiştir.

Bu tezin ana amacı 15 inci yüzyıl ve 18 inci yüzyıl arasındaki Osmanlı, Safevi ve Moğol Hindistan İslam imparatorluklarının hükümdarlarının saraylarındaki iç dekorasyonu konusunda minyatürler aracılığı ile bir fikir sunmaktır.

Anahtar kelimeler: İslam, minyatür resimler, iç mimari, Osmanlı İmparatorluğu, İran Safevi İmparatorluğu, Hindistan Moğol İmparatorluğu.

To My Dear Mother

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Chapter 1

INTRODUCTION

1.1 Description of the Thesis

Muslim architects create excellent wooden or stucco craftsmanship for ornamentation of doors, shutters, closets, shelves, ceilings, room separation screens, window grills, and fitted-in niches. Also, wall and floor decoration with colorful tiles has an imaginative role in their interior design. Islamic architecture has an introverted characteristic. One of the reasons for this kind of architecture is the significance and respect for the privacy of the personal life either at working environments or in the domestic life while the other main reason is to provide cooler, warmer and more hygienic interiors particularly in such dry, rough natural environments. The privacy of the personal life and their religious beliefs are other reasons to develop an introverted design style for their buildings. However, their love and belief in nature enabled them to create well-designed landscapes around their houses or royal courts. Also, they tried to bring the nature into their life by creating courtyards in the interior of the buildings and wherever possible gardens surrounded with high walls in which smaller pavilions were added as places for outdoor leisure life in the estates where their mansion houses or palace complex are located. Pavilions in beautiful settings mainly viewing the sea, or near a lake or riverside, were other favored settings for their leisure life. In times of their war expeditions or hunting entertainments, beautifully and majestically embroidered tents were the favored homes for the noblemen.

Islamic countries are in hot and stormy climate area in Middle East and north of Africa. In order to find safe area to protect themselves from sand storm in deserts such as Northern African, find pasture for their domestic animals like sheep or camel, such Arabian nomads or transfer to warm place in winter and transfer to cool place in summer such as some nomad societies in Central Asian or some part of Iran they preferred to have a mobility life. They produce portable and multi-functional objects such as brass braziers, clocks, stools, chests, pillows, silk and woven textiles like carpet and rug (Figure 1.1). Due to the habit of sitting crossed legged on the floor, which is a continuation of the tradition of living habit of their previous nomadic life style, they continued with easily movable furnishing elements in their dwellings. Thus, until the end of 19th century, there was a lack of furniture types which are raised up from the ground with legs, and instead, their houses were furnished with low sofas covered with rich textiles, chests that could be easily transported on horsebacks or chariots in times that they have to move within the house from winter rooms to summer rooms on the hilltops or mountains or going to war expeditions. Even the thrones of the imperial rulers were designed in a certain manner that could have mobility with their beautifully designed low legs that could be dismantled and reconstructed whenever they needed to transport it to another place. Even though, these were designed in such a manner so as to provide the reign a comfort as well as to symbolize his political power. This habit continued until almost the beginning of the 19th century in all interiors including the royal courts and although eastern royal courts entered into Europeanization process during this century, they tended to continue the eastern style in their private life (Yıldız, 1992, pp. 44-57: Goodwin).



Figure 1.1 (a) Under glazed-painted dish, Iznik, 1550, London, British Museum; (b) Underglazed-painted mosque lamp from Süleymaniye complex, Istanbul, 1557, London, Victoria & Albert Museum; (c) Under glazed-painted mosque lamp, Iznik, 1549, London, British Museum; (d) Hexagonal box for the Quran, Istanbul, 1505-6, Istanbul, Turkish and Islamic Art Museum; (e) Turkish console with a clock, Istanbul, Topkapi Palace Museum

Beyond this, almost all interiors of the Islamic people, no matter what their ranks or status are, or being wealthy or poor citizens, or even being nomads, used to display a rather colorful decoration with textiles, tiles, paintings, portable objects made of metals or wood, all embellished with abstracted patterns of nature or geometric ornamentation, which brings the nature into their life. Ceramic tiles and textiles were the most important parts of this colorful decoration. As the owner gets richer, the quality of these decorative items and their ornamentations get richer. Particularly representing the nature in naturalistic or abstracted forms become more intense and impressive with the addition of gold and silver hues. Thus, Muslims tried to bring their dreaming garden or fantastic colorful atmosphere into their buildings by adding some objects which are essential for their private life. Ornaments that represent nature on the surface of architectural elements like wall, domes, apses, ceilings,

windows or on the movable furnishing objects like, curtains, carpets, cloths, rugs, ceramic utensils like bowls, ewers, candlesticks, as well as objects for furnishing or personal use made of wood and metal, decorated either in painting or carving methods. Almost all surfaces of either architectural or movable object are delicately painted in brush work or woven or embroidered on which geometry is also strongly emphasized.

The objects found in the domestic life of people of Middle Eastern countries are mainly things practically necessary for their personal life which make their interiors something different than the European interiors. European royal courts are usually decorated with movable furniture like chairs, armchairs, cupboards, tables, sculptures, fresco paintings, wooden paneled paintings, or paintings on canvass ranging from portraits to landscapes, religious or historic subjects, or other fancy things displayed in cabinet of curiosities, chandeliers, clocks, candelabras, curtains and tapestries. Palazzo del Te (1524-1534) in Mantua, Italy is an example that have fresco by by Giulio Romano (1499 - 1546). Italian Mannerist painter (Roger Smith, 1884, p. 190). Another difference, particularly when we consider the royal courts of the Renaissance and Baroque periods, is the presence of different types of rooms for different functions like throne room, ball room, dining room, reception room, bedroom chambers, study room and library. Warwick Castle as an English castellated mansion of the time of Richard II has a hall on the main floor. From the upper end of the hall there are a magnificent ballroom, a dining-room and on the upper floor, a drawing-room, and a suite of state bed-rooms, occupying the south side of both quadrangles and the east end of one (Roger Smith, 1884, p. 17). On the contrary, the Middle Eastern people, even the reigns, use the interior spaces for multi-functional

purposes such as reposing, accepting visitors, eating and studying, or even as sleeping quarters.

The original forms of interior decoration of Islamic royal courts during the centuries changed in parallel to the developments in technology and industry that created new designs and materials or influences of different life styles. It is natural that some of the ornamentations or decorative objects were worn out in time or destroyed during the invasions by other nations or tribes or natural calamities like earthquake or flood. Only a certain number of such valuable objects remained, mainly as objects to be displayed as the antiquities of the past in museums or as ornaments displayed in the private habitations. The contacts with the Western people and hosting them in their residences as well as appointing them as architects for their royal courts or artists for accomplishing European style decoration, led them to adopt the European style furniture and even the design of their palaces and houses have been transformed into the extroverted character. Dolmabahçe Palace (1856) and Beylerbeyi Palace (1876) in Istanbul, Golestan Palace (1797) in Tehran, Nasir al-Malik house in Shiraz (19th century) and Sheesh Mahal Palace (1559) in Udaipur, in Rajasthan state in India are as good examples to these new styles. In the 19th century adaptation of European style of living with more massive, movable furniture and industrially produced items, such as tiles, textiles, wall papers and carpets, led to the vanishing of most of the traditional arts and carpets of the past. The paintings, such as the ones made by the orientalist European artists, and those engraved and published in travel or history books or albums as well as the miniatures in the Islamic manuscripts that represent the life of the sultans in their courts can be an excellent source to find out the first form of interior design of Islamic royal courts. In fact, through the events and space

around the subject, which is freezing the time in a painting, enable us to view the Islamic interior as they were in their time. As a known fact, many Islamic societies were not in favor of painting due to their religious belief. However, besides a limited number of wall paintings and the Islamic manuscripts illustrated, commonly called miniatures, which usually represent the imperial rulers either in historical or fictional themes, or even the prophet Mohammad, were prepared by some artists mainly for the courts who patronized the contemporary artists. These rulers were more open minded and followed the traditions of workers world. Nowadays, these miniatures are valuable sources to understand the contemporary fashion of each century and country. Historical texts such as *Siyer-i Nebi* written and illustrated by Mustafa al-Darir in the Ottoman court ateliers, *Iskendername* written by Taceddin Ahmedi, or the Ottoman historical texts such as *Beyan-i Menazil-i Sefer-ul Irakeyn* [Chronicle of the Campaign of Iraq and Persia] written and illustrated by Matrakçı Nasuh, *Süleymanname* and *Shahnameh*, written by Ārifi, *Shahnameh* of Ferdawsi, made for Tahmasp I in Iran, *Majama al-Tavarikh* [World History] by Hafez-i Abru, *Khamsa* [Quintet] and *Makhzan al-Asrar* [Store of Secrets] by Nizami, *Gulistan* [Rose Garden] and *Bustan* [Orchid Garden] by Sādi, *Haft-Awrang* [Seven Thrones] by Jami, *Haft Manzar* by Hatifi, *Baburnama* by Farrukh Chela, *Gulshan-i 'Ishq* [The Rose Garden of Love] by the Nusrati, *Padshahnama*, *Ni'matnāma*, *Akbarnāma* by Abul Fazl and *Zafarnama* by Sharaf al-din Ali Yazdi are some of the noteworthy manuscripts which were richly illustrated by court painters during the 15th-18th centuries. Almost in all of the manuscripts relevant to these works, the illustrations are depicting the court of the imperial rulers. These illustrations which are colorfully painted and gilded with every detail of the patterns so as to display a splendid setting, included several decorative elements, richly attired figures, as well as architectural

details which are in fact clues about the contemporary design styles. Some miniatures illustrating romances, again mainly representing stories related to mighty rulers, have similar representations of fantastic Islamic courts.

1.2 Problem Statement

It was the tradition to record every item of the palaces in the inventory or account books. But nowadays there is no detailed record to give the description or drawings depicting the manner of furnishings of the courts in the sources of these countries. However, it could be possible to understand and reconstruct the interior design on in view of some sources that contain discourses about the observations in the accounts of the European travelers or the illustrated books and manuscripts, by the European artists as well as the miniature paintings of mainly prepared by the court artists that represent the Eastern rulers and their royal courts from 15th century to 18th centuries.

Thus this research is intending to reveal the interior design elements, components of the imperial courts through 54 numbers of miniature paintings that include 17 Ottoman, 17 Safavid and 20 Mughal India miniatures, which were designed to illustrate the historical texts or romances.

1.3 Aim of the Research

My aim is to bring out an idea about the interior design of the Islamic courts in view of illustrations. Thus, in order to find out general information connected to the selected topic, try to focus on the representation of interior design of Islamic royal courts such as arched opening, walls, floor, openings, water devices, partition, throne, carpet, in miniatures of Ottoman, Safavid and Mughal India during the 15th to 18th centuries, due to a fact all these three influenced of Il Khanid (1256- 1335) in

Iran and they were the most powerful countries in the Islamic world during the concerned period, so as to bring general information on the life style in these courts.

1.4 Methodology

The methods of this thesis is qualitative research and interpretive method based on historical documents. The first step was finding different aspects of the Islamic interior design by reviewing the published literature. The second step was work analysis following on analytical study on the Islamic miniatures to understand the interior design of the Islamic royal courts, which were depicted in the miniatures of Ottoman Empire, Iran and Mughal India.

Then data for the case study is selected from well-known miniatures that reflect the imperial interiors of the Islamic sovereigns of Ottoman in Turkey, Safavid in Iran and Mughal in India date reigned from 15th to 18th centuries. Recording collections and data and digitizing the images of the miniatures from some publications and classifying them chronologically were the next steps of the study. Analysis of selected illustrations which belongs to different manuscripts of these three different dominions to determine the design elements of each space depicted in the illustrations and stylistic analysis of each ornamental object so as to bring out an interpretation on the style of ornamentation was the further step followed.

Also, identical material objects from art collections in order to understand the extent of the realism of the representations depicted in the illustrations are provided as examples. The original site depicted in the illustrations and material objects in museum collections are presented to provide comparative method. Comparative analysis of illustrations to understand the stylistic differences and common items

related to interior design of royal courts of Ottoman Empire, Safavids Dynasty and Mughal India that will be dealt in the thesis.

1.5 Limitation of the Study

Although the selected thesis topic aimed to explain the interior design of Islamic courts. Realizing the fact that, it is such a broad subject, the study is then limited to three geographical areas, and also, only one certain dynastic period from each area is selected. Thus, the literature review and selected miniatures will cover the representation of Ottoman Empire in Turkey, Safavid Dynasty in Iran and Mughal Empire in India. Also, since Cyprus does not have manuscripts that contain miniatures. Examples would cover the ones already printed in books and exhibition or museum catalogues.

Chapter 2

THE INTERIOR DESIGN OF THE ISLAMIC ROYAL COURTS

2.1 The Historical Background of the Islamic Royal Courts

At first it is tried to explain “court” as the residential and administrative part of the palace which belongs to sultan and his family. According to Encyclopedia Britannica (URL.2, 2013), “court” in architecture is defined an open area surrounded by buildings or walls. There have been such courts from the earliest recorded times and in all civilizations. In Medieval Europe court was a characteristic adjunct of all major domestic buildings, as the cloister of a monastery, the ward of a castle, and the quadrangle of a college or hospital. However, the court in this terminology is the residential quarters of the royal person where he administers and lives with his family.

Palaces often included a complex of buildings. The Alhambra in Granada, Spain, built in the 13th and 14th centuries, has six, including the Court of the Lions and Court of the Myrtles, the most celebrated of all Muslim patios. In Tudor and Elizabethan England of the 16th century, the principal mansions frequently had a forecourt, with wings of the house projecting forward on either side. The larger houses in France were similarly planned; but by the late 17th century it became necessary to add a second courtyard at the rear for stables, coach houses, and the like; and the forecourt became the court of honor (cour d’honneur) (URL.2, 2013).

Also during war camping or hunting ceremonies “royal tent” is used as a royal court for sultan and noblemen. Also during war camping or hunting ceremonies “royal tent” with the most luxurious ornaments is used as a pavilion for sultan and noblemen. A European traveler of the sixteenth century, who visited Samarqand, the then Timurid capital, has described the extraordinary scenes when Turco-Mongol chieftains were having immense mosques and universities erected while themselves living in their tents set up in the midst of gardens (Burckhardt, 2009, p.110).

Palace is defined as the house of the leader of a society or a community where the sovereign lives with his family while he/she does his mission for the administration of his/her country. Therefore it has to be the symbolic representation of his political power as well as his country while it has to keep the privacy of his family life secluded. In this thesis, is used two terms to indicate the residence and royal quarters for the buildings used by the Islamic rulers. The word ‘palace’ is used to indicate the whole complex while ‘court’ is used for the place reserved for the official and ceremonial quarters of the ruler which is the best quarter of the palace, the large complex buildings of the official residence.

The word ‘palace’ derives from the Palatina Hill in Rome, where the residence of the emperor Augustus (c. 27 B.C. – 14 A.D.) stood. The building was later developed as the Palace of the Ceasars, covering the entire hill, and then the name began to be applied to all other royal and imperial residences, including those of earlier eras (Bloom & Blair, 2009, Vol. 3, p. 98). However, although palace is a terminology used in general sense in English and similar words in other European languages like palatium, palatius or palais (Curl, 2000, 474), in Islam, there is a different terminology used for eastern palaces like ‘qasr’, which is both used to indicate castle,

fort and royal residence. It is suggested in Bloom and Blair (eds.) (2009) that the Latin word 'palatium' eventually pronounced as balāt in Arabic. However, most of the Arabic speaking lands used the word 'qasr' which derives from the Greek 'kastron'. Yet, although qasr is commonly used to refer to a palace, it often connotes merely the sense of a "fortified place" (Bloom & Blair (ed.), 2009, Vol. 3, p. 98). The Turkish words, kiosk (köshk) which is a term for a small pavilion not intended for permanent residence.

There are some other terminologies used in different geographical areas of the Islamic world. Arabic word Dār al-imāra known exclusively through the texts to denote government house, were in the newly founded provincial centers in Mesopotamia, Egypt and North Africa. These were usually erected adjacent to the mosques (Bloom & Blair (ed.), 2009, Vol. 3, p. 98). The most important part of such palaces, as is described in the thesis as the 'court' was the throne or the reception room. Thus, in the palace of the first Umayyad caliph Mu'awiya in Damascus, this was known as qubbat al-khadra' which was also similarly used in the new Abbasid capital city of Baghdad (Bloom & Blair (ed.), 2009, Vol. 3, p. 98).

Actually, the origin of Islamic palaces in Asian continent, which is the main geographical region for this thesis, goes back to pre-Islamic era, and Sassanid palaces being one of the early examples. The palace of Ctesiphon on the left bank of the Tigris near Baghdad in Iraq (Figure 2.1.a) was the administrative center in the capital of Sassanid dynasty (A.D. 224 - 651) which was an example when many cities, like Bagdad city, Firuzabad, Darabjird and Merv (Hillenbrand, p. 40) were founded by Islamic rulers. Arab conquerors tried to build a splendor palace like this for their sultans (Hattstein & Delius, 2000, p. 33). The scale of the Abbasid Caliph

Al-Mansur (c. 754-75)ʼs palace in the Round City of Baghdad (Figure 2.1.b), originally named as Madinat al-Salam [City of Peace] (Bloom & Blair, 2009, Vol. 1, p. 250) oriented to the four points of the compass as compared to the size of the Friday mosque next to it. In fact, it is believed by many historians, such as Yaʼqubi who calls Iraq ‘the navel of the earth’ and Baghdad ‘the center of Iraq, that the city is the powerful symbol of cosmic dominion and while the palace is the representation of the royal absolutism, which is believed to be the theories of ancient Near East than being Greco-Roman world (Hillenbrand, 2002, pp. 40-41).

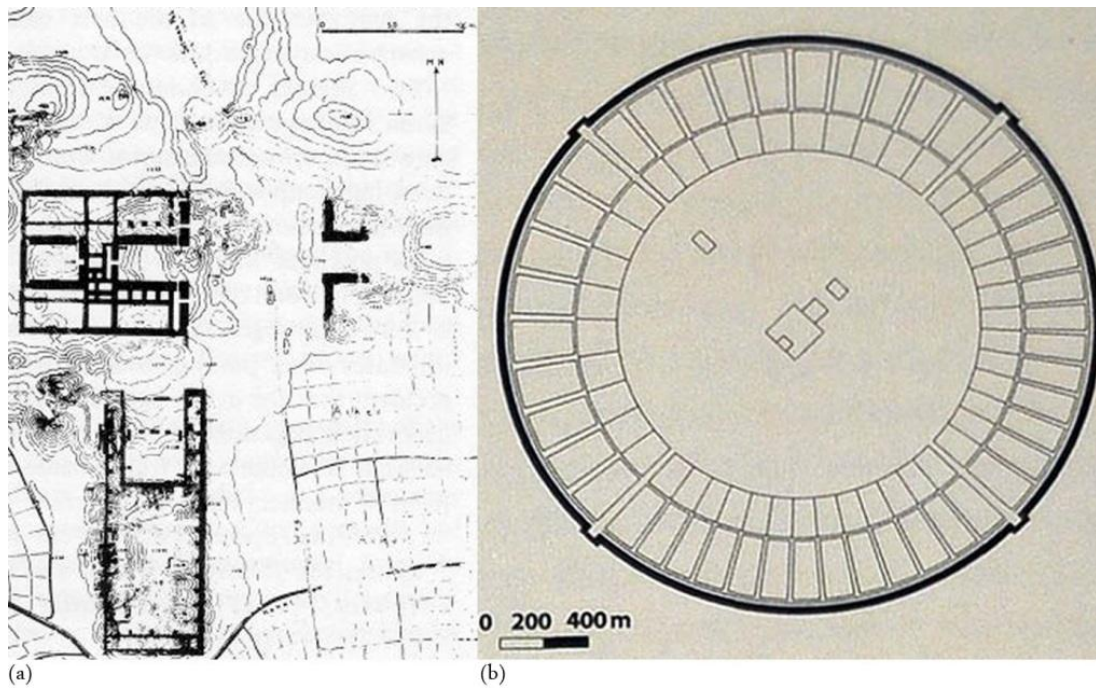


Figure 2.1 (a) Plan of Ctesiphon Palace, (URL.1, 2013); (b) Plan of Round City of Baghdad, (URL.2, 2013)

However, Byzantine palaces in Asian and African geography were also important to influence the early Islamic courts’ residences since Muslims inherited these palaces in the 7th century in the conquered lands (Krautheimer, 1965, p. 285). However, Central Asian Pre-Islamic palace tradition also contributed to the plan of the palaces in those regions where Islam became dominant. It is known that there were three

types of palaces known in Central Asia: the citadel (arg) like Citadel of Baykand (Paikend) in Uzbekistan (Figure 2.2.a), the city palace like Fortresses of Parthian Empire (247 BC–224 AD) in Nisa, Ashgabat, Turkmenistan (Figure 2.2.b) and the garden palace (Bloom & Blair, 2009, Vol. 3, p. 99). All had walls with gates, a reception or audience hall, an official area and living-quarters, including private areas for women. These had different plans, the most common being a building with central domed chamber surrounded by four iwans opening on to four courts or central courts surrounded by living quarters which will be the most noteworthy plan to have been developed in the 11th century with four iwans where the iwans mark the four axes of an interior court (Bloom & Blair, 2009, Vol. 3, p. 99).

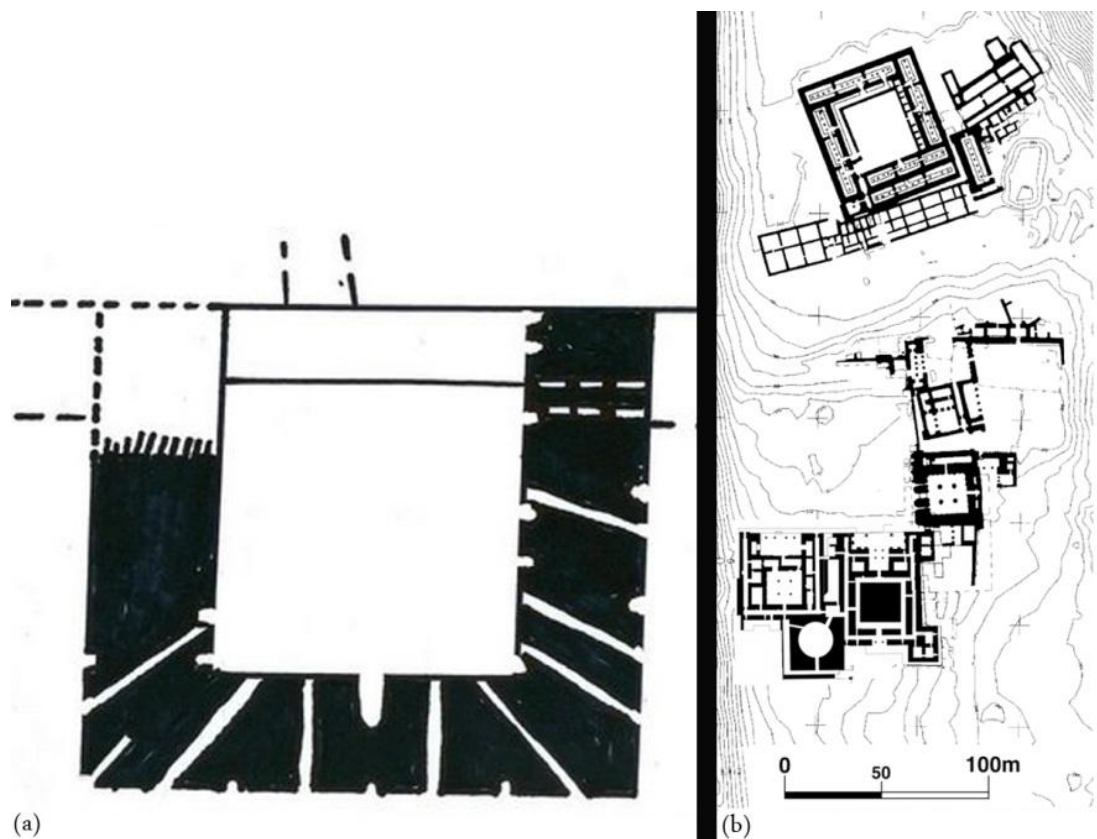


Figure 2.2 (a) Plan of the upper floor, Citadel of Baykand (Paikend), Uzbekistan, (URL.3, 2013); (b) Plans of Parthian Fortresses, Nisa, Turkmenistan (URL.4, 2013)

Grabar (1973) classified the Islamic palaces from historical perspective into two categories. The first ones related to Umayyad dynasty (661-750) which were built by Umayyad princes after the manner of the earlier Roman palaces (Grabar, 1973, p. 134). The second group is related to the Abbasid dynasty (750 - 1258), which is also known in Tunisia, Egypt, east of Iran and Spain. They were built in the cities in large or small sizes. Excavated examples in Samarra in Iraq or Medinah al-Zahra in Spain (Figure 2.3) are important samples for these kinds of palaces. There are several literary texts that give colorful descriptions about these palaces as well as ceremonies and festivals performed in the royal courts. The arrival of Byzantine ambassadors to the Abbasid capital is described in a book that named *History of Baghdad* by al-Khatib at date 917 A.D. Accordingly, ambassadors were taken round the royal court. There were several eunuchs, chamberlains and the black pages but no soldier in view. There were 70000 eunuchs; 4000 in white and 3000 in black living in the royal court that used to live on the flat roof of the royal court and the banqueting hall. The treasure chambers which were shown to them displayed all richness of the caliph; the jewels set in trays, on steps, and covered with brocaded black cloths. The ambassadors were then taken to the Palace of Tree, where there was a statue of a tree and made of silver with silver birds on its branches, perched on the branches and whistling with every motion. There were thirty eight thousand hangings in the royal court, consisting of gold brocaded embroidered curtains, some with patterns of drinking vessels, elephants, horses, camels, lions and birds. Al-Khatib even referred to the name of the origin of the carpets or embroideries in his description. On this occasion, it also noted by al-Khatib that the ambassadors had been taken round twenty-three various palaces and the last visit was the Court of the Ninety (Grabar, 1973, pp. 159, 161).

The most important Islamic palaces established in the western half of Fertile Crescent are Khirbat al- Minya (Figure 2.4.a), Qusayr Amrah (Figure 2.4.b), Khirbat al-Mafjar Figure (2.5.a), Jabal Says (Figure 2.5.b), Qasr al-Hayr West (Figure 2.6.a), Qasr al-Hayr East (Figure 2.6.b), Mshatta (Figure 2.7.a) and Ukhaydir (Figure 2.7.b) in Iraq. These earlier Islamic palaces were in the style of Roman villas (Grabar, 1973, p. 134). The luxurious palaces erected by princes of the Umayyad dynasty (c. 661-750) on the edges of the Syrian desert which have been recently excavated, such as Jabel Says and Khirbat al- Minya, where were square plan, two storey structures with a central court, onto which opened apartments of several rooms. Later palaces such as Qasr al Hayr West, Khirbat al-Mafjar Mishata and Ukhaydir, which were thought to have been on agricultural estates, were more elaborate structures, with such features as a mosque, bath, music-room or caravanserai (Bloom & Blair (ed.) 2009, Vol. 3, 98). These palaces functioned as administrative centers while they also might have been particularly set up with such facilities so as to accommodate travellers as well as keep control of the taxation of the trade activities. However, besides the frontier fort palaces, which were set up at strategic positions at the borderlines which included defensive devices as well as luxury royal apartment, there were some other palaces in the desert, like Khirbat al-Mafjar, which were thought to have been merely built for the pleasure of the rulers. These are assumed to have been a continuation of the Late Antique tradition of the villa rustica (Hillenbrand, 2002, p. 29).

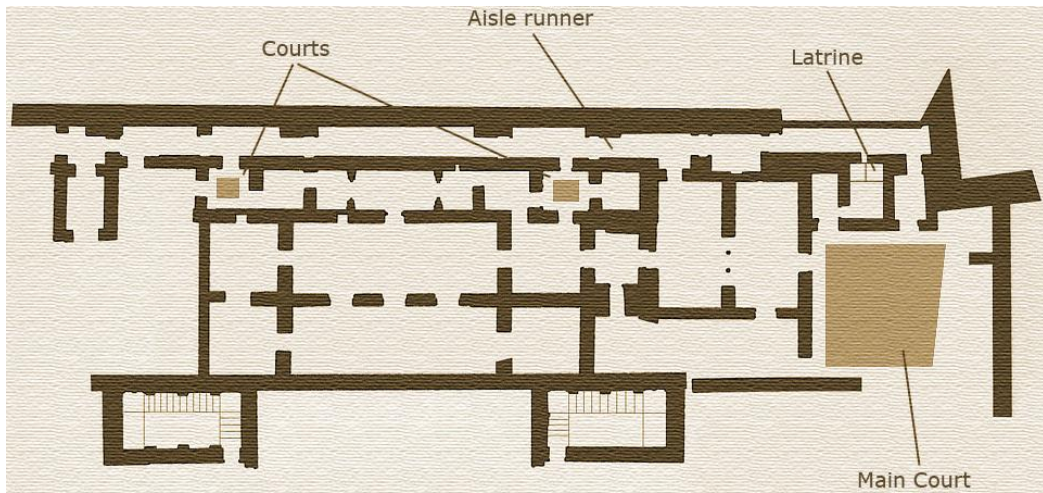
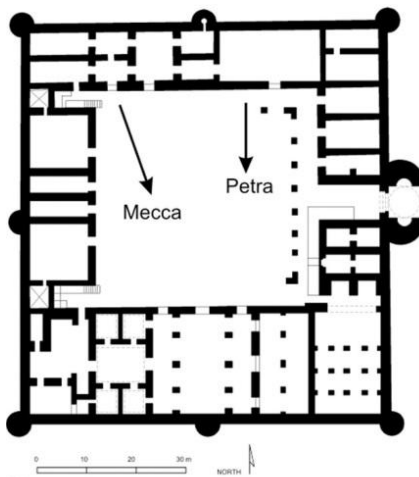
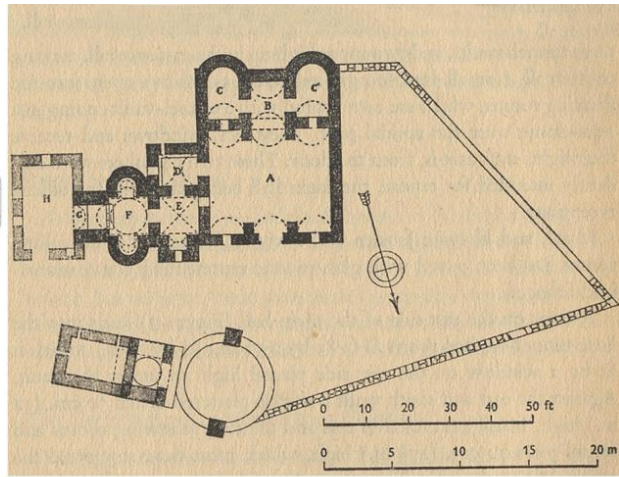


Figure 2.3 Plan of Madinat al-Zahra Palace, Spain, (URL.5, 2013)



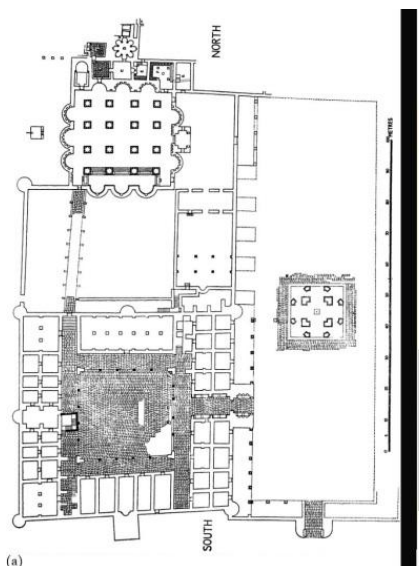
(a)



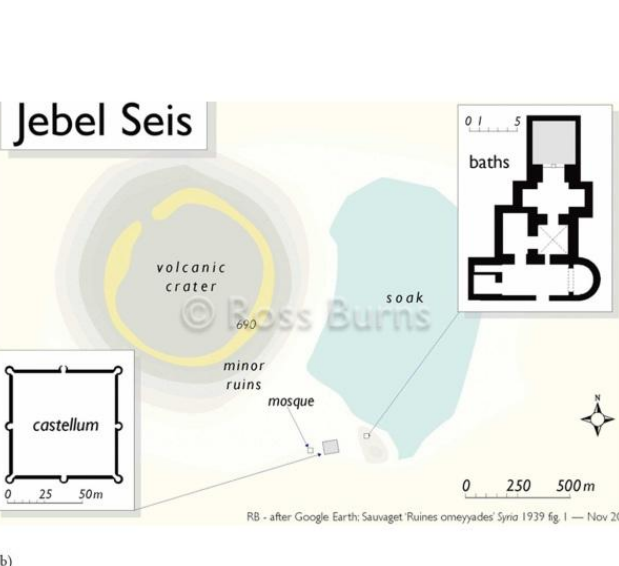
(b)

Figure 2.4 (a) Plan of Khirbat al-Minya Palace, (URL.6, 2013);

(b) Plan of Qusayr Amrah, (URL.7, 2013)



(a)



(b)

Figure 2.5 (a) Plan of Khirbat al-Mafjar Palace, (URL.8, 2013);

(b) Plan of the Jabal Sais Palace, (URL.9, 2013)

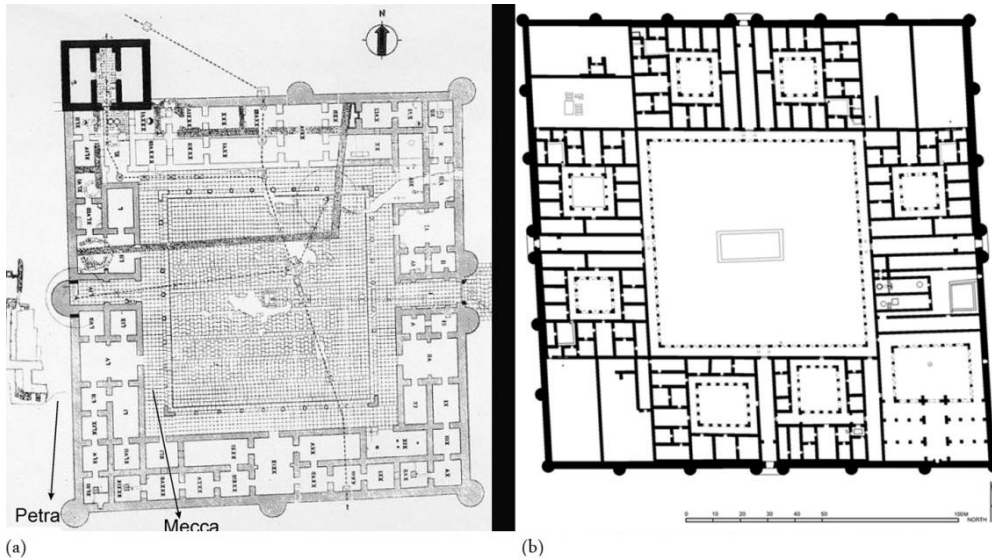


Figure 2.6 (a) Plan of Qasr al-Hayr- Gharbi (West) (URL.10, 2013);
 (b) Floor plan of Qasr al-Hayr al-Sharqi (East), Palmyra, (URL.11, 2013)

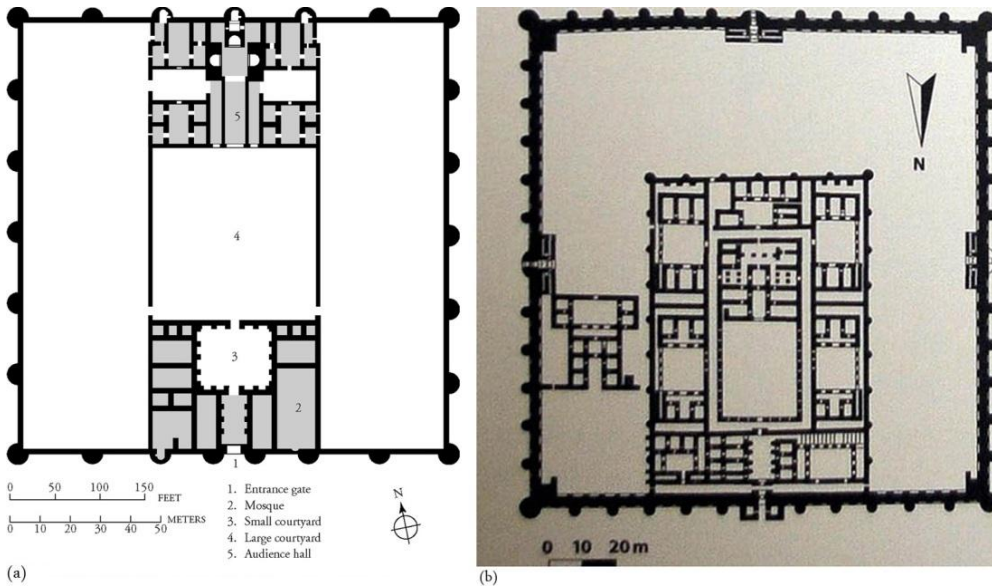


Figure 2.7 (a) Plan of the Mshatta Palace, (URL.12, 2013);
 (b) Plan of Ukhaydir Palace, (URL.13, 2013)

2.2 Interior Design of the Islamic Royal Courts

There are two kinds of interior arrangements in the royal courts: The first include a courtyard in the center that is enclosed by rooms and portico along the walls and built in two floors. The second consists of an enclosing fort that divided into smaller units (Grabar, 1973, p. 139).

Domestic life style had affected the character of Islamic residential architecture. The entrance designed inward, that means move from out to inside. The entrance to the interior of the building is through the courtyard. Thus, the main portal or entrance door usually opens into a courtyard or garden. A fountain in addition to water jet in the center of courtyard creates a fresh atmosphere for residents. Also this style uses for design of Islamic royal courts (Martin, 2004, p. 75).

Islamic residential units or domestic buildings as a private house, no matter being a royal court or a private residence, is usually divided into several parts: Birun [outside] for other people unlike Andarun (Tr. enderun) [inside] just for family members that also named Haram (Tr. harem) [the safe palace] (Porter & Thévenart's, 2003, p. 7).

In Islamic culture, family life is secluded and strangers are not allowed into harem area. Female members of the family do not come to the areas reserved for male members (*selamlık*) where they run out business matters and this mode of life caused to design separate buildings or divisions in the same buildings for business of male and family area and influenced on the decoration of different parts of interior of the houses. For example, the hall that is used for hosting the guests was decorated with epic, religious or mythical subjects, but the bed rooms that had a simple decoration of the nature. The Islamic architecture concentrates on the enclosed space, which is much important than the outside space, because privacy of family is very important for Muslim.

2.2.1 General Spatial Organization of the Islamic Royal Courts

Nowadays there is not even a single sample of early Islamic royal courts to show the whole complex. The new excavations are giving some architectural details rather

than real settings that could reflect the social functions of such spaces. Few royal courts from the earlier era have survived, since they were usually designed more for display than for durability, and those that were in continuous use repeatedly redecorated. The Islamic palaces over time varied in plan and scale, the plan usually tended to consist of several units which were arranged around interior courts and formally tended to be rather different than those European palaces or chateaux (Bloom & Blair, 2009, Vol. 1, p. 70). Palace of the Shirvanshahs (958) (Figure 2.8) in Baku is as a sample of the earlier Islamic palaces that includes of several units, during the time period of the Abbasid dynasty (750 - 1258).

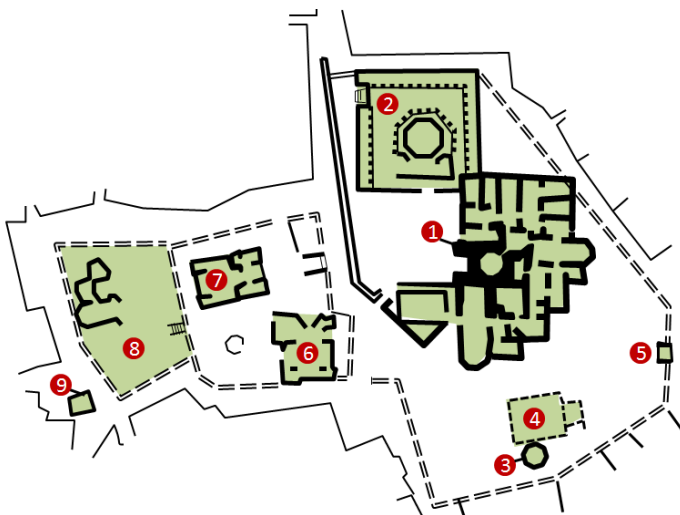


Figure 2.8 Plan of Shirvanshahs Palace, Baku, Azerbaijan: 1. palace; 2. Divan-Khan; 3. Dervish mausoleum; 4. mosque ruin; 5. East Portal; 6. palace mosque; 7. shrine; 8. bath; 9. oven, (URL.14, 2013)

Grabar (1973), tried to analyze these early palaces in order to establish the typologies from three different points of view. One of these is finding out their functions, while the construction techniques and decoration manner could be the two other methods. Accordingly the earlier Islamic palaces were planned to meet the requirements for three functions: It is likely that sometimes within the spatial organization of the palace, there was a space reserved for the mosque. These also accommodated a

mosque as a miniaturized hypostyle hall that has a small door opening to the place of habitation while another more monumental door opens to outside (Grabar, 1973, p. 139). The beginning of this style is going back to Prophet Mohammad who built a residence for himself, a house with nine rooms and a large empty enclosed by plain walls with three opening for entrance. This house was built for his family and followers after their hijra [emigration] from the hostile environment of Mecca to Medina (Bloom & Blair, 2009, Vol. I, p. 73). However, in most cases a mosque is built as an independent building next to the palace like Khirbat al-Mafjar, Jabal Says, Qasr al-Hayr West. The second important area was reserved for the areas to be used for residential quarters. Thus, the main part of the sultan's residence included a building in a square plan around a courtyard for the residential quarters and barracks for the guards. The outer circle of the area was planned for the defense and military purposes like Mafjar. Therefore the exterior of the outer circle of the palace complex consisted of a strong round fort, towers in the corners and half-towers (Grabar, 1973, p. 139). Therefore, it could be simply said that Islamic royal courts and fine houses were set in gardens or had gardens within them. This tradition that recalled an oasis in the desert, provided shade and cooling, fragrant breeze in a hot and dry climate (Bloom & Blair, 2009, p. 70).

Example to the fort palaces is from the Samanid period of Bukhara which was located in the valley of the Zeravshan River 200 km west of Samarkand. During the 9th and 10th centuries the city consisted of two parts, the citadel and the town itself. The citadel and the town were separate walled enclosures on a high plateau, with a space between them which was later occupied by a congregational mosque. The citadel had a circumference of 1.5 km and contained, besides the palace, the city's

first Friday mosque which was built on a pagan temple. The town itself was approximately twice the size of the citadel and enclosed by a wall with seven gates (Petersen, p. 37). In the citadel, beside the palace there was also a mint, treasury house, a chancellery and a prison. Later, Bukhara as the capital city of the Samanid dynasty (c. 875-1005) developed into major cultural center for the Arabic learning and New Persian Literature, then the court life also shifted from the citadel to the city (Bloom & Blair (eds.), Vol. I, p. 308). The Islamic palaces from 5th to 10th centuries in Soghd and Khorezm of Transoxiana area described in *History of Bukhara* (899 - 959) by Narshakhi (Grabar, 1973, p. 135).

The desert palaces that were constructed during the Umayyad dynasty (634 - 750) are in Jordan and their plans include an internal courtyard in the center in addition to a courtyard mosque. Mshatta palace (743 - 744) has a square courtyard in plans. There is a portal before reception hall with a mosque on the right side and a bathhouse on the left side. There are three arches opening between courtyard and throne hall. This hall by three aisles turns into a room with three apses. The designing of this hall follows the style of early Christian church architectural method (Hattstein & Delius, 2000, p. 75).

The main architectural units of the Islamic palace include audience hall, residential quarters of sultan and gate. There are three groups of entrance in Islamic palaces: The first include a covered hall by a large dome with a passage into a long hall, like Khirbat Minyah. The second and more common consist of one or two long hall with benches in the sides like Khirbat al-Mafjar. The third called complex or composite and include long halls, variety of attachment halls and domed rooms like the later

palaces of Ukhaydir and Mshatta. In both of them a mosque attached to the complex (Grabar, 1973, p. 140).

In Islamic beliefs Caliph [king] was successor of God on the earth, so the palace must had a superior architecture style as compared with other buildings. Thus its and decoration must reflect all of their beliefs which means the Divine Unity (Moynihan, 1979, p. 37). Qasr al-Banut in al-Rafiqa (Figure 2.9) built during 8th and 12th centuries, Baghdad, Iraq, now named Girls' Palace. The floor of courtyard is paved and surrounded by open hall on four sides. There is a three-aisle porch on the north and its wide is same courtyard and its plan influenced by the Persian architecture. The most parts of palace were built on the 12th century but it has some detail of Abbasid (750 - 1258) palace period (Hattstein & Delius, 2000, p. 97).

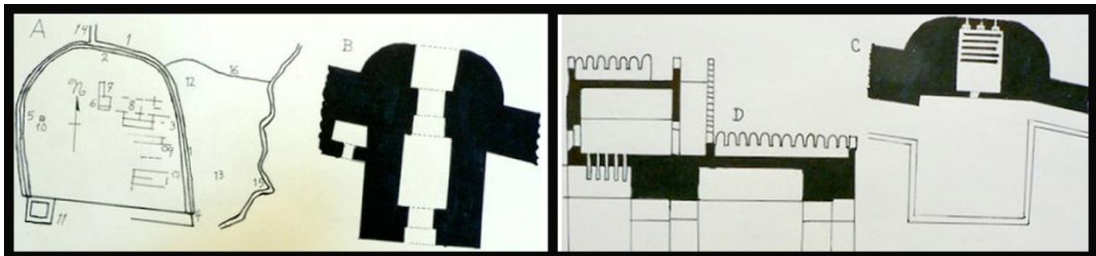


Figure 2.9 plan of Qasr al-Banut in al-Rafiqa: A: The fortified half-round city of al-Rafiqa; B: North Gate of al-Rafiqa; C: Plan of upper chamber; D: Restored section through the gate, (URL.15, 2013)

Islamic royal courts built in the center of garden which is enclosed which courtyard; Muslim architects reflected the rule of the sultan as a successor of God on the Earth (Petersen, 2002, p. 131) such as Çinili Kiosk [Tiled Kiosk] in Topkapi Palace. Above all it supplied all comfort, pleasure and security for his life and his family. Islamic Palace was designed for sultan private life and royal court official requirements. It includes a private quarters for sultan and royal family members and in addition to these; there were barracks for the palace guards, arsenal and stables. For official

purposes, there are various quarters for the Divans: Divan al-‘Amm as public audience hall and Divan al-Khass as private reception hall. Other areas consisted of a huge garden, a mosque, bath, kitchen and even a cemetery, all needs necessary for their life which makes the palace independent from outside. Also Islamic palace could be consisting of a single building like Hasht Bihesht (Figure 2.10) in Isfahan or Seljuk kiosk in Konia (Hillenbrand, 2000, p. 381).

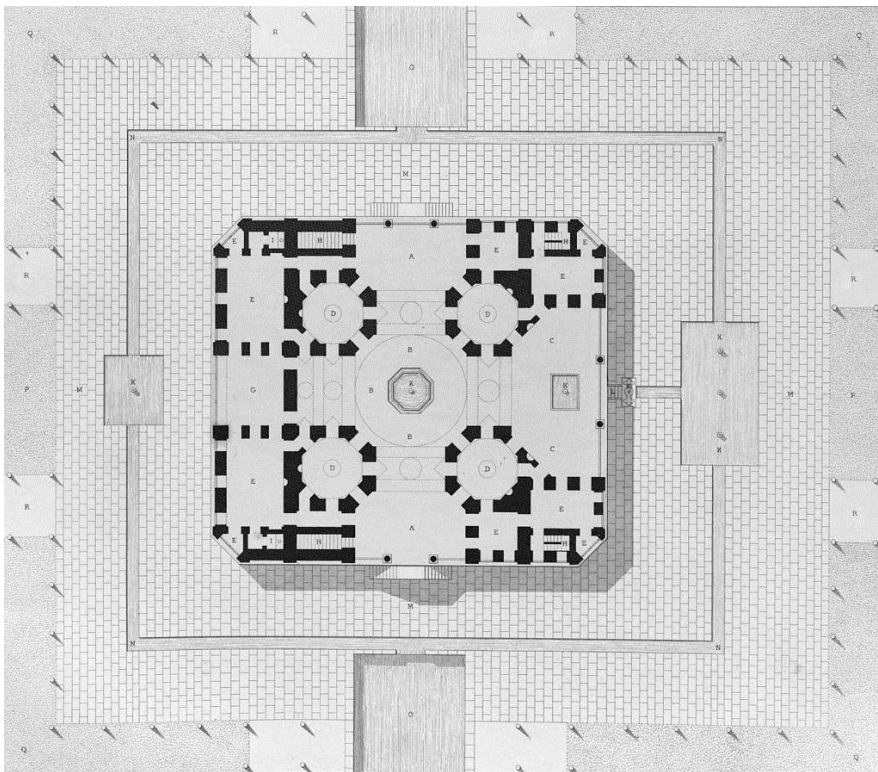


Figure 2.10 Plan of Hasht Bihesht, Isfahan, Iran, (URL.16, 2013)

Islamic pavilions built in the middle of the palace garden which is surrounded by walls and divided into four parts, like an image of Promised Heaven that divided into four parts and described in the Quran (Curatola, 2009, p.7) The royal resident, pavilions, sultan baths and doors described in the story of the city of Brass from *One Thousand and One Nights* (Grabar, 1973, p. 164).

2.2.2 Royal Tent as the Court of Royal Emperor

Tent palaces were also other important styles of residences for the Sultans and other dignitaries, which in fact derive from the earlier nomadic life in Central Asia pre-Islamic eras. When sultan personally led the camping at war time, his palace palatial pavilion was erected on the field, separated from the rest by a wall of curtains. Such tent-palaces lacked none of the amenities of the Ottoman palace. Separate tents served as the tower pavilion, the treasury, the repository for the Holy Relics (the clothing, swords and body parts of Prophet), the audience Hall, the public bath, latrines (the last two served not only the monarch but also his entire retinue).

Like all other Ottoman tents, this two poled structure with red satin interior uses fabric to replicate virtually all the standard elements of Ottoman architecture. The “walls” for example are divided into arched and decorated panels. The tent also contains “doors” and “windows”. The posts that support the tent are hidden behind layers of cloth which form the “columns”. The arched panels are so standardized that documents give the size of each tent in terms of its number of panels. Larger tents usually had two poles or more. Tent interiors were embroidered; decoration echoed the prevailing taste for tile revetments and paintings in urban interiors (Atasoy, 1992, p. 173).

2.3 Characteristics of Interior Design in the Islamic Royal Courts

Environmental problems like dry land, sands storm and constant threat of nomadic attack caused led the Muslims to follow an introverted architecture for their residential and public buildings. In Islamic interior decoration some factors were very important; privacy of family life, protection from outside dangers, creating comfort and bringing aesthetic concept to the interior to have a comfortable

atmosphere opposite of outside, and show their Islamic beliefs which was replaced on their mythic and ancient religious. For interior decoration they inspired of an ideal natural space that was like a dream in their imagination. Ornaments interior decoration includes their desires and shortages of nature like floral, plants and flowers as signs of life (Michell, 1987, p.10).

European elements affected on Ottoman decoration during the 18th century, but the main decorative principle of this effect was nature (Grube & Sims, 1992, p. 281). At the later Ottoman era interior architecture influenced of Baroque and Rococo style in fountains and kiosk. Colorful stonework used around frame of cornices, consoles, vaults, arches, capitals, pillars, piers, doors and windows (Sözen, 1987, p. 69).

2.3.1 Characteristics of Interior Design of the Ottoman Royal Courts

The origins of the Ottoman dynasty can be traced back as far as their 13th century founder Othman (Osman). Othman was a leader of a branch of the Qayıgh clan which was part of the Turkic Oghuz tribe originally from Central Asia. The Oghuz was amongst those Turkic groups who had fled west with the Mongol invasions of the 13th century and now threatened the ailing Byzantine Empire. Originally the Ottomans had been based around the southern city of Konya but later moved north-west to the area of Bursa later known in Turkish as the Hüdavendigâr (royal) region. In 1357 a new phase in Ottoman expansion was achieved by crossing the Dardanelles into Europe and fighting the divided Balkan Christians and Ottoman capital was moved from Bursa to Edirne (Petersen, 1999, p.214).

The Ottomans Early Middle Eastern Military Systems managed to establish a viable infantry corps in the 1370s only after many trials and false starts. Likewise, technical branches were established only after making direct contact with the Balkan and

Central European militaries. Reciprocally, the Byzantine commanders tried to imitate Turkish cavalry tactics and techniques by enlisting Turkish mercenaries, Christianized Turks (Tourkopouli), and even settling groups of nomads in suitable areas in order to get continuous military service as early as the tenth century and even mounted archers from the north of Black Sea like the Caucasian Alan mercenaries (Uyar & Erickson, 2009, p.10).

The early Ottoman palaces in Bursa were built of wood on the spurs of the mountain and none has survived. During the remainder of the fourteenth century Bursa was established as the Ottoman capital with imperial mosques, palaces and a flourishing commercial center (Petersen, 1999, p.41).

Edirne (Adrianople) after conquer by Mehmed II in 1369 became a large foundry locus where various groups of founders and technicians refined their designs under the personal supervision of Mehmed. Many cast and wrought-iron cannons were produced. His newly reorganized artillery batteries tested these new cannons as a part of their continuous training program (Uyar & Erickson, 2009, p.32).

The first Ottoman palace (Eski Saray) begun in 1454 was built between the old forum and the market area overlooking the Golden Horn. The palace was located in the middle of a park surrounded by high walls and was later abandoned as imperial residence for Mehmet the Conqueror (Hillenbrand, 2000, p. 457), in favor of the Topkapi Saray. The new palace built on the site of the former acropolis was completed in 1472 and remained the center of the empire until the twentieth century. In addition to the royal palace there were also a number of smaller palaces for

notables, the most important of which is the palace of Ibrahim Pasha (now Islamic Art Museum) located on the north side of Atmeydan (Petersen, 1999, pp.128 - 129).

The miniatures which are used as Ottoman case study belonged to *Süleymanname*. According to Khalili (2005) the manuscript includes the historical events of Süleyman the Magnificent and his family in different parts of Topkapi Palace (Khalili, 2005, p.74), thus the Topkapi Palace complex is selected as an example to understand the character of the interior design of the Ottoman royal courts.

Topkapi Palace on a hill surrounded by wall and sea and created isolation are for sultan and his family (Hillenbrand, 2000, p. 379). Topkapi Palace so called 'Seraglio' by Europeans showed Roman and Byzantine features because before Ottoman era Topkapi site had been chosen by Byzantine emperor for their own palace. Mehmet the Conqueror, after he conquered Constantinople, the Byzantine capital which was named Istanbul by the Turks, first selected the palace complex Eski Saray [Old Palace] for his residence. It may be a conglomeration of flimsy wooden structures and after he began work on Yeni Saray [New Palace] which was planned in Turkish fashion, comprised summer quarters: a series of pavilions by the seashore, essentially a nomadic encampment rendered into more durable material and a separate winter residence further up the hill. This early core of the future Seraglio was then called Topkapi [Gun Gate], only a minor part to which new additions were made by Ahmet II and demolished after a fire (Hillenbrand, 2000, p. 457).

The plan in Ottoman architecture, is enclosed within walls with a single gate in the middle of a garden which surrounded with several domed buildings like Eski Saray [Old Palace] (1455), by Sultan Mehmed II in Istanbul. Another Ottoman palace plan

consisted of an irregular hexagon in the center and rectangular rooms in each corner like Saray-i Çedîd [New Palace] (1472) in Istanbul and its interior design elements includes glazed tiles in hexagonal and triangular forms with blue, turquoise, white and gold color (Blair & Bloom, 1995, pp. 213 - 214).

Topkapi Palace complex (Figure 2.11) built during 1574 to 1665. The first courtyard has a great stone gate in addition a palace for parades beside the Ayasofya and in 19th century covered with marble, the Babi- Hümayun [the Gate Majesty] with a central arch leads to a passage that has a high-domed. A niche is on the entry and above on left and right side with two small windows which were place for guard during Fatih's reign. At later of 19th century there was an apartment that made of wood in addition a central window upper than the gate. It has stove and chimney. Mehmet used it as a pavilion but Bayezid change into a storage and Süleyman I used as a Treasury department. Mehmet II built his mint beside his palace and closed by the triumphal arch of the Forum Tauri near Şimkeşhane. The pavilions were before the Orta Kapi [Middle Gate] which was the main entrance of the palace. Reception hall was in the second courtyard. It was garden for keep peacocks, gazelles, cypress trees and enclosed by stone walled in addition a paved walk for sultan. That was the Divan or the state of the Council of State, under the Kubbe Alti or High Cupola (Hattstein & Delius, 2000, pp. 132 - 133).

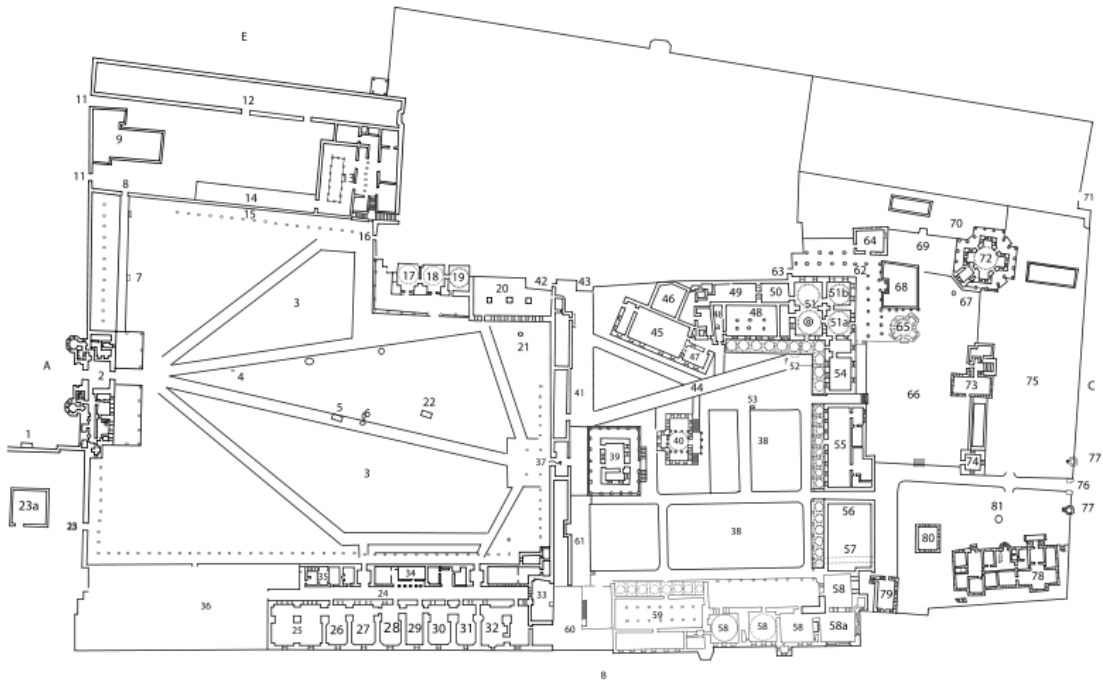


Figure 2.11 Plan of Topkapi Palace complex, Istanbul, Turkey, (URL.17, 2013)

The constructions of Topkapi Palace according Figure 2.11 include: A. First Courtyard: 1. Executioner fountain; 2. Salutation Gate; 3. Second Courtyard: 4. Selâm; 5. Byzantine cistern; 6. Old well; 7. Fountain; 8. Death Gate; 9. Hacı Beşir Ağa Mosque; 10. Mosque Gate; 11. Death Gate; 12. Privy Stables; 13. Quarters of the Halberdiers; 14. Terrace; 15. Arcade; 16. Harem Gate; 17. Imperial Council Hall; 18. Scribes' Room; 19. Grand Vizier Room; 20. Treasury; 21. Target stone; 22. Sukhum; 23. Palace Gate; 23a. Waterworks; 24/25/26/27/28/29/30/31/32. Kitchens; 33. Confectioners' Mosque; 34. Dormitory; 35. Tinsmithing shop; 36. Kitchen service area; 37. Gate of Felicity; 38. Third Courtyard: 39. Throne Room; 40. Library of Ahmed III; 41. Quarters of the Chief White Eunuch; 42. Carts Gate; 43. Sultan's kitchen; 44. Marble Way; 45. Ağas's Mosque; 46. Harem Mosque; 47. Chapel; 48. Privy Chamber dormitory; 49. Privy Chamber Palace; 50. Kerchief room; 51. Blessed Mantle pavilion; 51a. Privy Chamber reception; 51b. Blessed Mantle room; 52. Sultan stepping stone; 53. Fountain; 54. Conqueror's Pavilion; 55. Treasury dormitory; 56. Commissariat dormitory; 57. Underground passage; 58. Imperial

Treasury; 59. Campaign pages dormitory; 60. Conservatory; 61. Quarters of the White Eunuchs; 62. Corridor; 63. Mabeyn door; 64. Circumcision Room; 65. Yerevan Kiosk; 66. Fourth Courtyard: 67. Tiered fountain; 68. Pool; 69. Marble Terrace; 70. Iftariye Garden; 71. Garden Gate; 72. Baghdad Kiosk; 73. Iftar Bower; 74. chief physician tower; 75. Garden; 76. Third Gate; 77. Guard houses; 78. Grand Kiosk; 79. Imperial Sofa Mosque; 80. Wardrobe Room; 81. Pool; B: Gülhane Park; C: Fifth Courtyard; D: western gardens; E: Tiled Kiosk

Hunkar Sofasi [Throne Chamber] built in the middle of 17th century with a fountain that made of marble and niche on the wall which created to prevent of government secret during confidential meeting by using of the noise of water splashing. Sunnet Odasi [Chamber of Circumcision] renovated by Sultan Ibrahim (1640 – 1648) used for royal celebrations. The rectangular entrance decorated by tile work in blue and white colours and a groups of clouds and bloom plum trees (Hattstein & Delius, 2000, p. 564).

Harem [Seraglio] (Figure 2.12) refers to the Topkapı Palace was a residence for the Ottoman sultan wives in Istanbul. Sultan met his wives at Adrianople which was beyond the library (Hill, 1709, p. 149). The building has a gate in front of the sea that only used by sultan. After lofty gate is a court that has a square includes three hundred yards with cypress tree and fountains. There are rows of apartment of the left side of the court near the sea opposite of European side. There is a square that is parallel to the buildings (Hill, 1709, p. 150) Divan [Council Chamber] is the third entrance that opened for people with large pillars for supporting the roof and covered by carpet. Back of the Divan had used for reception of European diplomats with Turkish governors (Hill, 1709, p. 152).

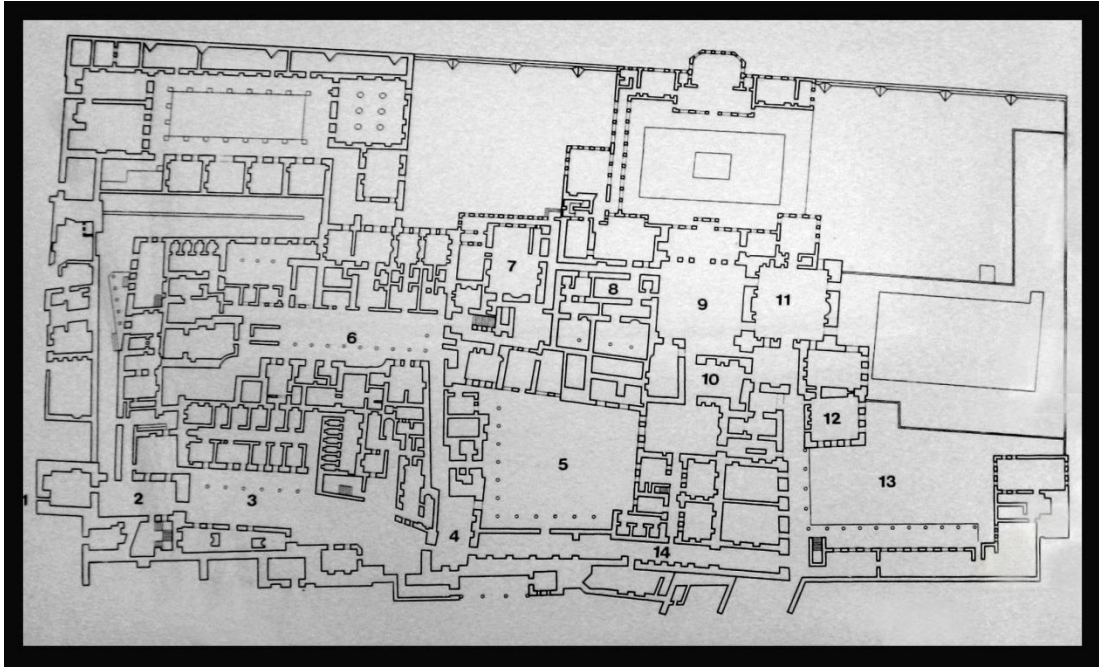


Figure 2.12 Plan of Harem, Topkapi Palace, Istanbul, (URL.19, 2013)

The constructions of the Harem of Topkapi Palace (Figure 2.13) include: 1. Carriages Gate and the Haremeyn Treasury; 2. The Sofa with a Fountain, The mosque of Harem Eunuchs; 3. The Courtyard and dormitories of the Harem eunuchs; 4. The main gate of the Harem; 5. The Courtyard of the Queen Mother; 6. The Passage and Courtyard of the Concubines; 7. The Queen Mother's Quarters; 8. Baths; 9. The Imperial Hall; 10. Hall with a Fountain; 11. Privy Chamber of Murad III; 12. The Twin Kiosks; 13. The Terrance and Apartments; 14. The Golden Road/Passage

Çinili Kiosk [Tiled Kiosk] (Figure 2.13) (1472) built in Mehmet II that followed of Timurid style. The porch built over the vizirial rooms in addition a wide stair which hidden under a small door. Kitchens are in the underground and easy accessible to cellar, storerooms and icehouse. For getting something and bring them servant use windowsill of tunnel vaulted windows. On the back of passage there is central hall which has opening in each side to other galleries. The sultan private flat is upper

than the garden and ornamented with dark tiles. The terrace decorated with glazed brick and sultan could watch the garden or celebrations (Goodwin, 1977, p. 16).

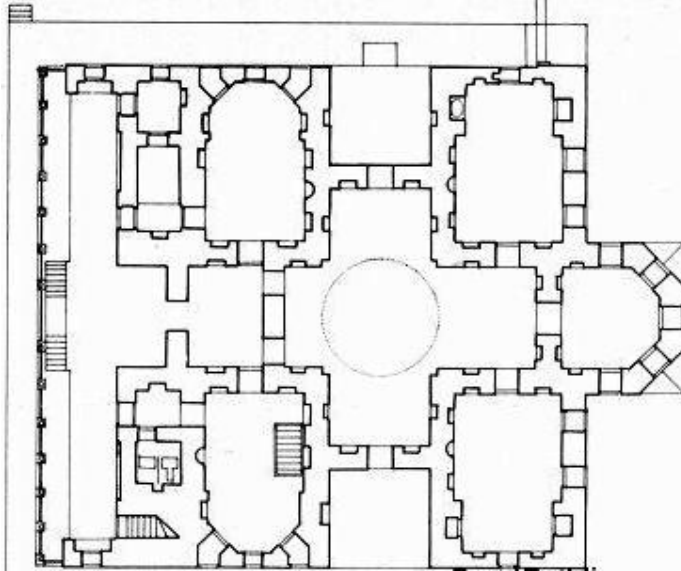


Figure 2.13 Plan of Çinili Kiosk, Topkapi Palace, Istanbul, (URL.18, 2013)

Çinili Kiosk [Tiled Kiosk] (1472) is a pavilion for using in summer and its name shows it had amazing tile ornamentation. There is a hall that its plan is cross form with stone columns and has a passage to atrium in addition a view of royal garden. The designing of room follows of the principles of Aq Qoyunlu palaces in Tabriz. The second courtyard closed through the entrance of Orta Kapi [Middle Gate], enclosed with fortification, rampart and towers. The royal kitchen is on the east side of the courtyard with a chimney that has dome form. There is a room opposite of kitchen as storeroom for utensils. The Kubbe Alti with domed form is in the corner of the courtyard used for viziers as official meeting place for doing military duties. It has extraordinary ornamentation with excellent silks and satins, jewelry cushions and adorned carpets. These domed rooms used as treasury storeroom and the department of finance. On the back of the gate there is the third courtyard with reception hall that

named Arz Odasi [Audience Chamber] which built by Selim I [Turkish: I.Selim] and enclosed by hypostyle rooms. The sultan received the foreign ambassadors when he was sitting on a throne that decorated with jewelries. The room was on the corner of courtyard used for ambassadors' presents (Hattstein & Delius, 2000, p. 563).

Çinili Kiosk [Tiled Pavilion] (877 - 1473) follows of Timurid style with a plan which is like Fatehpur Sikri (1585) in Agra in Akbar's reign. The Piano Nobile with a large door is under an arch that decorated with tiles and opens to a wide passage to the royal central room. Interior includes an extraordinary new works of vaults that remembered Gothic architecture from Strawberry Hill to Eaton Hall. Its tile work's colors consist of blue and black in hexagon and triangle form and abstract form of clouds, flowers and leaves motifs. It has excellent plaster decoration, niches and places for lamps (Goodwin, 2006, p. 137).

Çinili Kiosk [Tiled Pavilion] has two floors: the upper one for sultan and lower for his attendances. The cruciform plan find it natural analogue in the Safavid palace of Isfahan and thus sheds indirectly light on the vanished pavilions of the Timurid era, an age evoked also in the net vaults of the interior and the tile-mosaic decoration, the last major use of this technique in the Ottoman period. Bab al-Sa'adat [Gate of Felicity] is in the third courtyard with a reception hall that named Arz Odasi, behind Arz Odasi, in the center of the courtyard, is the library of Ahmet III (Hillenbrand, 2000, pp. 459 - 460).

Eski Saray [Old Palace] (1453) in Istanbul has some buildings like pavilion inside a garden which enclosed by walls and Yedikule as a military castle in Sea of Marmara. Also had used of defensive towers of the Byzantium period. This castle had two

functions the first as storeroom for gold and jewelers and as shelter during the war (Hattstein & Delius, 2000, p. 561).

Yeni Saray [New Palace], now known as the Topkapi Saray started in 1459 and , enclose by walls and tower, gates and many pavilions in different parts of garden which show the rule of nature in Islamic culture and represents the image of heaven. The Ottomans were interested in luxurious gardens which designed with geometric plan and flowers, trees, water pools, jets and fountains and shadow that produced by cypress trees. The complex includes three kinds of buildings with different function. The buildings closed through the Bab-i Humayun [Sovereign's Gate] beside Hagia Sophia by Mehmed II. The first courtyard is on the back of it with St. Irene which function changed and used as artillery and other pavilions in different architectural method (Hattstein & Delius, 2000, p. 562).

The sultan bath is ornamented by tiles which have bloom, plum tree, foliage symmetry forms, herbal composition of tulips and carnations which bring a fresh sense of royal garden into the palace. The entry of the chamber of Sultan Murad III is ornamented by tiles. Its ornaments belonged to Sinan and include an arched with Pendentive dome ornamented with amazing Arabesque motifs in addition medallions on the top and an inscription which shows the verse 112 of the Quran (Hattstein & Delius, 2000, p. 564).

2.3.2 Characteristics of Interior Design of the Safavid Royal Courts

The Safavid palaces' typical features include setting in a garden, hydraulic system for fountain and water jets in the central pool, an iwan in the south side of the palace with a nice view of garden and several source for produce of interior light like hole on the roof, windows and reflection of light in the water and mirror works appeared

an extraordinary of play of light inside the palace (Hattstein & Delius, 2000, p. 517). In Safavid era appeared new designing by inspiration of the Achaemenid palace in Pasargadae that combined various of pavilions, belvederes, terrace, fountains, flowers, fruit-bearing and umbrageous trees (Hillenbrand, 2000, p. 428).

Chihil Sutun [Forty Columns] Palace (Figure 2.14) (1642 - 1666) in Isfahan is in the center of a walled garden. There is a fountain, water jets and a pool in the size 110 x 20 meters. The palace has a Talar [Hall] with twenty columns and the picture of columns reflects on the pool. Chihil Sutun means twenty columns and their reflections. The number Forty in Persian culture is metaphor of so many. There is a large entrance after Talar that leads to rectangular halls. The atrium, on the back of the building includes a huge hall in size 23 x 11 meters in addition pillars for supporting domes. There are entrances on four sides to the garden. The ceiling and walls is decorated by glasses that reflected the light, also iwan is ornamented with muqarnas vault. Interior the palace has mural wall paintings and mirror work as ornamentation (Hattstein & Delius, 2000, p. 515).

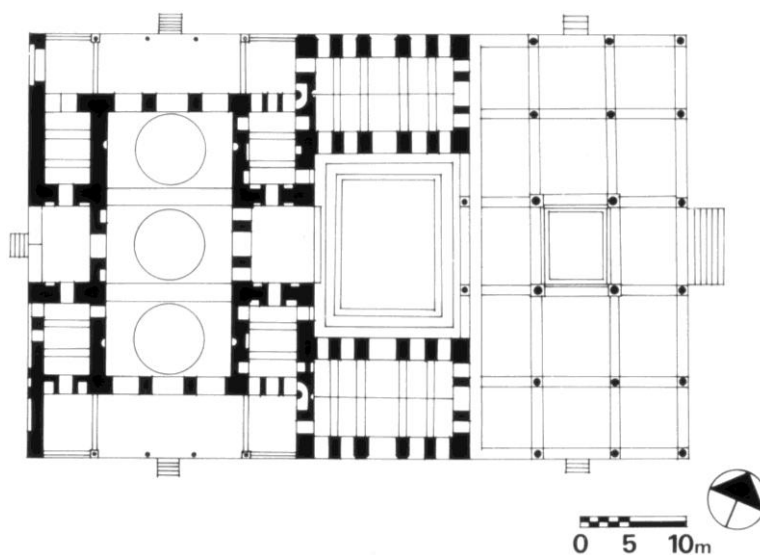


Figure 2.14 Plan of Chihil Sutun Palace, Isfahan, Iran, (URL.20, 2013)

Ali Qapu [Lofty Gate or Sublime Porte] Palace (Figure 2.15) (1602) in Isfahan built by Shah Abbas I has an entrance to the imperial garden and reception hall in addition a columned balcony for watching public celebrities in the main square of Isfahan. There is plaster vaults in the ceiling in music room (Bloom & Blair, 2010, p. 313).

Ali Qapu was not a public building but it was as an atrium for the royal gardens. Its balcony follows of the Achaemenid reception hall in Apadana at Persepolis. The porch presents a stand of viewing for royal members and guests. The building divided into five parts and every floor supported other floor. The first floor is the larger than other and other floors are on the top became smaller than each other. On the third floor is an empty columned wall (Hattstein & Delius, 2000, p. 514).

In Ali Qapu Palace, Shah could see people and daily events on the balcony and it emphasized on king power. There are fragile stuccos on top of music room for luxury objects. The wall painting subjects include young boys and girls by Riza-yi 'Abbasi addition birds, clouds, flowers and trees that follows of Chinese style (Jackson, 2003, p. 783). The importance of the Ali Qapu is its high gate as is symbolized its site fronting on the main square of the city (Hillenbrand, 2000, p. 431).

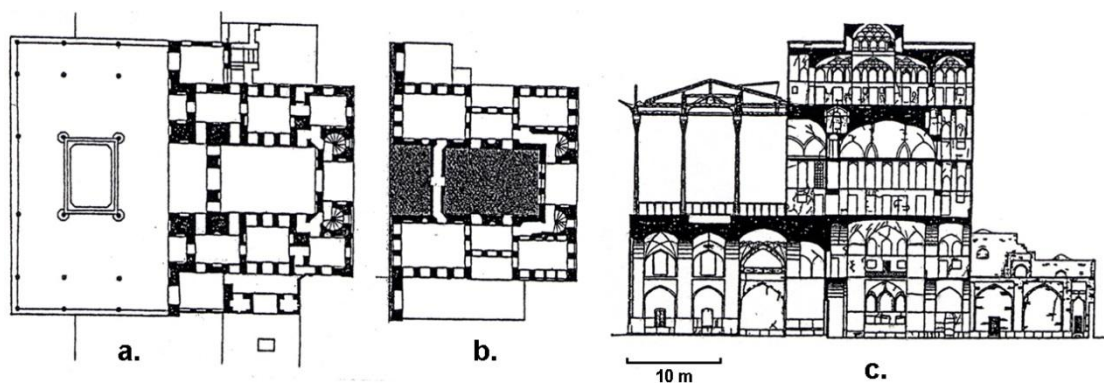


Figure 2.15 Plan of Ali Qapu Palace, Isfahan, Iran, (URL.21, 2013)

Hasht Bihesht [Eight Paradises] is inside the Bagh-i Bulbul [Garden of the Nightingale] (1669) built by Shah Suleiman. The pavilion is two floors with 30 meters size in each side and includes a Talar in the center with muqarnas vault in the roof and a lantern over the fountain. Every side has a large porch to the garden with a small door for two floors. The plan consists of eight rooms that surrounded around a central hall under a dome which represents the eight levels of paradise in Islamic cosmography. Its plan repeated by Mughals for designing of Taj Mahal in Agra in the 15th century. Interior ornamentation includes tiles with birds and other animals' figures with seven different colors and multiple tiles which show figures in a garden.

Sir Robert Sherley during his traveling to Isfahan in Safavid era in 17th century described interior decoration of royal court in his travel literature: After court gate there was a pond that made of marble in the center and other parts of floor covered with silk carpet in addition golden furniture. There was a garden for walking sultans and after passing garden there was a pleasant house with round and large room that its floor covered with silk carpet and a marble fountain in the center (Manwaring, 1825, p. 164). Interior the chamber arranged by golden furniture and floor covered with silk carpet in addition three silk shags upon it (Manwaring, 1825, p. 165). The chamber decorated by wall painting and gild in addition statues and some extraordinary dishes like flagons of wine (Manwaring, 1825, p. 166).

Glazed tiles are the most popular architectural decoration for their chromatic effects. In east part of Islamic countries glazed ceramic ornamented by geometric, floral and epigraphic motifs for domes, arches and wall. In the west part of Islamic countries glazed tiles with geometric patterns were used to cover the surface of floors and lower walls. Glazed tiles is ornamented with polychrome luster, different shades of

yellow, brown and green luster. The extraordinary technique for produce of multi colors glazed tiles appeared in Safavid era that named Cuerda Seca [Dry Thread] and Haft Rang [Seven Colors] in Persion (Hattstein & Delius, 2000, pp. 448 - 449).

2.3.3 Characteristics of Interior Design of the Mughal India Royal Courts

Mughal Indian palace plan includes a square in the center and a row of pillars and arches around, it like Divan-i Khass [Private Audience Hall] (1639-48), in Red Fort palace, in Delhi (Blair & Bloom, 1995, p. 282). Diwan as a Persian word means a reception hall in a palace or house (Petersen, 2002, p. 66).

The Mughal emperors in India always had a nostalgic sense of their origin land in Central Asia. The feeling stay away from their homeland influenced on their art and architecture. The most important inspiration source for them was the shining buildings in Samarkand and brilliant artworks in Herat that belonged to Timurid period. They rebuild mausoleum that followed of Timurid style like Humayun's mausoleum in Delhi. Also importing Chinese ceramic dishes to India was another source of motifs for their decoration in addition Buddhist background for ornamentation of objects or architecture decoration (Michell, 2007, pp.23 -24).

Mughal rulers brought Timurid traditions in Indian architecture. Geometrical proportion was one of important Timurid architectural principles that adopted by Mughal Indian architects. In Timurid architecture geometry used in plans and arcaded forms for walls that led them to build a huge floor that enclosed by narrow structures. Also Indian architects started to use of octagonal plan for creation of tombs and pavilions. Babur was the first sultan who used of Chahar Bagh plan for design of garden in India (Asher, 2003, pp. 15 - 16 - 17).

There were two different kinds of buildings in design of palaces in southern India during sixteenth century in the royal center at Vijayanagara. The palace built by mixture of different materials: granite stones for surface, brick works for walls, and tile for ceiling. The halls designed on square or rectangular plans and columns with evenly distant and residences on the second floor. Any of residences had some rooms with narrow doorways. The second type completely had independent character of royal architecture. The palace built of crudely cut stones and plaster such as Lotus Mahal palace (Figure 2.16). The decorations include of arches, frame for door, windows and niches, plaster on the walls and ceiling, geometric patterns and stylized floral motifs (Michell, 2003, p.p. 128 – 129).

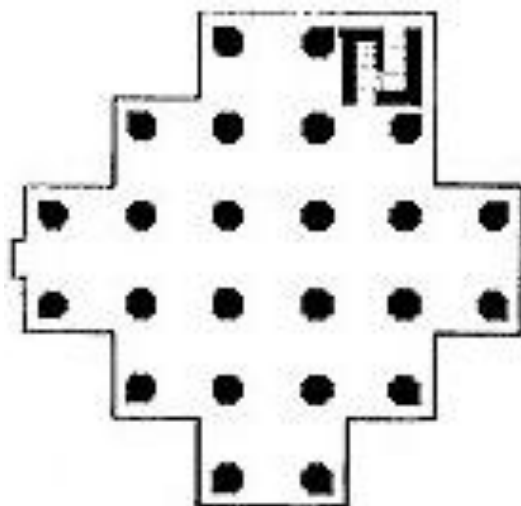


Figure 2.16 Plan of Lotus Mahal Palace, India (URL.22, 2013)

The Jahangiri Mahal (Figure 2.17), a resident palace, built during Anbar reign (1556-1605) for his views inside the Agra Fort and followed of the Timurid principles. The façade and interior decoration were symmetry that for both used red sandstone. Interior of courtyard includes a hall with low curved pillars and wall that decorated with relief carving. The courtyard upper than the river, reflects the principles palaces of Transoxiana, with an iwan [a rectangular vaulted hall], a balcony, ornamented

columns and a cusped pool in the middle of field with one water channel like Timurid gardens (Hattstein & Delius, 2000, p. 465).

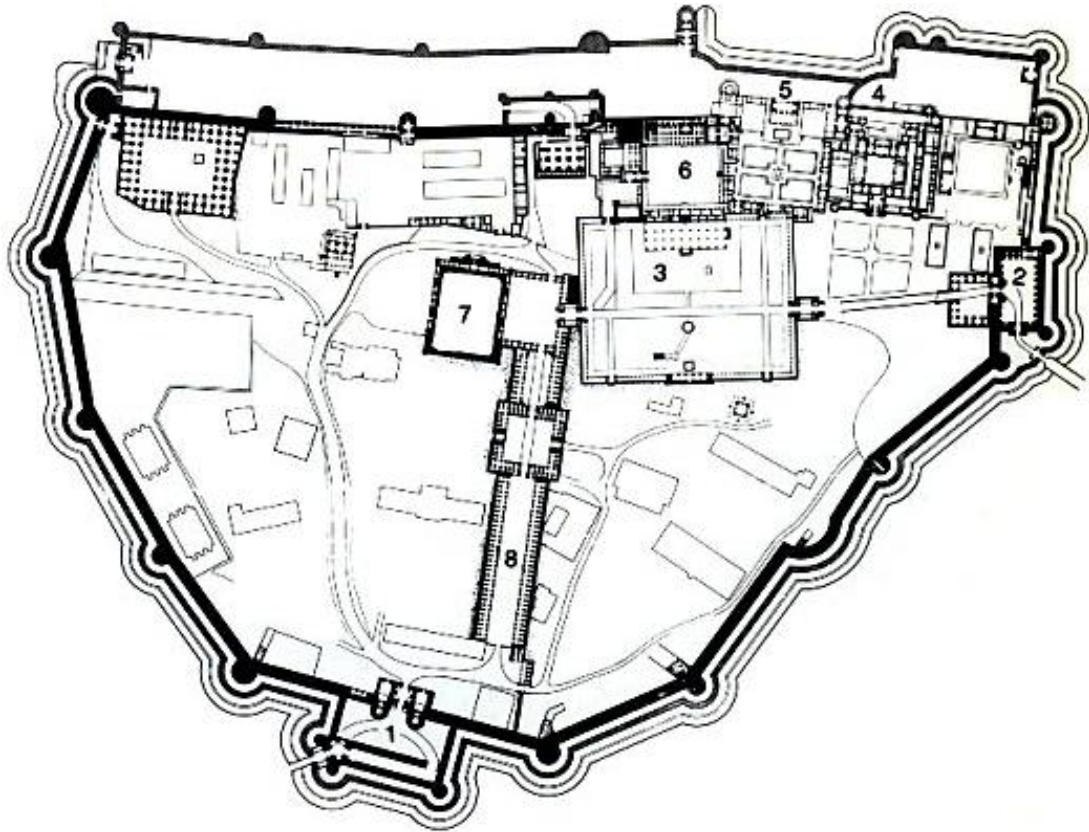


Figure 2.17 Plan of the Red Fort in Agra, India: 1. Delhi Gate; 2. Amar Singh Gate; 3. Diwan-i-Am; 4. Jahangiri Mahal; 5. Khas Mahal and Anguri Bagh; 6. Diwan-i-Khas; 7. Moti Masjid; 8. Bazar, (URL.23, 2013)

Fatehpur Sikri Palace (1585) (Figure 2.18) in Akbar reign (1556 - 1605) in Agra has a square plan that surrounded with arches and pillars. Its interior decoration includes wall paintings that follow of Iranian and Chinese painting features. Some paintings have Christian images which brought by the Jesuits to Mughal royal court. Exterior wall ornamented with brick, polychrome tile and mosaic that represents the story of Solomon. The dome on the ceiling is a metaphor of paradise and covered with pictures of angels and phoenix (Hattstein & Delius, 2000, p. 467).

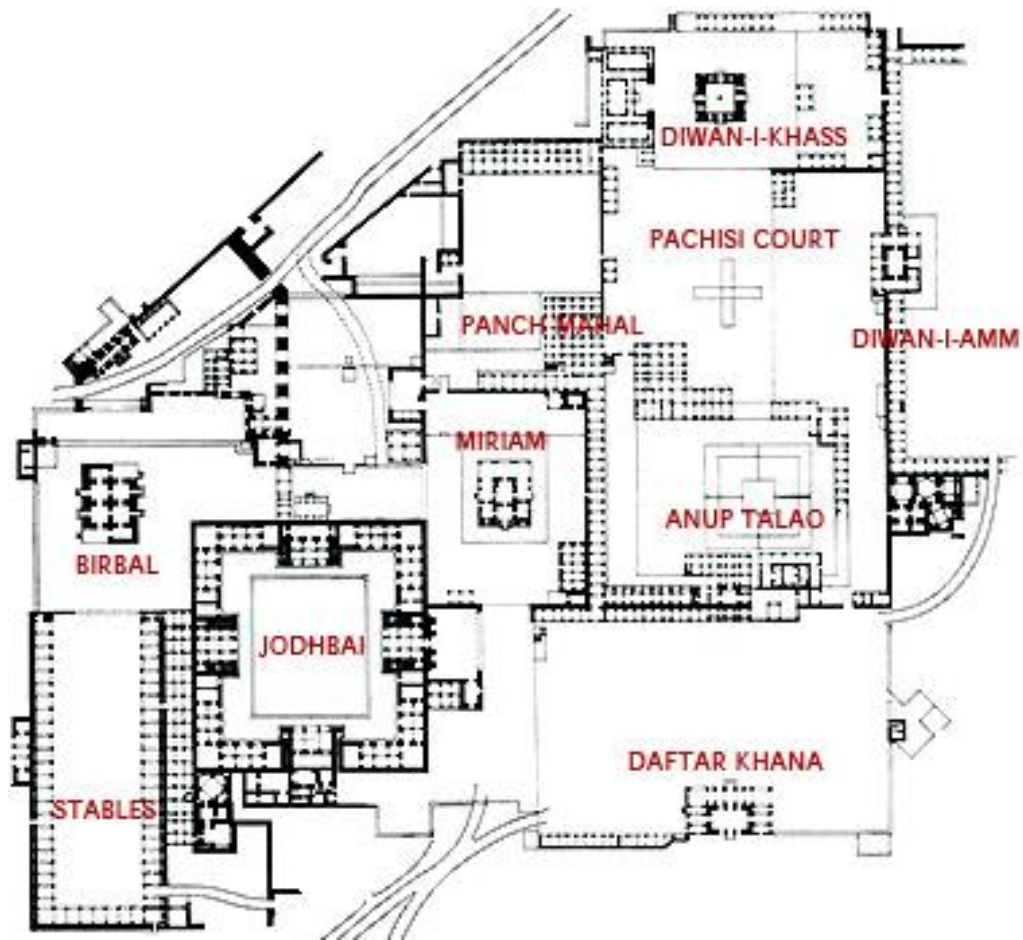


Figure 2.18 Plan of Palace Quarter of Fatehpur Sikri, India (URL.24, 2013)

Farah Bagh Palace in Ahmadnagar that built for Sultan Murtaza Nizam Shah I during Deccan sultanates (1557-1583), the palace built in the center of a large garden. It has an octagonal form under a central dome like Hasht Behesht. Its plan followed of Iranian architecture style (Michell, 1987, p. 11). There is a square pool in the middle of courtyard, similar to Humayun's tomb in Delhi (Hattstein & Delius, 2000, p. 473), with an irregular octagon plan that represent Iranian scheme (Michell, 1987, p. 38).

Indian had to use of Islamic architecture features which are brought by Muslims. Abstract art appeared in hot and desert lands and it was strange in India as a country with rainy climate (Norwich, 1988, p. 62).

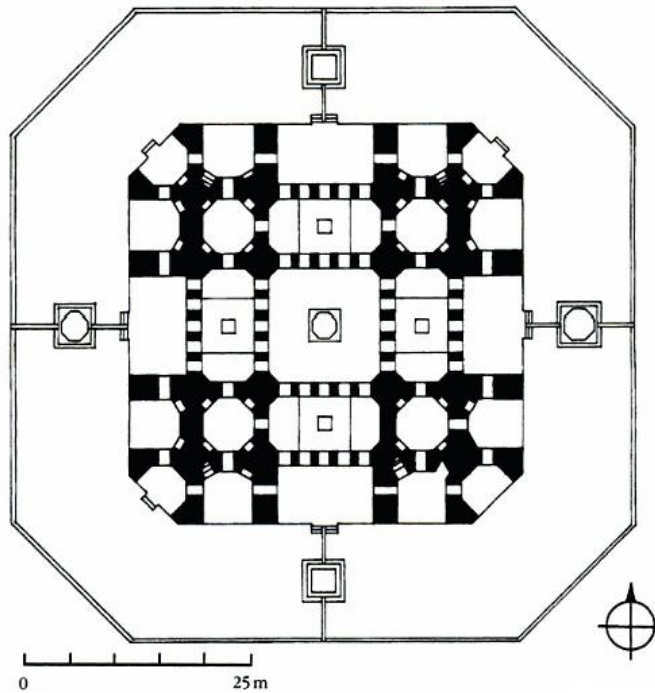


Figure 2.19 Plan of Farah Bagh Palace, India

2.4 Interior Design Elements in the Islamic Royal Courts

Islamic decoration reflects a “cool” refuge for the eye and the mind, creating an art which is dynamic and yet unchanging. The concept of decoration – flexible in nature, independent of form, material and scale – employs a limited number of basic formulae: calligraphy, geometry and, in architecture, the repetition and multiplication of elements based on the arch. Allied with and parallel to these are floral and figural motifs. Water and light are also of paramount importance to additional layers of pattern and – just as happens with surface decoration – they transform space (Michell (ed.), 1987, p.161).

The layers of surface decoration are increased and the complexity of visual effects enriched by the use of carpets and cushions, which often reflect the same decorative schemes as those found on walls and ceilings. Floors and ceilings contribute to the fluidity of space by nature of their decoration, since they are often patterned in the same manner as the walls; sometimes, in the case of floors, the decoration actually

reproduces carpets. The tomb of I'timād ad-Dawla in Agra, for example, has an inlaid marble floor that exactly reproduces the designs of Mughal carpet. Surface of buildings are provided with a series of interwoven layers of different textures and depths. This preoccupation with textured surface explains the presence of stucco and tile work in places where alternative materials exist (Michell (ed.), 1987, p.161).

The development of artistic techniques throughout the range of Islamic art is always geared to creating increasingly intricate surface decoration by the use of reflecting and shining materials and glazes, the repetition of designs, the deliberate contrasting of textures and the manipulation of planes. The tendency is for surface to be fluid: decoration helps to make the transition, imperceptibly, from one plane to another. No sharp divisions are allowed. Light is filtered; water reflects, unifies and cools (Michell (ed.), 1987, p.162).

The role of calligraphy as one of the elements of decoration is recording the word of god in the Quran and is closely linked to geometry and represents on the inscriptions. Inscriptions are mostly used as a frame along and around the main elements of the building like portals and cornices (Michell (ed.), 1987, p.168).

Wood was used as main material for interior decoration in Ottoman palaces or house opposite of religious buildings that their interior decoration stone was main material (Vogt-Gökinl, 1966, p. 16).

Fragment boasts splendid woodworks were common in Iranian palace architecture and influenced on other architecture of Islamic countries like Bait al-Qadi Palace (901/1496) in Cairo, Egypt (Hillenbrand, 2000, p. 436).

2.4.1 Floor

The floor of the houses or palaces is covered by simple tiles or mosaic in addition carpet or rug (Curatola & Scarcia, 2007, p. 217). In 16th century tiles with octagonal and star shapes that followed of Seljuk style replaced on tiles with two colors in Ottoman interior decoration (Rice, 1979, p. 190).

Ottoman tiles were in square or hexagonal form and arranged in large panels and ornamented with flowers, scrolls with variety of colors. The tiles' colours include white, blue, lilac, black, green and red and sometime azure on the ground. The surface of tiles covered with transparent glaze (Rice, 1979, p. 192).

Yellow colour becomes as a common colour for designing of tiles in Safavid era, also silver and gold was using for ground of textiles (Canby, 2009, p. 20).

2.4.2 Water Elements

A small fountain inside the palaces or luxury houses creates a fresh atmosphere opposite of outside hot weather like a large pond in reception hall of Ali Qapu palace [ca.1597 – 1660, Safavid] in Isfahan (Blair & Bloom, 1995, p. 195).

2.4.3 Opening

Ottoman designers made woodworks for interior decoration of the buildings like windows and shutters, doors, capitals, pillars, chests, beams and stools. Ottoman used of pear, cedar, apple, walnut, ebony, rose, box, oak, teak and pine as suitable material (Sözen, 1988, p. 52).

It was a traditional in Istanbul buildings' interior decoration and thought the Black Sea included double-tired windows which had lower frame movable. Through the ages reduced of windows' height slowly (Hoag, 1977, p. 166).

The select area and material for decoration was a role of architect during the 16th century Ottoman interior decoration and it was common in all of artistic works in that era. One characteristic principle of interior decoration was mixing inscription door panels with decorated tiles (Kuban, 1997, p. 199).

Wooden doors as a part of interior decoration space of the buildings usually ornamented with simple geometric forms. Small wooden pieces in octagonal, lozenge and star shapes with geometric motifs had used for decoration of panels (Figure 3.2). These pieces arranged beside each other without glue or pins and locked for panel frame (Sözen, 1988, p. 53).

2.4.4 Lightening and Heating Elements

Islamic countries are in area that had strong sun light and architects tried to design window which were in front of indirect sun light. For big building they use window below the ceiling and for usual space like room or hall in the houses they use large size window, but they use of colorful glasses for them to filter the density of sun light. A variety of colorful glasses like red, green, blue and yellow on different grid geometric pattern, during the different times of a day appears a beautiful play of light inside the Islamic palaces or houses. The stain glass windows designed by colorful glasses with abstract and floral motifs in Safavid palace like Chihil Sotun in Qazvin (1524) (Michell, 1987, p. 14).

For supplying light in Islamic palaces was used of chandelier which was designed in spiral or Arabesque form and the places of candles were arraigned in several rows. Sometimes was used of small size chandelier like a lantern like Hasht Behesht [Eight Paradises] [1669, Safavid] in Isfahan, a lantern hangs over the fountain in the central hall (Blair & Bloom, 1995, p. 195).

2.4.5 Furniture in the Islamic Royal Courts

Some of Abbasid court's portable objects described by visitors of Byzantine emperor. Some Luxury portable objects served to princes came from foreign countries like china or Byzantine (Grabar, 1973, p. 164).

2.4.5.1 Throne

The main interior object decoration of Islamic palace is the sultan's throne with the most luxurious ornaments. The throne is larger than other object and there is in the center of reception hall above other furniture. The best jewelry, pearls and brilliant in addition to gold and silver was used in throne. The importance of throne had two aspects: the first come back to their nomadic life, means the president of family replaced with sultan. The second aspect had relationship with the position of sultan or Caliph in Islam, because the Muslim believed the Caliph is successor of God in the earth, so his throne must be the best.



Figure 2.20 (a) Mughal style throne, Topkapi Palace, Istanbul, (URL.25, 2013);
(b) Throne of Ranjit Singh , 1818, Mughal India, V&A Museum, (URL.26, 2013)

2.4.5.2 Carpet and Rug

Carpet and rug are the most important elements for Islamic interior decoration. Muslim lifestyle has some differences with western culture. In Europe people use of chair and table, because humid don't let them to sit on the ground, but there isn't any

problem like this in Islamic countries and Muslim don't need chair and table. Another factor came back to Muslim nomadic background. Against Christians Muslim pray on the floor and it's very important for them they to have clean mat.

The carpet in Pre-Islamic era had used for representation locals myths and desires; in fact carpet had a magical function. One reason of using carpet in interior decoration in Asian Islamic countries was its secure rule in front of outside effects. From artistic view carpet is like a mosaic which made of wool (Curatola & Scarcia, 2007, p. 217).



(a) Carpet with scrolling vines and blossoms, Mughal India;
(b) Safavid royal carpet, Metropolitan Museum of Art

2.4.5.3 The Historical Perspective of the Ottoman Carpets

There are two groups of carpets which belonged to Ottoman period: the first group named Konya carpets with darkly red and blue, brown, yellow and ivory colours. Their plan consists of rows of angled shapes that arranged in the ground opposite of margin which designed of big Pseudo-Kufic motifs or star shapes. The second group named Marby Carpet with abstract animal figures inside the square or octagonal shapes with different colours. The Marby Carpet shows red birds fling near a tree with ivory ground. One of them represents attacking a blue dragon to a blue phoenix with yellow colour on the ground and other shows a red dragon walks on the ground with red colour (Blair & Bloom, 1995, pp. 147 - 148).

A 19th century Turkish carpet from Uşak in Anatolia has two main colors, wine-red and azure blue, and the entire play of art is unfolded between these two poles - the red, which is an active color being used as the back ground, and the azure, which is a passive and fugitive color, for the rosettes; this consolidates the background and forces the rosettes back into it. The rest are secondary colors - golden yellow to track the delicate arabesques and white to encircle the large rosettes, which makes the entire expanse radiant. These rosettes grow out of stars with eight points, like most of the decorations that typify the Turkish carpet, and at the same time they are elongated in lines that follow the directions of the compass and in waves that flow back on themselves; they actualize the extension of space in the most complete manner possible, and their diadem contours are like a crystallization of this complex movement. The rosettes form an unbroken net work, but each one arises from a center—from the center itself, the ubiquity of the center being one of the fundamental themes of Islamic art (Burckhardt, 2009, p.p. 118-119)

The shining Ottoman textiles represented dark brown for ground and the composition elements include Chinese style composite flowers and leaf forms. This style named saz. In later years saz transited in design of other artistic objects such as carpets, ceramic and tiles (Blair & Bloom, 1995, p. 238).

2.4.5.4 The Historical Perspective of the Safavid Carpets

The Safavid carpet divided in two groups: the first are the carpet that produced during shah Ismail and shah Tahmasp era which named Tahmasp carpets. For first time medallion forms replaced on Mughal and Timurid motifs in addition carpets with animal figures and hunting scene. The second group produced during shah Abbas that named shah Abbas carpet. New forms had created by using Arabesque, medallion tree flower vase and hunting landscape (Fakhimi, 2010, p. 226).

The distinguished carpet in Shah Abbas I era named vase carpets. It was a daring herbal designing detached on a ground of solid colour in the center. The glorious and dreaming lotus used in the most carpet design. Some carpet design includes a grapevine in the center surrounding a pond with flowers (Moynihan, 1979, p. 57).

Between middle of sixteenth to the first years of seventeenth century, the decoration form of illustrations in the manuscripts were using for textiles. The decoration motifs for silk woven include the scenes of hunting, romance Majnun in desert between wild animals or seeing Shirin during bathing by Khusrau (Brend, 1991, p. 168).

The design of sixteenth century carpets which were producing in Safavid royal workshops followed of fifteenth century miniatures style like carve and wavy forms. The most important plane named the medallion carpet. Its pattern was like cover of book; it had a design of Shamsah [Sun-Disc] in the center and ornament motifs

around it as fringe. The best sample is Sheikh Safi Carpet that produced by Shah Tahmasp I order for mosque of Sheikh Safi in Ardebil. Other carpet designs show small medallions, flower vases, hunting in the nature, animals, dragon and Persian Garden plan that is divided in four parts by water canals (Brend, 1991, p. 169).

In 17th century carpets as an interior decoration characteristic of Safavid palaces designed with herbal shapes and flowers which designed in homolographic form like colorful tiles on the wall of religious buildings. The carpet with coordination of other decoration elements served to architecture art. They can show a model of dreaming heaven garden by using of schematic of Persian Garden that named Chahar Bagh [Four Gardens]. Design of royal carpets during the Shah Abbas I was combination of stylized great blossoms and foliage forms on a white background that remembers the exterior decoration of Safavid mosques (Stierlin, 2009, p. 125).

In the later of Safavid period for designing of carpet was using of lightless tone colors of beige disposes pink, cloud of peach, green and light blue opposite to the darkling red and blue that was using on 16th century (Canby, 2009, p. 20).

2.4.5.5 The Historical Perspective of the Mughal India Carpets

Woolen textile wasn't popular in Indian because India has hot weather. The weaving textile craft is brought form Central Asia to India during the Mughal period. One of the first examples is a carpet with animal figures on the red colour surface. Its ornaments consist of six heads of birds and a mask of leopard face with fangs freely linked to an abstract form (Blair & Bloom, 1995, p. 293).

The best textiles are produced during Shahjahan. For example Aynard carpet with large flowers and floral was a typical design of Mughal period. Its ornaments

includes Chinese style flowers, cliffs in abstract form, and clouds among flowers and floral motifs. During Awrangzeb period (r.1658- 1707) artist rejected realism forms and began to use of local ornamentation motifs that had root on their tradition. In 1680 after Orthodox rules for ban of using natural shapes, artists used of stylized forms. In the middle of seventeenth century nature and floral forms were the main motifs for textiles ornamentation with silver and gold warp and woof on the ground. The cloth of gold was a textile were using as furniture in later years of seventeenth century (Blair & Bloom, 1995, pp. 299 - 300 - 301).

2.6 Ornamentation Styles

The Quran encourages Muslim to concentrate on the nature to understand the unlimited power of God. This vision of nature caused to geometry is found a main rule in ornamentation of the surfaces, because geometric pattern wasn't realistic and with representation a mathematical discipline showed the Unity Divine of God. Islam prohibition of illustration of nature caused to Muslim used of abstract floral motifs such as grapevine, blooms, wavy flowers, bud, geometric pattern and intertwined forms for ornamentation of the interior decoration (Moynihan, 1979, p. 45).

Shortage of water or hot weather caused to Muslim try to bring a small model of nature into their building. Islamic architecture aesthetic depends on local nature environment. In northern Africa influence of Mediterranean Sea atmosphere and in Iran influence of desert and dry environment influences on their architecture (Porter & Thévenart's , 2003, p. 10).

A variety of colorful tile works, shining mosaic and plaster work use for interior decoration. In order to ornamentation the surfaces of tiles or mosaics Muslim

architects use a wide range of forms; geometric shapes, herbal drawings, different kind of calligraphy, abstract motifs that named Arabesque in addition religious wall paintings and nature motifs for ornamentation. There is a trend in Islamic architecture decoration to an unlimited repeat of individual units like cupolas, passages, pillars or vaults and merge of spaces without any specific direction or center of focus (Michell, 1987, p.152).

Arabesque motifs consist of ornamentation with stylized forms of plants and flowers which have developed in geometrical nets. Arabesque represents floral rhythm and crystal form in the nature and brings spirit of nature in Islamic ornamentation. The origin sources of arabesque in the nature are movements of grapevine branches, leaf of Çınar, tulip flower and rhythm of sea waves (Burckhardt, 2009, pp. 62 - 63).

Islam gives Muslims the highest emotion of harmony between human and nature that follows of mathematic rules. These rules are seen in form of trees' leaves, proportion in a butterfly wings, the spirals of a snail or crystal structure of a snowflake. Designers try represents God Order by using of harmony, balance, nature proportion and geometric symmetry (Clark, 2004, p. 40).

The geometric repetition is very important for Islamic decoration because Muslim believed human can't imagine a stable palace for God. The viewer's eye mustn't stop in one point and for this reason they design a grid of geometric shapes for decoration of the buildings. Their decoration geometric composition hasn't any point for start and end. For decoration they used abstract forms, because the symbolic presentation of nature was enough for them; means the concept of nature was important, not a realistic copy of nature.

The Islamic ornaments include repeating modular designing based on a geometrical pattern without beginning and ending point. This inexhaustible variety of forms and colors has been represented in ceramic, tiles and carpets (Curatola, 2009, p. 4).

The geometry is the main factor for Islamic decoration. Circle as a symbol of God is a base for pattern designing and using of repetition, symmetry and different scale appears a variation of motifs for interior and exterior ornamentation. Round and smooth surface covers by a geometric pattern of brick or stucco and makes a play of light and shadows. Colorful stones in negative and positive zones make an optical effect on the exterior of buildings. Different textures and materials create a unity in geometric pattern. Design of star is one of basic form of geometry in Islamic decoration. It designs six, eight, sixteen or more points. It used for make a gird under dome or decorative timber fitting inside the buildings (Michell, 1987, p.p.148 - 149).

In Islamic art geometry has a more important role of as aesthetic element; Islamic art and architecture focuses on Divine Unity and represents its concept in indirect form. Geometry and repeating abstract forms create harmony and appears Muslims' understanding of the nature orders.

The geometric patterns represents the crystal structure in the nature but abstract forms that named Arabesque shows wavy and spiral form in the nature. There are three elements for Islamic art and architecture decoration: geometric forms, abstract motifs and calligraphy. Arabesque motifs represent the Divine unity in Islamic art manifest. The design of ornaments elements that their base are in geometry be seen in decoration of palaces, mosques, houses, tiles, mosaics, illumination, illustration and wood-works (Clark, 2004, p. 62).

Chapter 3

ISLAMIC MINIATURE PAINTINGS AS A SOURCE FOR HISTORICAL STUDIES

3.1 Interior Design of the Islamic Royal Courts Depicted in the Miniature Paintings

Figurative art and abstract art separated strongly in Islam. Islam emphasizes feel the truth that is in the Quran and decoration art must be linked with the meaning of monotheistic. Muslims transfer this concert with modular and repeating geometric motifs without a beginning or an end. The calligraphy with variety graphical forms, the ceramics with amazing forms, shining range of colours, the textiles with excellent designing and illustration of manuscripts are the most important media for representation of Islamic interior decoration (Curatola, 2009, p.4).

The concept of decoration – flexible in nature, independent of form, material and scale – employs a limited number of basic formulae: calligraphy, geometry and, in architecture, the repetition and multiplication of elements based on the arch. Allied with and parallel to these are floral and figural motifs (Michell, (ed.), 1987, p.162).

Figurative painting and sculpture art had substituted with minimal and abstract art because Islam prohibited realism subjects for wall painting. For interior decoration had used of high quality textiles like carpet with extraordinary designing and colorful motifs, woodworks with curved form ornaments, tiled with geometric shapes and a variety of singing pure colors. Calligraphy has an important rule, because the Quran

emphasizes on preach of the message of God by writing and Muslim architects crested many splendor inscription of the Quran verses by use of different calligraphy of Arabic (Ayers, 1988, p. 101).

The background history of illustration for the manuscript in Islamic art came back to Sassanians period in Persia before Islam, when Mani produced paintings for his book that named the *Arzhang* in the third century after Christ (Brend, 1991, p. 84).

Early Islamic illustrated book appeared in Syria which followed of Iranian painting features. For Islam prohibition of Iconography Muslim painter focused on abstract floral form and geometric motifs for avoid of figurative painting. The earlier Islamic figurative miniatures appeared in the 9th century when Abbasid (749 - 1258) sultans were as patrons of producing illustrated manuscripts. From 14th to 17th centuries appeared revival of figurative painting of pre-Islamic Iran. Iranian painting during 14th century had influenced of chines painting because Mughal ruler had relation with Chinese traditional art (192). Al-Mas'udi as an Arab historian recorded in 915 an illustrated manuscript that named *History of king of Persia* which belonged to a noble Iranian family. The earliest manuscripts of historical books illustrated during Il Khanid (1256 - 1353) in Iran. These historian illustrated manuscripts with various styles include: There is a copy of *Āthār al-Bāqīya* [chronology of ancient nations] by al-Biruni (1307 - 8), now is in Edinburgh university library. There is a copy of *Bal'ami's al-Tabari's Annals* that related with Shiraz Pro-vicinal style and mow is in Freer gallery in Washington DC. The most excellent belonged to the style of the Rab'-i Rashidi, the area in Tabriz that founded by Rashid al-Din and his manuscript is *Jāmi al-Tawarikh* [Compendium of Histories] (1314) with large folios, horizontal

line, excellent drawing shining colors and its style followed of Chinese hand scrolls (Bloom & Blair, 2009, p. 204).

In 1425 appeared revival of Rab‘-i Rashidi style in Herat during Timurid Shahrukh (son of Timur) by producing of *Jāmi al-Tawarikh* by Rashid al-Din and its continuation that named *Hafiz-i Abru*, in addition *Maima’ al-Tawarikh* [Assembly of Historians] now is in Topkapi Palace library. Historical illustrated book were producing during Timurid period (1370 - 1506) in Iran and Central Asia and India like *Zafarnāma* [Book of Victory] by Sharaf al-Din ‘Ali Yazdi (1467) which includes events life of Timur and now is in John Hopkins Garrett Library. *Shaybānināma* (1510) is an epic about Muhammad Shaybani, the founder of the Shaybanid dynasty in Transoxiana and now is in Österreich in Vienna (Bloom & Blair, 2009, p. 204).

From early 16th to 19th centuries under Ottoman (1281 - 1924) flourished illustrated manuscripts in Turkey like *Beyān-i menāzil-i sefer-i Irākeyn* [Description of the state of the journey to the two Iraqs] known *Maju’-i Menazil* [Compendium of Stages] by writer and painter Nasuh Matrakçı at date 1567-8 and represented the cities and ports conquered by Süleyman (1520-66) by co-operation of some royal court painters in imperial workshops at date 1550 and now is in Istanbul university library (Bloom & Blair, 2009, p. 204). *Shabnamā* by Arifi at date 1558 in five volumes and the last volume named Süleymanname and now is in Topkapi Palace library. The manuscript represents the history of Süleyman with 69 large illustrations. *Sürnama* [Book of Festivals] by Vehidi at date 1720 and illustrated by Levni with 137 folios and that is about fests of Ahmed III (1720-1732). The manuscript represents 15-days festivals

and shed light on 18th century of Turkish life and now is in Topkapi Palace Library (Bloom & Blair, 2009, p. 205).

The important illustrated manuscripts of Safavid period (1501-1723) in Iran include *Tārīkh-i jahānārā* [History of the World-adorning] (1683) now is in Dublin, Chester Beatty Library. *Jarunnāmā* by Qadri (1623) which described specific events opposite of Portuguese of Shah Abbas's general Imamquli Khan's in Hurmuz Island and Jarrun Island in Persian Gulf 1622 and now is British Library in London (Bloom & Blair, 2009, p. 204).

Preparing of illustrated chronicles continued during Mughal rulers in India (1526-1858) like *Baburnama* which includes the memories of Babur founder of Mughal India dynasty and *Akbarnāma* that consists of the first 46 years of the Akbar reign (1556 - 1605) (Bloom & Blair, 2009, p. 204).

The miniatures in the Islamic manuscripts are historical and complete documents for showing Islamic interior decoration. It is known fact the decoration of buildings are subjected change due to worn out in time or destruction in catastrophic times like wars, natural disasters like earthquake or fashionable trends created by contemporary local designers or artists. Also, changing their character by the impacts of other culture or new life style like the industrial revolution. There are other features to increase their trend. Increase a wealthiest on the nations and powerful image as well as worn out in times. Miniatures are undeniable evidences for find the original basic form of Islamic interior decoration.

The Islamic miniatures include different subjects which show different buildings. If the subject is about contemporary social life, the paintings shows interior decoration of public space like public baths, shops in bazar or interior space of rooms such as daily events which have been represented in the paintings. If the subject of miniatures represents the event of king or royal court members, it shows the interior decoration of the palaces, luxury rooms, sultan throne and royal tent during sultan travelling or hunting outside the palace or celebration into the royal garden. Also the painting about royal court family represents the interior decoration elements of the palaces, like wall painting, lantern, carpet and exterior of the buildings. By analyzing the paintings we can understand the contribution of designers to embellish the interiors. Thus the type of wall decoration in different medium such as pen-work, tile work, wood work, stucco work, contribution of textiles to increase the comfort and as well as the lightening aesthetic of the interiors could be perceived through these miniatures. These miniatures depicting all items such as the motifs that used in the carpets, tiles, the ornament shapes of curtains. The minatures that include Islamic palaces represents geometric patterns, floral or other motifs which were used for interior decoration. Also we can recognize details of forms and colours in any different parts of the Islamic palaces. Also the ornament of objects like throne in the palaces has represented in the paintings. The paintings are excellent documents to compare different kind of buildings to find the common ornament motifs and different decoration between them.

Islamic miniatures are realistic although not naturalistic. They don't represent a naturalistic scene because Muslims beliefs do not agree the representation of real human images or the nature, because they believe in God as the only creator.

Representation of terrestrial world isn't important for them, because Muslims try to depiction of spiritual world (Clark, 2004, p. 145).

In earlier years of Islam, floral, foliage, geometric pattern and epigraphic motifs had been used for illumination in the Quran. These ornaments were golden and were using range of different colours in margins (Bloom & Blair, 2009, p. 185).

In the secular manuscripts, illumination was used increasing pleasure of reading the text and giving artistic value to the books. These decorations started on the first page with use of a circular or oval rosette for title and added to the text on other pages (Bloom & Blair, 2009, p. 189).

One of common subject in Persian miniatures is the Chahar Bagh; a Persian traditional garden with a geometric designing. Classic design of Persian carpet shows a vision of Chahar Bagh a geometric plane that includes a land divided to four parts by water canals and rectangular or square areas with flowers, shrubs, and trees (Clark, 2004, p. 17).

3.2 The Miniature Paintings Depicting the Interior Design of the Ottoman Royal Courts

The richly illuminated books had been produced in Anatolia in the fourteenth century; these books consist of different parts of the Quran. Illustrated books produced later. There is a copy of a manuscript that named *Iskendernāme* [Book of Alexander] (Figure 3.1.a) and produced by Ahmedi in Amaysa with twenty miniatures. It has a simple composition with green or blue colour on the ground in addition golden dots. The illustrations of the book were finished three year after death of writer which was in of cutting from other manuscript. Seven miniatures cut

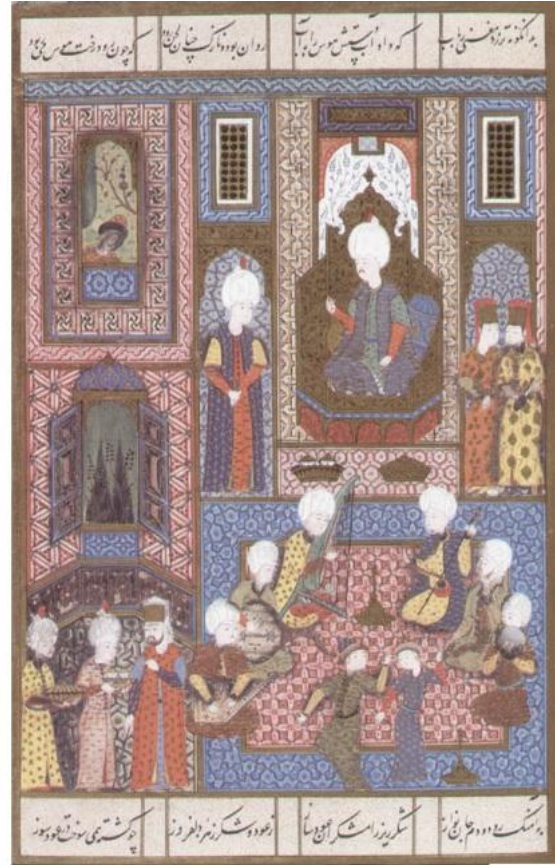
from a fourteenth century *Shahnameh* that brought from Iran were pasted on blank pages of the manuscript (Blair & Bloom, 1995, p. 146). There is A copy of *Iskendernāme* (1467) now is in Istanbul University Library include complex and detailed composition , elegant figures and the depiction of architecture space,(Bloom & Blair, 2009, p. 213).

Illustrations of a Turkish translation of Persian epic *Shahnameh* by Sharif Amidi (1506) now is in Istanbul, Topkapi Palace Library include local Egyptian [as a part of Ottoman territory] details of architecture, furniture and costume, which give a fascinating insight into Ottoman court life (Bloom & Blair, 2009, p. 213).

The first Ottoman miniatures painting method was influenced of Iranian paintings. After conquer of Tabriz by Ottoman in 1514, Iranian artists were appointed to work in Istanbul to do artistic works in the imperial studio. Şahkuli was the most important painter in Süleyman the Magnificent workshop near ten years. His works special designing of dragon was a lovely subject for Aq Qoyunlu and Safavid artists. His works principles were tree branches, lotus flower and dentate leaves. Art in Ottoman court special painting found the level of realism. The Ottoman artists were named illustrator history of sultan's monarchy like the great *Süleymannname* (Figure 3.1.b) (1558), now is in the Topkapi Palace Museum and include diverse images of Ottoman royal family diurnal living events. All of miniatures have best quality and precision that separates them of Safavid utopian miniatures (Khalili, 2005, p. 74).



(a)



(b)

Figure 3.1 (a) Miniature from a copy of *Iskendername*, Edirne, 15th century, Venice, Biblioteca Nazionale Marciana, (URL.25); (b) Süleyman entertained, *Süleymanname*, F. 71a, 1558, National Gallery of Art, Washington DC

At the first years of Ottoman Empire manuscript art followed Mamluk samples, but Iranian features developed, special in 1460s, the new style of book art began in Istanbul. Mehmed II brought artists from Tabriz to Istanbul after win war with Turkman. The Ottoman artists used a collection of floral and arabesque motifs as Timurid style that is brought by Iranian artists, for production textiles, ceramics and wooden works. There is an album in Istanbul University Library of Mehmed period and its decoration includes geometric forms like rectangle, square and crenate margin with Chinese style foliage that followed of fifteenth century Iranian artistic works (Blair & Bloom, 1995, p. 232).

After establish Mehmed II (r. 1444-81) in Istanbul (Constantinople) production of portable artistic objects began in a variety media. Southern artists inspired of Islamic art and Mediterranean islands traditions for produce artistic media for Ottoman Empire that replaced instead of Byzantine (Eastern Roman). In Süleyman period (1520-66) appeared a classical style in Ottoman art for production ceramics, tiles, carpets and other artistic objects. This method created an excellent balance between geometric principles of Islamic art and poetry natural realistic that was shown with floral and flower forms (Blair & Bloom, 1995, p. 231).

There are two volumes of *Hunarnāma* [book of achievements] (1523 – 24) now is in Topkapi Palace Library show the successive courtyards of the Topkapi palace, the innermost court (f.23v-32r) in addition showing Harem but with its façades discreetly blank (Bloom & Blair, 2009, p. 253).

One of the important Ottoman manuscripts is the *Süleymanname* [History of Süleyman] at date 1558. This chronicle manuscript includes 617 sheets of golden dots and glossy surface, excellent illuminations, in addition sixty nine miniatures and four of them are double spreads. At the first years of Süleyman period the paintings strongly followed of Iranian style. In the *Süleymanname* Iranian illustration features mixed with Ottoman iconography. Two of the miniatures represent the first and second court of the Topkapi Palace and there are good references for showing Ottoman architecture style. The miniature represents the joggled vault that is back of sultan and in addition Iranian painting elements like using tile for exterior of the palace. The fresh green floral shapes and trees are Turkman painting features and entered from Tabriz manuscript at date 1514 (Blair & Bloom, 1995, p. 243).

In Mehmed III (1595 - 1603) the size of manuscript became smaller than the past with new subjects and using folk elements. As a sample *Fālnāma* is a large manuscript about prophecy for Kalender Pasha with thirty five sheets at date 1510. The miniatures mixed folk elements and religious figures. Another historical manuscript is *Süleymanname* for Osman II (1618-22) and the book is about victory of Hotin and includes twenty miniatures that followed of last century style (Blair & Bloom, 1995, p. 247).

A principle of paintings in Iranian late Timurid period and in Ottoman was the *sefine* or *cönk*, a thin “volume opening vertically” and most of the time were using for the best literature and poetic pieces. During the 17th century Ottoman painters made excellent paintings of human figurative shapes and beautiful images of gardens. Levni as a royal painter on the time of Sultan Ahmed III (1703-30) created a specified method. A sole woman was a favorite model for drawing. Dapper movements of human shapes and lightless colours were the main properties of their paintings that they are outstanding miniatures of 19th century Ottoman period (Khalili, 2005, p. 75).

There is an album so-called *Sunbulnāma* [book of hyacinths] (1736-7) now is in Topkapi Palace Library represent coincide with a widespread fashion for landscape painting and architectural views in both religious and secular buildings (Bloom & Blair, 2009, p. 256).

3.3 The Miniature Paintings Depicting the Interior Design of the Safavid Royal Courts

In the first years of Safavid paintings were produced for the Aq Qoyunlu that famous as Royal Turkman. One of the greatest illustrated manuscripts of the Royal Turkman

is the *khamseh* of Nizami, now is in the Topkapi Sarayi Library which produced in 886/1481 for Sultan Ya'qub and includes Aq Qoyunlu and early Safavid miniatures. Both of them have glossy colors with a compact composition and many motions and fourteenth century painting style effected on them. The Safavid men wore *taj-i Haydari* that was a sign of power. At first it was red and its width of arms and ribs shows their belief of the twelve imams of the Shia. The soldiers' helmet has a hole on top and it was like a smoke-stack. They used a *taj* [Crown] that named *jamal u jalal* [beauty and glory] for showing of princess glorious. There is a manuscript in the Uppsala University Library that produced in Herat in 908/1502-3. One of painting represents faces with a short cap in the turban, but in three of faces it to be long. It shows the painting designed in Herat in west of Iran where *taj* [crown] was more common (Brend, 1991, p. 160). The Safavid paintings described the life style of Safavid royal courts in the series of their capitals in Tabriz, Qazvin and Isfahan (Bloom & Blair, 2009, p. 238).

Iranian weren't interest in drawing of a real garden, they tried to depiction of spring flowers and fruit blooms. The blossomed peach was very attractive for painters. The Il Khanid introduced new flowers like peony to Iranian painting which is an adaptation of Chinese painting (Moynihan, 1979, p. 49). At the first years of Safavid dynasty in school of Tabriz Iranian painters started to bring concept of landscape by drawing animals between trees and flowers, some birds on the sky and also some fantasy animals figures (Porter & Thevenart , 2003, p. 116).

A master piece of early Safavid paintings is a copy of *Divan* of hafiz. One of its painting that named "Episode in a Mosque" (ex-Carrier prive. Col.; divided Cambridge, MA, Sackler Mus.; New York, Met.; Houston, TX, A & Hist. Trust col)

shows interior which juxtaposes an agitated crowd of men against highly decorated rectilinear shapes, compositions architectural components and textiles placed on them (Bloom & Blair, 2009, p. 239).

In the school of Tabriz produced the earliest version of *Shahnameh* and those included figures, horsemen, huge dragons and horses spitting fire, a variety of movement, people in arena and fighting actions. The Sky represented with shining clouds and fabulous winding forms against dense blue background that influenced the Chinese painting. The view of Iranian architecture showed by vertically form to show its special perspective (Stierlin, 2009, p. 53).

At the beginning of Safavid dynasty there were two artistic styles in Iran; one in east in Herat that followed of Timurids method and another in west in Tabriz which followed of Turkman method. At the last years of fifteen century miniatures decorated with foliate and plant shapes in addition geometric patterns. Contrary to the Timurid period style, Turkman royal court paintings represent sensual pleasure with darkly space, intensive colours and geometric shapes in faded tones. The decoration motifs of this style consist of the groups of clouds, pheasants, angles and grapevine trees that depicted on several layers. Geometric forms consist of ellipse or medallion like star shape, in addition plant, flower forms and animal figures (Canby, 2009, p. 19).

In Baysunqur era Bihzad the greatest painter in Il Khanid court emigrated from Herat to Tabriz, the first Safavid capital. In Shiraz, Murchid al-Attar (1523-52) produced a series of paintings for Qazvini manuscript that named *Marvels of the World* by Qazvini. Also he has produced a collection of illustrations in Shiraz for the *Khamseh*

of Nizami. It's a manuscript with compact pictures in addition intertwined floral motifs among plants and sophisticated figures. One of the main and common trait in Islamic arts are the commonly used scrollwork, abstract forms, geometric shapes, intertwined motifs and reticulated forms (Khalili, 2005, p. 9).

Shah Tahmasp I ordered to produce a magnificent illustrated manuscript of *Shahnameh* in 934/1527-8 so called the *Houghton Shahnameh* (Figure 3.2.a) with 759 pages. There is no any common sign of artist, whereas the name of Shah Tahmasp I is inscribed in a rosette in the introduction chapter. One time pointed to date, 934-1527-8, in an architectural miniature on page 516. The manuscript presented as a gift to Ottoman Sultan Selim II in 1568 (Melville, 1996, p.53).



Figure 3.2 (a) The Iranians mourn the death of Farud and Jarira, *Houghton Shahnameh*, 1525–30, Tabriz, © Arthur A. Houghton Jr, (URL.26); (b) Nomadic encampment, *Layla and Majnun*, 1540, Harvard Art Museums, (URL.27)

In Safavid era happened an important role for depiction of Muhammad prophet; his face must be shows with white colour [for Islam ban of depiction of prophet]. There is a painting of prophet journey to meet god that named Miraj in a *khamseh* of Nizami which produced for Tahmasp I in 949/1543 by Sultan Muhammad. Around prophet surrounded by moving fire, angles and clouds in Chinese style in addition realistic clouds and steam around a planet that the prophet crossed it. It shows element decoration of Herat and Turkman features and it created a new style for Safavid miniatures (Brend, 1991, p. 161). At the begging years of Shah Abbas I painters tried to copy of their heritage. Their paintings had simple forms with refinement of luxurious ornaments motifs that were influence of Timurid miniatures features (Stierlin, 2009, p. 121).

At last years of Tahmasp (late 15th century and very earlier of 16th century) in Tabriz produced large size paintings that are limpid, cool and balanced compositions associated with Herat. They represent the increasingly naturalistic depiction of humans engaged in daily activities (Figure 3.2.b), and the taste of the multiplication of patterns, in textiles, tile panels, tents, architecture, pools, fountains and the smaller accoutrements of Safavid life. (Bloom & Blair, 2009, p.240)

The features of Shah Abbas I (1571–1629) paintings were an abstract form of a leaf of palm tree that split two parts, segment of lotus blossom, bending lines, ridged leaves, a variety of family medallions in oval form and some frames with geometric form. The lotus blossom appeared in design of carpets (Canby, 2009, p. 20).

In fifteenth century the paintings' subjects included hunting of animals likes lion, dragon, or the Pari [Fairy] the pheasant and other animals' figures which used as

ornament objects. Human figures were showing as couples, but single people were drawing more than couples. In the first miniatures, people showed kneeling or standing but in the last simple figures find more movement. There is a Sadiqi drawing that designed by ink, now is in Museum of Fine Arts, Boston. It shows a sitting man and seeing around with pride. Aqa Riza who signed his works as Riza-yi Abbasi was the most important artist on Shah Abbas period. In his works he emphasized on contemporary fashionable, glorious carpets, the dangling turban on hand and hat with European style (Brend, 1991, pp. 165 - 166). Shaykh 'Abbasi's paintings (17th century) represent architecture views and land scape of Safavid era (Bloom & Blair, 2009, p. 245).

3.4 The Miniature Paintings Depicting the Interior Design of the Mughal India Royal Courts

Manuscript art started in India in the Sultanate or Pre-Mughal time in the early 16th century and developed by using of Iranian and Indian features. This method named Chaurapanchasika which in addition to bright primary colours, wavy lines were added. The West of India influenced of the Jain religion in Gujarat. In fact Mughal miniatures are mixture of Iranian, Indian and European features. In the Humayun era (1533 - 1556) Iranian painting classic method was a lovely style for Indian painters and in 1549 Mir Sayyid `Ali and `Abd al-Samad as two Safavid court painters entered to Humayun's palace in Kabul. During the reign of Akbar in 1556 the Indian painters simulated the Iranian method of their teacher very fast and completed with Indian features and made a specific style for representation of their extensive setting of nature (Khalili, 2005, p. 75).

There is a *Shahnameh* (1438) now is in London, British Library, has been attributed to the Bahmanid court contain much richly detailed pattering of textiles and

architectural decoration, whereas other manuscripts of this group show less invention in this respect (Bloom & Blair, 2009, p. 236).

The Mughal India period miniatures represent daily events of princess and heroes adventures. The painters tried to show several features in a single miniature: different kinds of buildings with variety perspective in addition details of gates, towers, walls, royal court members and imperial tent. Their animal figures and human portraits show the Mughal India painters were aware of anatomy principles (Hattstein & Delius, 2000, p. 52).

The influence of the Hindu environment, namely, a certain sense of the plastic beauty of the human form, is combined in this painting with impositions of style from the Renaissance in Europe. It is said that Mughal art influenced certain Hindu schools of miniature painting. In fact, however, this cannot amount to anything more than a purely outward and technical stimulus, for these miniatures, which chiefly depict scenes from the life of Krishna, draw directly upon the rich heritage of sacred Hindu art and they do, for this very reason, achieve a spiritual beauty which the essentially worldly Mughal art of painting could never have (Burckhardt, 2009, p.40).

The Gujarat area had the most effects on the Indian art before Mughal period. Their powerful skill in arts and handcrafts represented the Muslim rules in decoration. They used naturalism principles for Muslim buildings decoration in the North of India. A strong naturalism sense was the main characteristic of India Mughal era buildings decoration (Moynihan, 1979, p. 94).

Indian painters used of abstract natural forms and geometric patterns for illustrated the texts which belonged to Timurid era and that includes medallion in center for design of carpet, Arabic and Persian calligraphy, carved cliffs, a variety of dens colors, Arabesque motifs for decoration of frames for manuscripts and a Persian designing form for illumination that named Shamseh [Sun-Disc]. After emigration of Persian artist Mughal Indian court appeared therefore some Safavid motifs in their designing like flowers, blooms in imaginary vases, scroll cypress and florists appearance in Mughal paintings. The Mughal Indian court artists inspired of Persian literature like the epics like *Hamzanāma* [Romance of Hamza], *Shahnameh* or Persian poetics romances like Sādi, Hafiz and Nizami, as their subjects for calligraphy and miniatures (Michell, 2007, pp. 23-24-25).

Indian miniatures in Mughal period like Iranian painting or Transoxiana miniatures followed of Chinese paintings principles consisted of cloud forms, shaped clouds, pretty shapes of mountain, portraits, equestrians, horses and etc. One of painting of the *Baburnama* shows him reposing in a garden that has water fountains, square ponds and decorative plants (Stierlin, 2009, p. 99).

The early 16th century indian miniatures characterized by mixture of Iranian and Indian elements. Under Humayun (1533-40 & 1555-6) iranian painters from Safavid court came to work Humayun's court-in-exile at Kabul. While they continued to manage the royal workshop, they were now joined by a large number of Indian artists from diverse backgrounds and different local schools. These local artists rapidly assimilated the Persian style of their masters and integrated this with Indian elements, creating a manner which is remarkable both for its greater naturalism and for its energy (Khalili, 2005, p.75).

There is a copy of the *Tūtīnāma* [Tales of a Parrot] (Figure 3.3.a) (1560) with 218 paintings, a few of them follow of traditional method, and other miniatures had Pre-Mughal style (Blair & Bloom, 1995, pp. 287). Akbar (156 - 1605) like the Ottoman sultan Süleyman, ordered chronicles of the lives and deeds of his ancestors and himself that named *Akbarnāma* with 500 sheets and 150 full-page illustrations. The illustrations provide an invaluable pictorial record of recent military campaigns. For example, a picture of “the construction of Fatehpur Sikri” shows stonemasons and laborers at work on the Elephant Gate in the emperor’s new capital. Wooden scaffolding still supports the arch of the gateway, but the waterworks at the left are already in working order (Bloom & Blair, 2010, p.348).



(a)



(b)

Figure 3.3 (a) A page from *Tūtīnāma*, 1580, (URL.28); (b) A page from *Padshahnama*, 1657, (URL.29)

In Jahangir period and figure designing developed and emphasize on colours and modeling. The margin motifs consist of hunting scenes, animal figures, Western elements, saints, court servants and workers. During Jahangir period Western forms and element entered in Indian art after 1600 when East India Company entered in India and European visitors came there. These new shapes were like putti, hourglass, and halo (Blair & Bloom, 1995, p. 294).

In 16th century by Indian Mughal emperor figurative paintings presented in Muslim palace with details of Islamic gardens, kiosks, wall paintings, arches, balconies, fountains and a sharp delineation of imperial constructions (Moynihan, 1979, p. 50).

There is a copy of *Pādshāhnāma* [History of the Emperor] (Figure 3.3.b) with forty four full-page miniatures by Muhammad Amin al-Mashhadi at date 1656-7. The miniature on page 43v of *Jahangir Bidding Farewell to his Son Khurram* [later the Emperor Shahjahan] at the Beginning of a Military Campaign represents the royal palace; his face is side view with halo and set upper than others and seeing unloaded space of his office. These miniatures have static composition and represent increasing of showing vista and landscape and the figures in background show in blur form (Blair & Bloom, 1995, p. 297). Details of his court could be showed through the miniatures and some of them will be our case study.

There is a single extant volume of *Pādshāhnāma* (1627 – 8) now is in Windsor Castle, Royal Library. The emphasizes in the paintings is on such major events as darbars (royal receptions), battle and state occasions in Shahjahan era. A terrace scene with a Mughal pavilion occupying one side and water, landscape and low hills background represent in a copy of *Kārnāma-i 'ishq* [Book of affairs of love] now is

in London British Library. There are copies of *Pādshahnāma* (19th century) now are in London British Library. They have depicting great architectural monuments commissioned by Shah Jahan, such as the Taj Mahal and the Red Fort. Later manuscripts of this type is a copy of *‘Amal-i ṣāliḥ* (1830) now is in London British library is a history of Shahjahan by Muhammad Salih Kanbu, even depict European admiring the Mughal monuments. Kashmir paintings often show people in front of a pavilion set in a landscape (Bloom & Blair, 2009, p.p. 262 – 263 - 264).

At the end of sixteenth century when Portuguese sailors brought illustrated copies of *Bible*, Indian painters started to using of Renaissance European style in their works. These new features included using of western perspective, representation of realistic representation of landscape, shade for figures; designing tree dimensions bodies, naturalistic drawing of flowers like iris, tulip, poppy, lily and drawing of animals’ figures like horse, antelope and ram (Michell, 2007, p.29).

Review of historical background of illustrated manuscripts that are produced in Ottoman, Safavid and Mughal India showed the historical events, daily life and war camping of sultans and royal families are represented in the variety of miniatures in different manuscripts. There are many miniatures that show interior design elements and ornamentation of palaces or royal tent. Analyze of three groups of these miniatures can give us an idea about the original interior elements design of Islamic palaces during these three periods.

For the aim to understand the interior design of the Ottoman court, miniatures from *Süleymanname* are selected as case study. In chapter 2 is reviewed plan and spatial

features of Topkapi Palace complex, for this reason *Süleymanname* is selected as source to find case study for Ottoman period.

Houghton Shahname as the most important illustrated manuscript of Safavid era is selected as main source for Safavid case study in addition another sources such as *Bustan*, *Majama al-Tavarikh*, *Khamsa*, *Haft Manzar*, *Gulistan*, *Haft Awrang*, *Layla and Majnun*, *Makhzan al-Asrar* and *Gulistan*.

Akbarnāma, *Padshahnama* and *Baburnama* as the illustrated manuscripts which represent the Mughal sultans inside the palaces are selected as source for Mughal India case study in addition some minatures form *Ramayana*, the *Gulshan-i 'Ishq* [The Rose Garden of Love], *Ni'matnāma* and miniatures of the School of Deccan/ Mewār/ Garhwāl.

Chapter 4

CASE STUDY: ANALYSIS OF THE MINIATURE PAINTINGS FOR UNDERSTANDING THE INTERIOR DESIGN

The method selected is to analyze the miniatures, so as the stylistic analysis differences could be understood. Thus a selection of different paintings of Ottoman, Safavid and Mughal Indian which represents interior design of palaces or show the royal tents or pavilions are provided and try to analyze interior design elements and ornamentation which represented in them to understand the original interior design element and ornaments of these three periods during 15th to 18th century. The miniatures are divided into three groups for Ottoman (1299 - 1923), Safavid (1501 - 1736) and Mughal India (1526 - 1857). The miniatures are arranged chronologically. Although some of them show a fantasy atmosphere those the represent interior design of royal court are selected to understand interior design.

4.1 Interior Design in the Ottoman Miniatures

The Ottoman miniatures are selected from *Süleymanname* which considered historical events of Ottoman sultan in the Topkapi Palace complex. The interior design of Topkapi Palace is studied the in chapter 2 and as case study is tried to find interior design and ornaments which are represented in the selective miniatures.

The Ottoman miniatures are selected from *Süleymanname* written by Arifi, now is in the Hazine collection of the Topkapi Palace. The manuscript has 617 folios that include text and 65 illustrations (Atıl, 1986, pp. 61 - 62).

Case 1. Accession ceremonies: *Süleymanname*



(a)



(b)

Figure 4.1 (a) Accession ceremonies, *Süleymanname*, F. 17b, 1558, National Gallery of Art, Washington DC; (b) Second Courtyard of Topkapi Palace, (URL.30, 2013)

Case 1. Accession ceremonies: The miniature (Figure.4.4.a) from *Süleymanname*, (F. 17b) (1558) represents the coronation ceremony of Sultan Süleyman in the second courtyard of the Topkapi Palace opposite to Babüssaade on the 30 September of 1520 after death of his father Sultan Selim (Atıl, 1986, p. 91). The design elements include arched opening, pillars, walls and floor under the four domes. The arches are under the roof ornamented by geometric shapes in black and white colours. The surfaces are on top of the pillars ornamented by geometric pattern. The pillars are in black color made of marble (Hattstein & Delius, 2000, p. 132). The wall ornaments include tiles with geometric pattern in pink color (Michell (ed.), 1987, p.167) which is repeated in all over the surface of the wall. The floor ornamented by tiles which are designed of a Shamsah [Sun-Disc] (Brend, 1991, p. 169) in the center with eight hexagons around it and five points stars (Michell, 1987, p.170) flowers are in pale

blue color(Michell (ed.), 1987, p.167). The cornice between the floor and the wall has a horizontal geometric designing which repeated all over the wall. The sultan is sitting on a golden throne that is ornamented by Arabesque motifs. Figure 4.4.b shows the contemporary ornaments of the in the second courtyard of the Topkapi Palace. Arch ornaments that represented in the miniature are the same original but wall ornaments changed and colored with white and added benches.

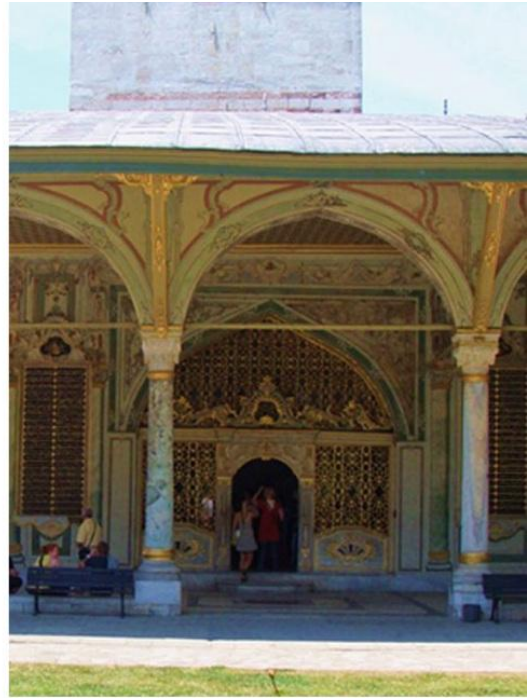
Table 4.1 Case 1. Accession ceremonies

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	geometric pattern	black/ white
Pillars	geometric pattern	black
Wall	geometric pattern/cornice: geometric pattern	pink/cornice: blue
Ceiling	-	-
Floor	Shamseh/hexagon/flower/five points star	pale blue
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	Arabesque motifs	gold
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 2. Meeting of the Divan: *Süleymanname*



(a)



(b)

Figure 4.2 (a) Meeting of the Divan, *Süleymanname*, F. 38a, 1558, National Gallery of Art, Washington DC; (b) Kubbealti Adalet Kulesi, (URL.31, 2013)

Case 2. Meeting of the Divan: The minatures (Figure 4.2.a) shows the meeting of the Divan-i Hümayun, the official managers with ministers in the Kubbealti, the domed meeting room in the second courtyard of the Topkapi Palace Selim (Atil, 1986, p. 97). The interior design elements consist of arched openings under the ceiling around a courtyard, a fountain in the center of the courtyard, floor, a door and two grid windows. The audiences are standing between the trees and under the ceiling. Arched openings are in pink color, without any ornaments and the pillars are in black color; both of them made of marble (Hattstein & Delius, 2000, p. 132). The wall around the door and windows is ornamented by hexagons and a square inside them in white color and other wall under the ceiling has tiles with geometric pattern in pale blue color (Michell (ed.), 1987, p.167). These are geometric pattern intertwined each other and developed on all surface of the wall with. The floor

decorated with tiles with geometric pattern that include four points star a square inside them in addition rectangle in pale pink color. The fountain has hexagonal form in black color and made of marble (Hattstein & Delius, 2000, p. 564). Figure 4.2.b shows the grid windows and door is represented in the painting are same original ornaments.

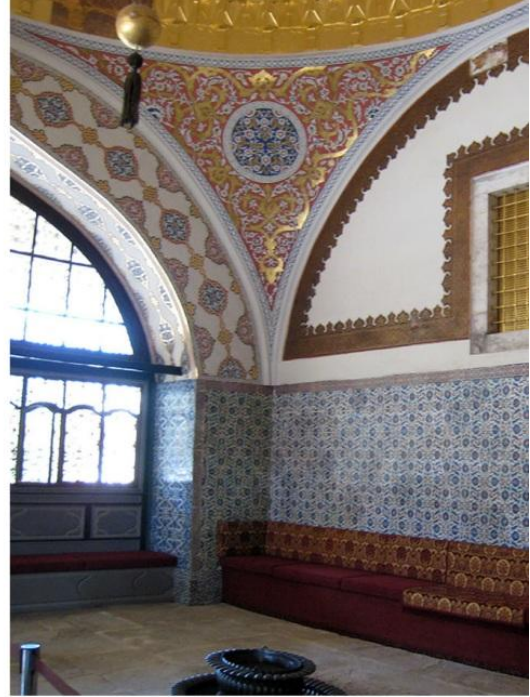
Table 4.2 Case 2. Meeting of the Divan

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	without any ornaments	pink
Pillars	without any ornaments	black
Wall	simple & intertwined geometric pattern/square/hxagon	white/pale blue
Ceiling	-	-
Floor	geometric pattern/four points star/square/ rectangle	pale pink
Inscription	-	-
Balcony	-	-
Water Elements	hexagonal form	black
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 3. Meeting of the Divan: *Süleymanname*



(a)



(b)

Figure 4.3 (a) Meeting of the Divan, *Süleymanname*, F. 37b, 1558, National Gallery of Art, Washington DC; (b) Interior room in the Topkapi Palace, (URL.32, 2013)

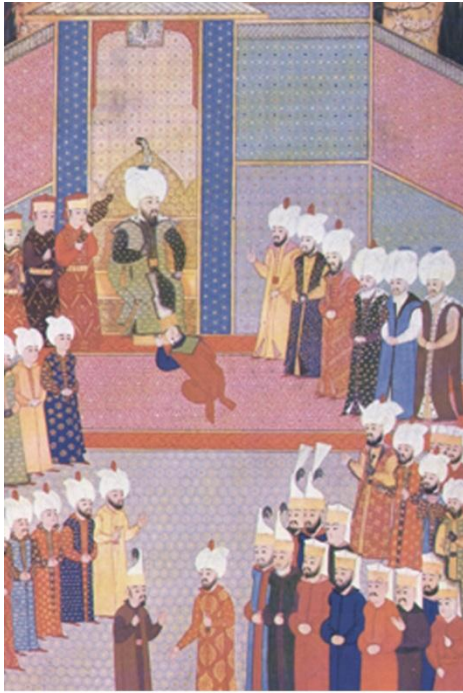
Case 3. Meeting of the Divan: The painting (Figure 4.3.a) includes two scenes: the first one shows the courtyard and exterior of the building with arched openings, walls, floor, door and partition and other shows the interior part of the palace with tiles on the walls, floor and a large carpet (Atil, 1986, p. 97). Arched openings are ornamented by six points star, triangle and simple geometric patterns in brown color. The pillars are in black color and made of marble (Hattstein & Delius, 2000, p. 132). The walls ornamented by tile work in two forms; the back wall with six points stars and hexagons that arranged beside each other in pale blue color. Another wall ornamented by twelve points star (Michell, 1987, p.170) and geometric patterns in pale pink color. The floor covered by a carpet that has intertwined geometric patterns in pale blue color in the center and spiral Arabesque motifs and floral shapes as the margin. These kind of spiral Arabesque follows of Persian style and in Persian

named Mari [like a Snake] (Fakhimi, 2001, p.226). Spiral Arabesque motifs are in gold, flowers are on a blue and red color surface. There is a partition that ornamented by geometric pattern such as square and x form inside them in brown color. The spiral Arabesque motifs geometric pattern of tile work designing follow of original style that represent in an interior room in the Topkapi Palace the (Figure 4.3.b).

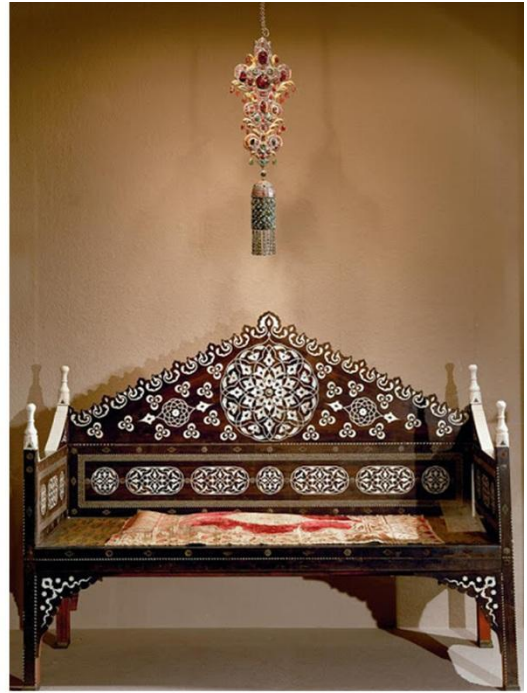
Table 4.3 Case 3. Meeting of the Divan

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	triangle/six points star/simple geometric pattern	brown
Pillars	without any ornaments	black
Wall	hexagon/six points star /twelve points star/ geometric patterns	pale blue/pale pink
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	intertwined geometric patterns/ spiral/ Arabesque/floralshapes/flower	pale blue/gold/ blue/red
Chair	-	-
Partition	geometric pattern/square/x form	brown
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 4. Enthronement of Bayezid II: *Hünername* (Vol.1)



(a)



(b)

Figure 4.4 (a) Enthronement of Bayezid II, *Hünername*, V.1, 1584, Topkapi Palace Library; (b) Throne of Süleyman, Topkapi Palace Museum, (URL.33, 2013)

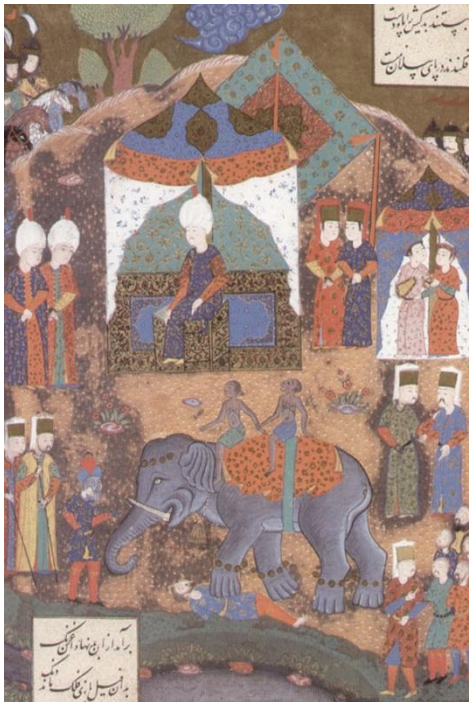
Case 4. Enthronement of Bayezid II: The miniature (Figure 4.4.a) is showing the enthronement of Bayezid II. The kaftans worn by the sultan and his leading statesmen representative of 16th century textile pattern (Sözen, 1988, p.322). The interior design elements are arched opening, wall, floor, an inscription, throne and carpet. Arched opening ornamented by orange color and golden dots on a blue surface. The wall under the arch is ornamented by geometric pattern such as square, cross motifs with blue and golden dots on a pale pink color surface. Other walls are ornamented with cross motifs in pale blue, six points star, rows of golden dots, hexagons in pale blue color and rows of square in pale violet color with white and golden dots. The floor covered by a carpet which has geometric pattern such as triangles in the center and two orange surfaces as margins. An inscription is under the arch with floral forms of a tree and flowers. Sultan is sitting on a golden throne

that ornamented with hexagon shapes. The golden throne representation in the miniature is the same original Ottoman golden throne (Figure 4.4.b).

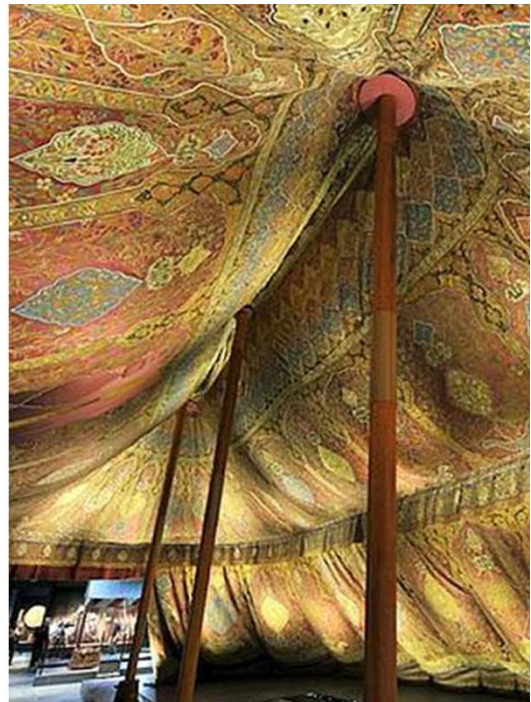
Table 4.4 Case 4. Enthronement of Bayezid II

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	dot	orange/blue /gold
Pillars	-	-
Wall	geometric pattern/ square/ cross motifs/dot/ hexagons / six points star	blue/pale blue/ pale pink/pale violet/ white/gold
Ceiling	-	-
Floor	-	-
Inscription	floral forms of a tree and flowers	green/white
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	hexagon shapes	gold
Carpet	geometric pattern triangle	orange
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 5. Execution of prisoners: *Süleymanname*



(a)



(b)

Figure 4.5 (a) Execution of prisoners, *Süleymanname*, F. 98a, 1558, National Gallery of Art, Washington DC; (b) An Ottoman tent, 17th century, (URL.34, 2013)

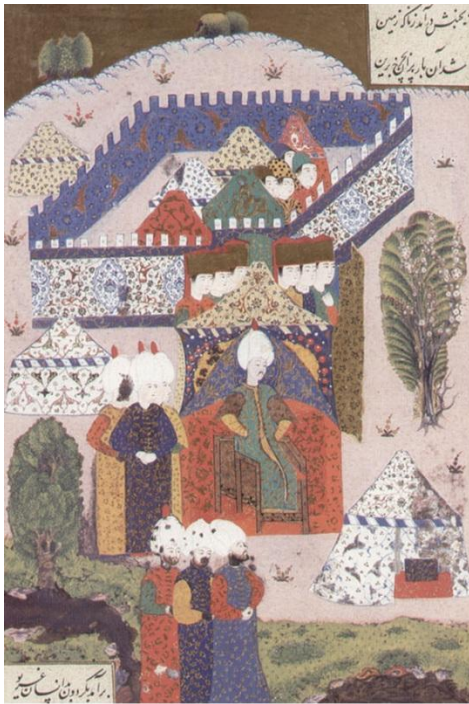
Case 5. Execution of prisoners: The miniature (Figure 4.5.a) represents the throne of sultan in the otak-i hümayun which was set up outside of Belgrade near a river probably is the Danube (Atil, 1986, p.109). It shows imperial tent out of the palace in the nature during a royal event in addition a smaller tent and a carpet that is back of the imperial tent. The internal wall of the royal tent is ornamented by golden foliage and flowers shapes on a green color surface. The folded edge of tent shows other side of internal wall of tent which has blue flowers and branches on a white surface. External wall of the royal tent ornamented by blue color foliage on a white color surface and it has a big red margin with golden floral motifs and several golden Arabesque frames on a blue color surface on the top. Smaller tent ornaments and proportions are the same ornaments of the royal tent but its external wall has golden foliage on a blue color surface same ornament and internal wall ornamented by blue

color foliage on a white color surface. The sultan is sitting on a golden throne with spiral Arabesque motifs as ornamentation. There is a carpet under the throne which has a large margin with abstract flower and Arabesque motifs in black color. One of Arabesque motif in red color follows of Persian style and in Persian named Dahan Ajhdari [Mouth of a Dragon] (Fakhimi, 2001, p.226). The center of carpet includes four golden Arabesque frames in the corners and golden foliage shapes in violet color inside them. The half part of a carpet is seen back of the royal tent. It has a large margin with golden flowers and spiral branches on a green color surface. The center of carpet has Arabesque form medallion in gold color. Arabesque motifs and floral shapes are surrounded the medallion. Figure 4.5.b is a rebuilt of Ottoman royal tent and it shows spiral Arabesque motifs and floral shapes which is represented in the miniature are the same original motifs.

Table 4.5 Case 5. Execution of prisoners

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	foliage/flower/ branches/floral/Arabesque frames	white/green/blue/red/gold
Throne	spiral Arabesque motifs	gold
Carpet	abstract flower / Arabesque motifs/ Arabesque frames /foliage / spiral branches /medallion	black /violet/green/ gold
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 6. Siege of Belgrade: *Süleymanname*



(a)



(b)

Figure 4.6 (a) Siege of Belgrade, *Süleymanname*, F. 109a, 1558, National Gallery of Art, Washington DC; (b) Otak-i Hümayun of Ottoman Emperor, (URL.35, 2013)

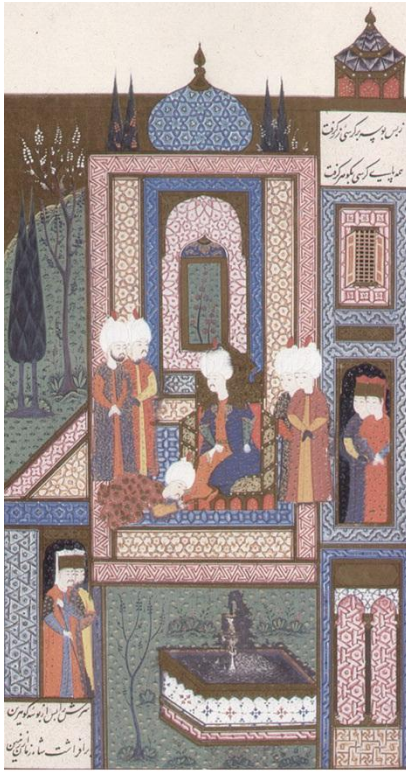
Case 6. Siege of Belgrade: The painting (Figure 4.6.a) shows the camping of sultan, and the Otak-i hümayun [imperial tent] others' tents in the nature during siege of Belgrade (Atil, 1986, p.113). Internal wall of the royal tent is ornamented by spiral floral forms in gold color and a large Arabesque frame that is back of the sultan's head. The external wall of royal tent is ornamented by short straight as a margin in beige color on the top in addition red flowers on a blue color surface. The roof of the royal tent is ornamented by a large Arabesque frame in red color, golden flowers and blue colors branches on a beige surface. The ornaments of the external wall of the enclosure area and other tents includes large Arabesque frames, spiral Arabesque motifs, abstract floral shapes, foliage, oak leaves, large Arabesque motifs in Persian style and in Persian named Dahan Ajhdari [Mouth of a Dragon] (Fakhimi, 2001, p.226) in gold, red and blue colors on beige, white, blue, red and green colors

surfaces. The sultan is sitting on the golden throne with floral motifs and a geometric composition on the lowest part. There is a carpet under the throne which has a spiral composition of golden abstract floral motifs on a red color surface in the center and a margin surrounded it. The margin of carpet has golden foliage shapes of an orange surface. The Arabesque frames, floral motifs and spiral foliage which is represented in the miniature are the same original motifs of a rebuilt of Ottoman imperial tent (Figure 4.6.b).

Table 4.6 Case 6. Siege of Belgrade

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	spiral floral/ Arabesque frame/ straight/flower/branches/spiral Arabesque/abstract floral/ foliage/oak leaves	gold/white/blue/beige /red/green
Throne	floral motifs/ geometric composition	gold
Carpet	spiral composition / abstract floral motifs / foliage	red/gold/orange
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 7. Reception of İbrahim Paşa: *Süleymanname*



(a)



(b)

Figure 4.7 (a) Reception of İbrahim Paşa, *Süleymanname*, F. 260a, 1558, National Gallery of Art, Washington DC; (b) Room within Topkapi Palace, (URL.36, 2013)

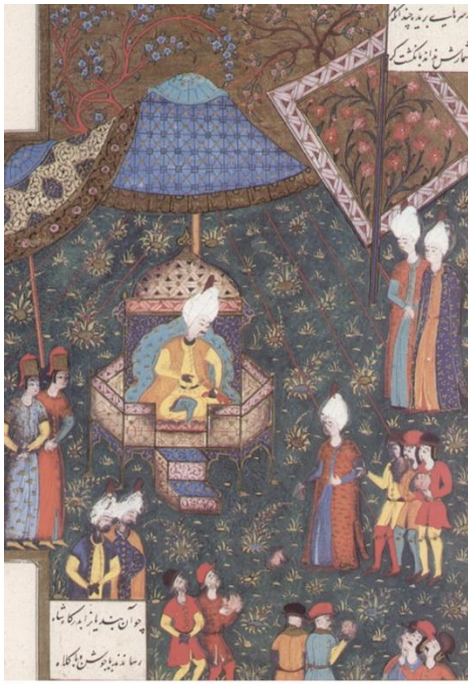
Case 7. Reception of İbrahim Paşa: The minatures (Figure 7.4.a) represents Sultan Süleyman when he accepted his grand minister İbrahim Paşa, after his triumph in Kalender rebellion, in the third pavilion of Topkapi Palace (Atıl, 1986, p.145). The interior design elements include arched opening, wall, ceiling, pillar, floor, window, fountain and throne under the dome of pavilion in the courtyard. The ceiling under the dome is ornamented by golden Arabesque motifs on a blue color surface. The walls are ornamented by different geometric patterns such as hexagon, five and six point star (Michell, 1987, p.170), triangle, wavy line, diamond, square, Shamsah [Sun-Disc] (Brend, 1991, p. 169), x shape, four and five petals flower (Michell, 1987, p.170) in red, brown, dark and pale blue on white color surface. The arched opening on the right bottom is ornamented by six point star and the wall has

intertwined geometric patterns in pale pink color. The pillar is black and made of marble (Hattstein & Delius, 2000, p. 132). The fountain has square form and it's ornamented by golden and blue abstract forms on a white surface. The frame of grid window is ornamented by squares and x form inside them in pale pink color. The frame of window under the dome is in dark brown color without any ornaments. The geometric patterns are represented in the miniature are the same original motifs which are in Figure 7.4.b which shows ornaments of the interior room in Topkapi Palace.

Table 4.7 Case 7. Reception of İbrahim Paşa

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	six point star	pale pink
Pillars	without any ornament (marble)	black/brown
Wall	simple geometric patterns/hexagon/five and six point star/ triangle/ wavy line/ diamond/square/ Shamsheh/ four and five petals flower/ x shape intertwined geometric patterns	red/brown/dark and pale blue/ white pale pink
Ceiling	gold/ blue	gold/ blue
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	square/abstract forms	white/gold/blue
Opening	grid window: squares/x form	pale pink/dark brown
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 8. Süleyman inspecting prisoners: *Süleymanname*



(a)



(b)

Figure 4.8 (a) Süleyman inspecting prisoners, *Süleymanname*, F. 297a, 1558, National Gallery of Art, Washington DC; (b) An Ottoman tent, (URL.37, 2013)

Case 8. Süleyman inspecting prisoners: The painting (Figure 8.4.a) shows sultan Süleyman in the royal otak [Tent] outside Vienna and inspects of the Austrian prisoners (Atil, 1986, p.153). It represents the sultan and his throne under the royal awning in addition a carpet that is back of the royal waning. The roof of awning is ornamented by black small triangles, golden dots and large triangles in beige color. These large triangles are repeated as a margin in bottom of ceiling in pale red color. There is a large golden Arabesque frame in the back of the sultan and golden foliage on a green surface inside it. Another awning is ornamented by a simple grid on blue surface on the top, golden Arabesque frames with abstract, large golden spiral Arabesque on a beige color surface (Fakhimi, 2001, p.226). The sultan is sitting on a hexagonal form throne with the legs. There are triangles in pale pink color, simple geometric patterns (Hattstein & Delius, 2000, pp. 448 - 449), golden spiral Arabesque, on beige and violet surfaces. The throne's stairs are golden spiral

Arabesque on blue and pale pink color surfaces. The carpet is ornamented by large naturalistic flower branch is colored by red, green and brown in the center and a composition of small brown triangles and large beige triangles as a margin. The golden dots and Arabesque frames are represented in the miniature are the same original motifs of an Ottoman tent that show in Figure 8.4.b.

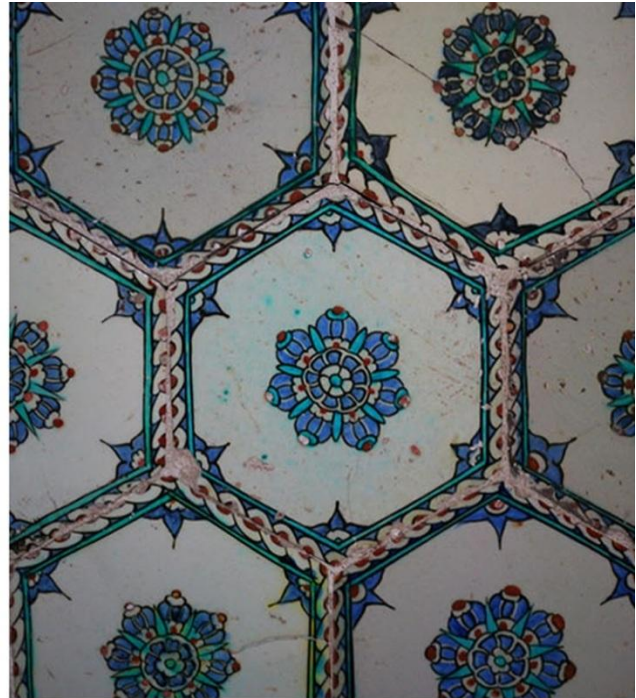
Table 4.8 Case 8. Süleyman inspecting prisoners

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	awning: triangles /dot / Arabesque frame/ foliage/ abstract form/ spiral Arabesque	black/gold/beige/blue/green/ beige/pale red
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	hexagonal form/ triangles/ simple geometric patterns/ spiral Arabesque	beige/blue/palepink/violet/ gold
Carpet	naturalistic flower/ branch/triangle	red/green/brown/beige
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 9. Süleyman entertained: *Süleymanname*



(a)



(b)

Figure 4.9 (a) Süleyman entertained, *Süleymanname*, F. 321b, 1558, National Gallery of Art, Washington DC; (b) Tile work, Topkapi Palace, (URL.38, 2013)

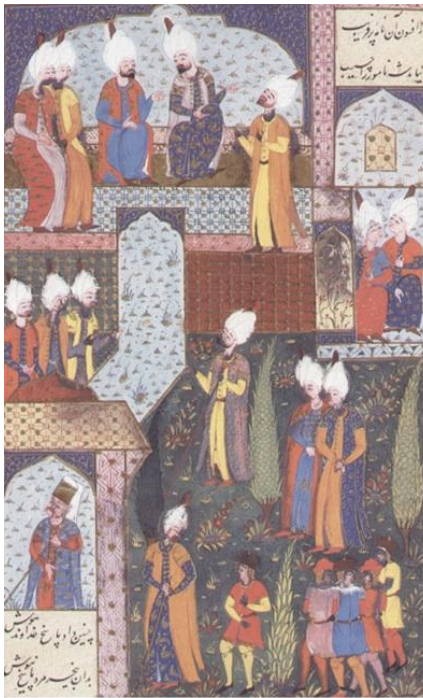
Case 9. Süleyman entertained: The miniature represents a royal court celebration for the three princes; Mustafa, Mehmed and Selim at date 1530 (Atıl, 1986, p.156). It shows interior design elements such as arched opening, walls, inscription, floor, fountain, throne, carpet and portable objects. Arched opening is ornamented by floral and foliage motifs in white, red, orange, yellow color, golden spiral Arabesque on a violet surface. Both side of the arch are ornamented by brown and orange triangles in addition white color dots. The wall under the dome is ornamented by naturalistic tree and flower in blue color on a white surface. There are two inscriptions; one includes calligraphy and another shows foliage and branches. Inside the fountain is ornamented by Arabesque frames in red color in addition white dots. These Arabesque frames follow of Chinese painting style (Blair & Bloom, 1995, p. 232). The floor is ornamented by hexagonal glazed tiles (Blair & Bloom, 1995, pp. 213 -

214). The tile works include hexagons, triangles in blue and gold color. The throne is in hexagonal form with high dorsal on the back. Any side of throne includes a rectangle with six petals flower and hexagon in it. Every rectangle surrounded by foliage shapes on a green surface. There is a golden rectangle Back of throne with symmetrically abstract motifs; one frame in the middle and two half frame on left and right. There is a large Arabesque golden frame with foliage forms inside it on top on them. The carpet has large Arabesque spiral in blue and gold color in the center. The margin has spiral floral motifs; branches with large flowers on a blue surface, foliage and flower branches. Also the carpet has some Arabesque motifs like Dahan Ajhdari on the corners and Mari [snake] (Fakhimi, 2001, p.226). The cushion surface has simple flowers on a blue color surface. The dishes are ornamented by simple geometric patterns. The designing of tile work which is showed in the painting follows of original tile work in the Topkapi Palace (Figure 9.4.b).

Table 4.9 Case 9. Süleyman entertained

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	floral/ foliage /spiral Arabesque/ triangles/ dot	red/yellow/gold/violet/ brown /orange/white
Pillars	-	-
Wall	naturalistic tree/flower	blue/ white
Ceiling	-	-
Floor	hexagon/ triangle	blue / gold
Inscription	calligraphy/foilage/branches	brown/green
Balcony	-	-
Water Elements	Arabesque frame (Chinese style)/dot	white
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	rectangle /six petals flower/ hexagon/foilage/ abstract motifs/ Arabesque frame	blue/gold
Carpet	spiral Arabesque / spiral floral/ branches/Arabesque	green/gold/blue/beige
Chair	-	-
Partition	-	-
Cushion	simple flowers	blue
Curtain	-	-
Portable Objects	dish: simple geometric patterns	gold

Case 10. Audience of the Austrian ambassadors: *Süleymanname*



(a)



(b)

Figure 4.10 (a) Audience of the Austrian ambassadors, *Süleymanname*, F. 328a, 1558, National Gallery of Art, Washington DC; (b) Room within the Second Courtyard of the Topkapi Palace, (URL.39, 2013)

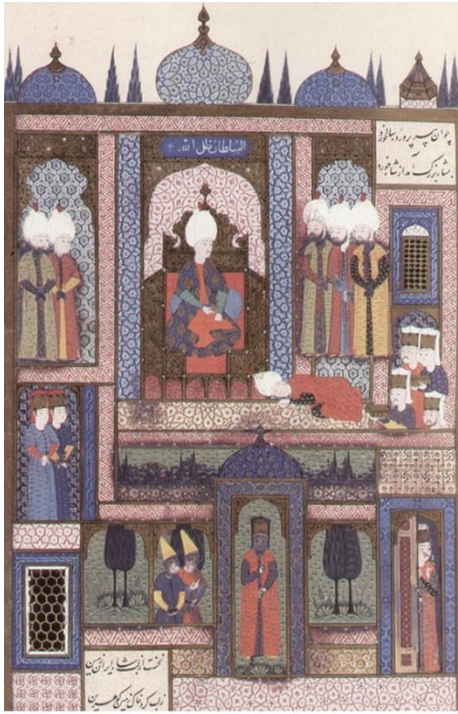
Case 10. Audience of the Austrian ambassadors: The painting (Figure 4.10.a) shows the sultan meeting with Austrian ambassadors in the second courtyard of the Topkapi Palace (Atıl, 1986, p.157). It shows four arched openings; one is under the dome, walls, floor, grid window, seating furniture of sultan, cushion and some part of garden. The arched opening is ornamented by golden spiral Arabesque motifs. Both sides of arches are ornamented by geometric pattern such as red triangle (Michell, 1987, p.170) brown square and golden dots on white and beige surfaces. The wall back of the sultan and guests is in white and ornamented by golden bushes in addition a margin with geometric motifs on the bottom. Other walls under the other arches have golden bushes on blue color surface. The floor under the sultan is ornamented by a golden rectangle and a grid of geometric pattern such as small golden and blue squares (Michell, 1987, p.170) on a blue surface. Only a small wall

under the small arch in the right middle of painting is ornamented by a small tree and some flower branches. In the middle of the painting; both sides of arched opening: there are two geometric patterns such as a grid of golden square on brown and green surfaces. There is a golden grid window under the arched opening on right above the painting. Cushion colored by violet without any ornaments. The ornaments of the seating place and cushion which are showed in the painting are the same original objects of seating place in the room within the second courtyard of the Topkapi Palace (Figure 4.10.b).

Table 4.10 Case 10. Audience of the Austrian ambassadors

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	spiral Arabesque/ geometric pattern/ triangle/square/dot	gold/red/brown/white /beige/green
Pillars	-	-
Wall	bushes/ geometric patterns	gold/blue/ white
Ceiling	-	-
Floor	rectangle/ grid of geometric pattern/squares/tree/ flower/branches	gold/blue
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	window: grid of geometric pattern	gold
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	without any ornaments	violet
Curtain	-	-
Portable Objects	-	-

Case 11. Reception of the Iranian ambassador: *Süleymanname*



(a)



(b)

Figure 4.11 (a) Reception of the Iranian ambassador, *Süleymanname*, F. 332a, 1558, National Gallery of Art, Washington DC; (b) Iznik tiles, (URL.40, 2013)

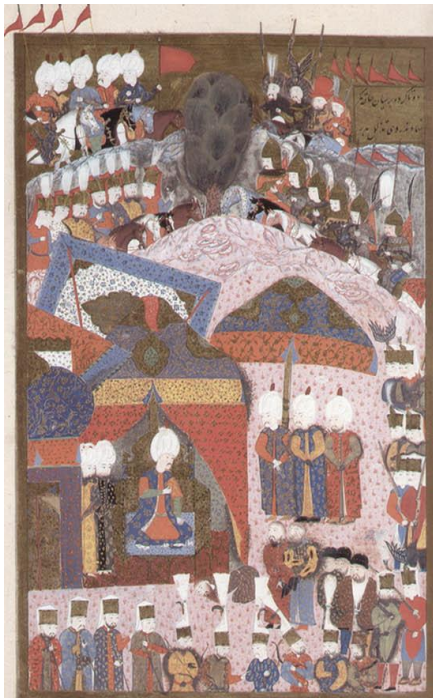
Case 11. Reception of the Iranian ambassador: The miniature (Figure 4.11.a) represents the meeting of sultan and Iranian ambassador in the reception hall (Atıl, 1986, p.161). There are two scenes in the painting: three arched openings, walls, floor, an inscription, grid window and throne under three domes on the top, one arched opening under the dome, pillars, floor and window on the bottom of the painting. Arched openings are ornamented by spiral abstract branches in white, red and blue on a brown surface. The arched opening on the bottom has golden hexagon forms (Michell, 1987, p.170) on a blue surface. The wall under the middle dome is in white color and ornamented by red simple geometric forms such as a hexagon surrounded by three petals flowers around it and this composition is repeated in all over the surface of the wall. The walls are ornamented by foliage, flower branches, six petals flower in blue color, red color triangles, Arabesque and floral motifs. There

is an inscription on top of arch opening in Arabic and means: sultan is shadow of God. The floor on top is ornamented by brown geometric patterns on a white surface and the floor on the lowest is ornamented by five point star and pentagons (Michell, 1987, p.170). The window on the left bottom has a grid of golden hexagons and the window on the right above has a grid of golden rectangles. The sultan is sitting on a golden hexagonal throne with spiral Arabesque motifs. The backrest of throne ornamented by a wide golden rectangle and a small margin that has small abstract forms and inside the rectangle ornamented by spiral Arabesque motifs. On top on the throne ornamented with a large Arabesque frame with foliage and floral forms in addition two small half-frames in right and left side. The cushion has golden small flowers on pale blue color. The foliage and floral motifs which is represented is the same original Ottoman tile work (Figure 4.11.b).

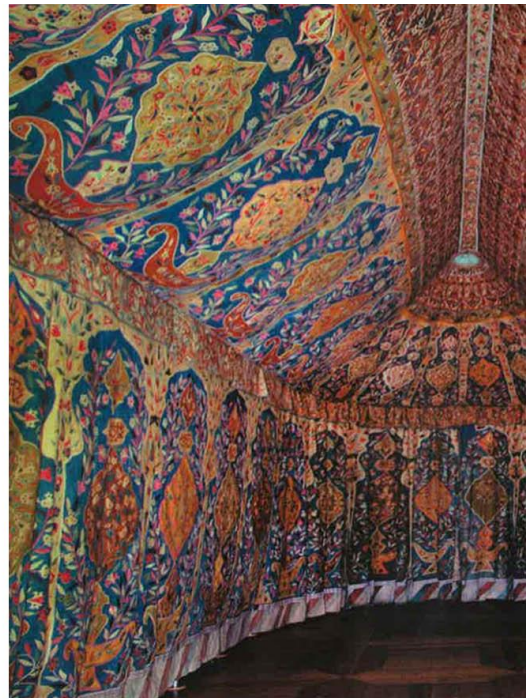
Table 4.11 Case 11. Reception of the Iranian ambassador

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	spiral abstract/branches/ hexagon/simple geometric forms/three petals flower	white/red/blue/brown/gold
Pillars	-	-
Wall	foliage/flower branches/ six petals flower/triangles/ Arabesque/floral motifs	blue/red
Ceiling	-	-
Floor	geometric patterns/five point star/ pentagons	brown/white
Inscription	Arabic calligraphy	white
Balcony	-	-
Water Elements	-	-
Opening	window: a grid of hexagon/ rectangle	gold
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	spiral Arabesque / wide rectangle/ abstract forms /spiral Arabesque/ foliage/floral	gold
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	small flower	pale blue/gold
Curtain	-	-
Portable Objects	-	-

Case 12. Reception of the French ambassador: *Süleymanname*



(a)



(b)

Figure 4.12 (a) Reception of the French ambassador, *Süleymanname*, F. 346a, 1558, National Gallery of Art, Washington DC; (b) An Ottoman tent, (URL.41, 2013)

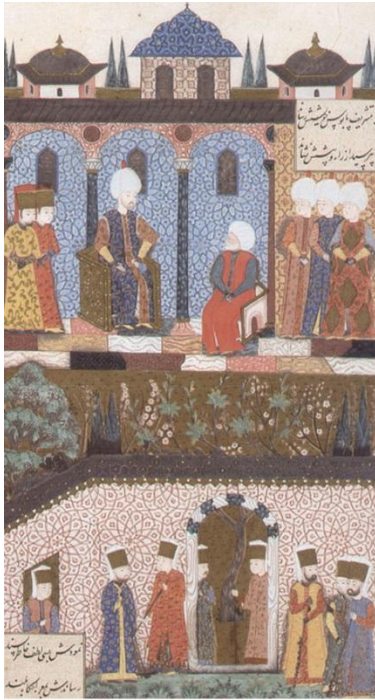
Case 12. Reception of the French ambassador: The miniature (Figure 4.12.a) represents reception of the French ambassador in imperial tent outside of Belgrade (Atıl, 1986, p.165). The internal wall of royal tent is ornamented by spiral abstract motifs and exterior wall of royal tent ornaments includes of golden four petals flowers on a red color surface. Top of the royal tent is ornamented by a yellow margin that has Arabesque motifs that follow of Persian style and in Persian named Mari [like a Snake] (Fakhimi, 2001, p.226) and abstract floral forms. There is a large golden Arabesque frame on the top of royal tent and a red flag hangs on it. There are some large golden Arabesque frames on the top of the margin of the royal tent and every frame divided into two parts; foliage and branches on a green color surface inside and outer frame consists of flower branches on a golden color surface. The space among the frames is ornamented by large flower branches on a blue surface.

The awning near the royal tent has large spiral Arabesque motifs, Arabesque frames, abstract foliage and floral shapes. The floor of tent is ornamented by golden spiral Arabesque motifs on a purple surface. The throne has spiral abstract floral forms and a large Arabesque frame on the back. The carpet is back of the royal tent has a large margin with spiral golden flower and foliage form on a blue surface. The ground of the carpet is ornamented by a large golden medallion in the center and four Arabesque frames in the corners and space around the medallion is ornamented by large flowers, golden small flowers and branches. Figure 4.12.b represents the Arabesque frames, abstract forms of birds and floral motifs as interior ornament of a 17th century Ottoman royal tent which are same the motifs are represented in the miniature.

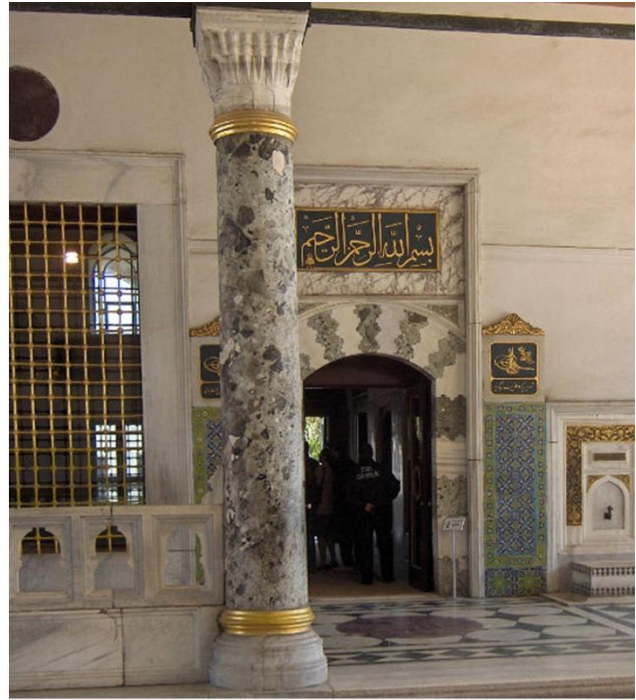
Table 4.12 Case 12. Reception of the French ambassador

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	spiral Arabesque	gold/purple
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	awning: spiral Arabesque/Arabesque frames/ abstract foliage/floral shape	red/blue/gold/brown
Terrace	-	-
Niche	-	-
Tent	spiral abstract/ four petals flower/ Arabesque (Persian style)/Arabesque frame/abstract floral/ foliage	gold/red/yellow/green /blue
Throne	spiral abstract floral/Arabesque frame	gold
Carpet	spiral flower/foilage/medallion/ Arabesque frames/ flowers/branches	gold/blue
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 13. Reception of Barbaros Hayreddin Paşa: *Süleymanname*



(a)



(b)

Figure 4.13 (a) Reception of Barbaros Hayreddin Paşa, *Süleymanname*, F. 360a, 1558, National Gallery of Art, Washington DC; (b) Audience Chamber, Third Courtyard of Topkapi Palace, (URL.42, 2013)

Case 13. Reception of Barbaros Hayreddin Paşa: The painting (Figure 4.13.a) represents conversing between sultan Süleyman and Barbaros Hayreddin in the audience hall in the third courtyard of the Topkapi Palace. On the bottom it shows the arched opening of the third courtyard of Topkapi Palace and reception hall on the top. Barbaros Hayreddin is sitting on a white chair with a simple designing without any ornament in a lower level of the sultan chair for emphasize on sultan's hierarchy (Atıl, 1986, p.169). It represents the interior design elements such as arched opening, pillars, walls, floor, door, throne and a chair. The arched openings are ornamented by simple blue geometric pattern in brown color on a white surface. The pillars have geometric pattern and made of marble (Hattstein & Delius, 2000, p. 132). The walls are ornamented by pale blue and white color geometric motifs, flowers, large twelve petals flowers that surrounded by five petals flowers and golden dots inside them.

This composition repeated in all over of wall's surface. The wall on the right part of painting back of the servants is ornamented by yellow and orange Shamsheh [Sun-Disc] (Brend, 1991, p. 169) with small four petals flowers inside them. The floor covered by different color of marble such as white, pink, black, brown and beige (Hattstein & Delius, 2000, p. 132). The frame of the door on the bottom is ornamented by white and black color. There are three grid windows back of the sultan. The sultan is sitting on a jewel gold chair with large spiral Arabesque motifs and small white flowers. Also the sultan's cape covered with large golden spiral Arabesque motifs. Other chair is in white color without any ornaments. Figure 13.4.b shows the original ornaments of door frame is the same motifs are represented in the miniature.

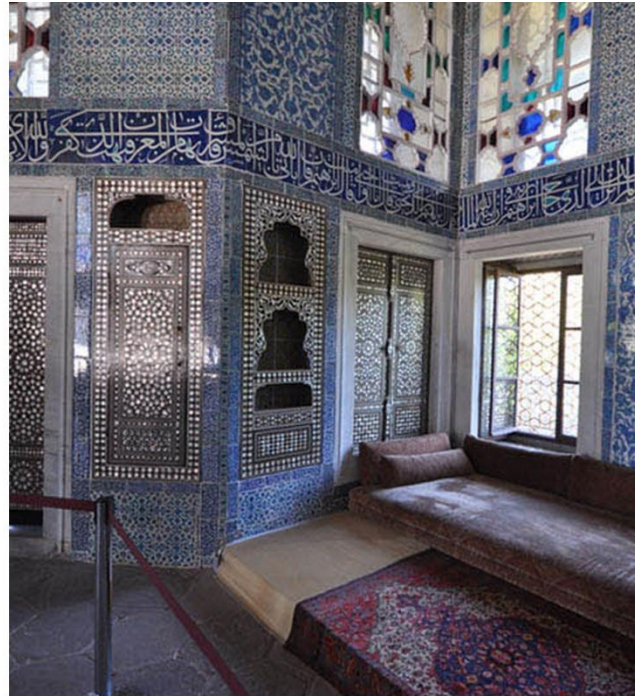
Table 4.13 Case 13. Reception of Barbaros Hayreddin Paşa

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	simple geometric pattern	blue/brown/white
Pillars	marble: geometric pattern	black
Wall	geometric motifs/flower/twelve petals flower/ five petals flowers/ four petals flower/ dot/ Shamsheh	pale blue/white/gold/ yellow/orange
Ceiling	-	-
Floor	marble: without any ornaments	white/pink/ black/ brown/ beige
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	door (frame): just is colored	white/black
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	-	-
Chair	Jewel gold chair: spiral Arabesque / flower chair: simple designing; without any ornament	white
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 14 Circumcision festival of Bayezid and Cihangir: *Süleymanname*



(a)



(b)

Figure 4.14 (a) Circumcision festival of Bayezid and Cihangir, *Süleymanname*, F.412a, 1558, National Gallery of Art, Washington DC; (b) Sunnet Odası [Circumcision Room], Topkapi Palace, (URL.43, 2013)

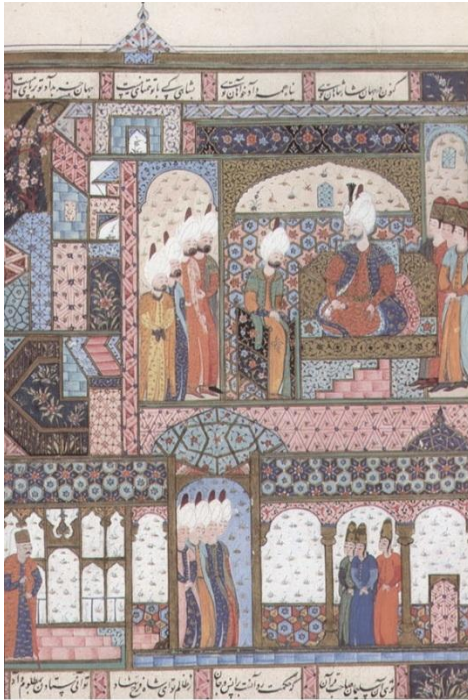
Case 14. Circumcision festival of Bayezid and Cihangir: The miniature (Figure 4.14.a) represents the circumcision ceremony of two princes; Bayezid and Cihangir in Has Oda in the third courtyard of the Topkapi Palace on 11 November 1539 (Atıl, 1986, p.179). It represents the hall with ornamented arches, walls, floor, fountain and two partitions in addition sultan throne. All parts of interior elements are ornamented by geometric patterns. Arched opening on the right of painting is ornamented by triangular forms composition. The vault in the right bottom is ornamented by white and black color. The rectangles above the arch there is a golden circle and two golden organic shapes on a green color surface. The ornaments of the wall that is back of the throne consist of a ten petals flower which surrounded by geometric shapes, hexagons and three petals flowers around it. The floor under the musician

and dancers is ornamented by six petals flowers in addition simple geometric composition. Fountain has octagonal form (Hattstein & Delius, 2000, p. 562) but every side is curve form. The fountain is ornamented by five petals flowers in blue color and pentagon among them. This rectangle has four golden frames and four blue six petals flowers inside it. There are two small partitions on the bottom with five petals flowers and pentagon (Michell, 1987, p.170) among them. A partition on the bottom right has blue tetramerous stars as ornaments (Michell, 1987, p.170) in green color square among them. The throne is ornamented by triangular and hexagonal forms and there are five petals flowers and half part of six and twelve petals flowers (Michell, 1987, p.170) in blue and pale purple colors. Throne has a golden frame on a blue surface with a golden circle and four white frames on the lowest part. The walls ornaments are represented in the miniature are the same original motifs of Sünnet Odası [Circumcision Room] in Topkapi Palace which are show Figure 4.14.b.

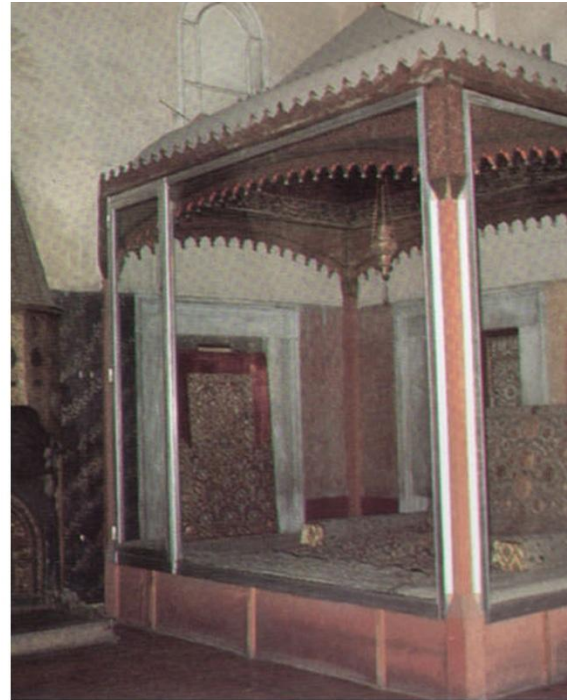
Table 4.14 Case 14. Circumcision festival of Bayezid and Cihangir

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	geometric patterns/ triangle/circle	red/white/black/gold/green
Pillars	-	-
Wall	three & ten petals flower/hexagon/geometric/shapes	blue/pale pink/red
Ceiling	-	-
Floor	six petals flowers / simple geometric composition	blue/pale pink
Inscription	-	-
Balcony	-	-
Water Elements	octagonal/pentagon/ frames/five & six petalsflower	blue/gold
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	triangle/hexagon/five petals flower/half of six and twelve petals flowers/circle/frame	blue/pale purple/gold/white
Carpet	-	-
Chair	-	-
Partition	five petals flower/pentagon/tetramerous star/ square	blue/green
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 15. Reception of Elkas Mirza: *Süleymanname*



(a)



(b)

Figure 4.15 (a) Reception of Elkas Mirza, *Süleymanname*, F. 417b, 1558, National Gallery of Art, Washington DC; (b) Imperial throne, Arz Odasi, Topkapi Palace

Case 15. Reception of Elkas Mirza: The miniature (Figure 4.15.a) shows the meeting in reception of Elkas Mirza in Arz Odasi in Topkapi Palace (Atil, 1986, p.194). The bottom of painting shows the arched opening, pillars, wall and floor and partitions. On the top it represents the interior design elements such as arched opening, walls, floor, an inscription, sultan throne and cushion under the dome. Archway opens to the first courtyard, the inscription that is on top of the arch and the wall is back of the throne are ornamented by spiral Arabesque motifs, flowers, foliage and floral forms. Other parts of interior ornaments include a variety of geometric patterns compositions such as pentagon, six petals flower, triangle, six points star, hexagon, (Michell, 1987, p.170) red spiral Arabesque, diamond, in addition blue bushes in white, gold, dark and pale blue, brown, pale pink colors. The ornaments of sultan

throne which is represented in the minatures is the same of original motifs of Imperial Throne, Arz Odasi, Topkapi Palace (Figure 4.15.b).

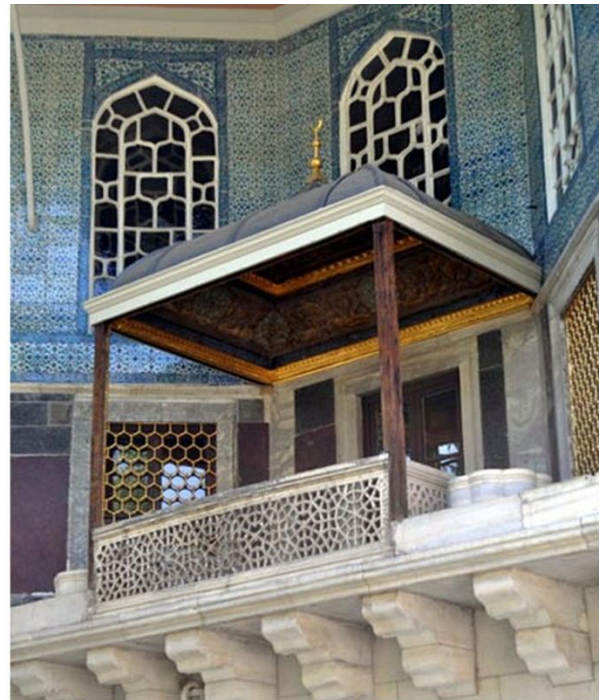
Table 4.15 Case 15. Reception of Elkas Mirza

Interior Design Elements	Ornaments	Color
Portal	arch way:spiral Arabesque motifs/ flowers/ foliage/floral	black/green/white/violet/ yellow
Arched Opening	geometric patterns composition/pentagon/ six petals flower/triangle/six points star/hexagon/spiral Arabesque/diamond/bushes	white/gold/ dark and pale blue/ brown/ pale pink
Pillars	-	-
Wall	spiral Arabesque motifs/ flowers/ foliage/floral/ geometric patterns composition/pentagon/ six petals flower/triangle/six points star/hexagon/spiral Arabesque/diamond/bushes	black/green/yellow/gold/ white/violet/brown/ dark and pale blue/ pale pink
Ceiling	-	-
Floor	geometric patterns composition/pentagon/ six petals flower/triangle/six points star/hexagon/spiral Arabesque/diamond/bushes	white/gold/ dark and pale blue/ brown/ pale pink
Inscription	spiral Arabesque motifs/ flowers/ foliage/floral	blue/red/gold/pale pink/black/green/yellow/ violet/white
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	Arabesque/spiral abstract floral	gold/black/red/blue
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	spiral abstract floral	red
Curtain	-	-
Portable Objects	-	-

Case 16. Süleyman conversing with Mustafa: *Süleymanname*



(a)



(b)

Figure 4.16 (a) Süleyman conversing with Mustafa, *Süleymanname*, F. 477b, 1558, National Gallery of Art, Washington DC; (b) Balcony in Topkapi Palace, (URL.44, 2013)

Case 16. Süleyman conversing with Mustafa The miniature (Figure 4.16.a) reprints Süleyman conversing with Mustafa in the balcony, grid window, fountain and garden in Topkapi Palace (Atıl, 1986, p.196). There is a fountain with ornaments in addition variety geometric patterns on the floor. The floor covered with tiles which are ornamented by triangle patterns composition that are the same ornaments around the window on top left. The sides of fountain and a partition in balcony are ornamented by a grid square and diamond composition. The ornaments of balcony that is represented in the miniature are the same original motifs of a balcony in Topkapi Place (Figure 4.16.b).

Table 4.16 Case 16. Süleyman conversing with Mustafa

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	triangle/patterns composition	pale blue/pale pink
Inscription	-	-
Balcony	-	-
Water Elements	fountain: geometric patterns	pale blue
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	-	-
Chair	-	-
Partition	square/diamond	pale blue
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 17. Süleyman presented with the ruby cup: *Süleymanname*



(a)



(b)

Figure 4.17 (a) Süleyman presented with the ruby cup, *Süleymanname*, F. 557a, 1558, National Gallery of Art, Washington DC; (b) A hexagonal pool, Topkapi Palace, (URL.45, 2013)

Case 17. Süleyman presented with the ruby cup: The painting (Figure 4.17.a) shows presentation of the ruby cup by inside the Topkapi Palace (Atil, 1986, p.217). It shows arched opening, niche, an inscription, wall and floor which are ornamented by different geometric patterns under the dome. The sultan throne is ornamented by spiral Arabesque motifs, in addition a large Arabesque frame on the back. There is a pond in front of throne. Around of fountain ornamented with a composition of geometric shapes that include square, rectangle, triangle and diamond and their material is different color of marble stones (Hattstein & Delius, 2000, p. 132). Using water pond inside the palace for creates a fresh atmosphere for residents influenced of Muslims' domestic background (Martin, 2004, p. 75). The form of pond designing is the same original form of one of ponds which are in Topkapi Palace (Figure 4.17.b).

Table 4.17 Case 17. Süleyman presented with the ruby cup

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	fountain & pond; marble: square/rectangle/triangle/diamond	black/pale blue/brown/white/pale pink
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	spiral Arabesque motifs/Arabesque frame	gold
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	spiral abstract floral	red/blue/white/gold
Curtain	-	-
Portable Objects	-	-

4.2 Interior Design in the Safavid Miniatures

Case 18. The seduction of Yusuf: *Bustan*



(a) Figure 4.18 (a) The seduction of Yusuf, *Bustan*, F. 52v, 1488, Cairo, National Library; (b) Safavid rug, Textile Museum Collection, Washington, D.C, (URL.46, 2013)

Case 18. The seduction of Yusuf: The painting (Figure 4.18.a) represent the seduction of Yusuf form *Bustan* (1488) and show several architectural space of a palace in a unique scene in addition interior design elements such as arched opening, walls, floor, door (Blair & Bloom 1995, p.65). Exterior walls, balcony and outdoor are ornamented by abstract natural forms. Rooms' interior ornamentation includes geometric patterns. Walls and doors are ornamented by abstract motifs. Floor covered by a carpet with geometric and floral shaped motifs. Arabesque forms represent nature sense into the building because realistic depiction and natural forms

banned in Islam (Moynihan, 1979, p. 45). The frames that represented in the door frames in the painting are same the frames that are in the carpet (Figure 25.4.b).

Table 4.18 Case 18. The seduction of Yusuf

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	abstract motifs	blue/red/gold
Ceiling	-	-
Floor	geometric patterns	pale blue/pale pink
Inscription	calligraphy: Persian	gold/black
Balcony	abstract natural forms	orange/green
Water Elements	-	-
Opening	door: geometric patterns	gold/green/brown
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	geometric shapes/floral	gold/black/brown/red/blue
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 19. Sam and Zal came to Kabul: *Houghton Shahname*



Figure 4.19 (a) Sam and Zal came to Kabul, *Houghton Shahname*, 1520 ©The Khalili Family Trust; (b) Safavid tile work, (URL.47, 2013)

Case 19. Sam and Zal came to Kabul:The miniature (Figure 4.19.a) represents journey of Sam and Zal to Kabul from *Houghton Shahname* (1520), and shows exterior and some parts of interior palace and it includes ornamentation of balcony and walls and simple ornaments on the door (Khalili, 2005, p.2). Designing of clouds, trees and flowers follows Chinese painting style (Blair & Bloom, 1995, p. 232). The exterior ornaments include a variety of geometric patterns of tile works. Curtain has cloudy shape with Chinese style (Brend, 1991, p. 161). The interior wall is ornamented by several kinds of geometric forms. The tile work ornaments that represented in the paintings are the same tile work ornaments which show in the figure 4.19.b.

Table 4.19 Case 19. Sam and Zal came to Kabul

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	geometric patterns/ hexagon/triangle/ just color	blue/brown/yellow/white/ orange
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	Arabesque frame/simple geometric patterns/ circle	gold/green/beige
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	cloudy shape (Chinese style)	black/gold
Portable Objects	-	-

Case 20. The splendor of the Timurid court

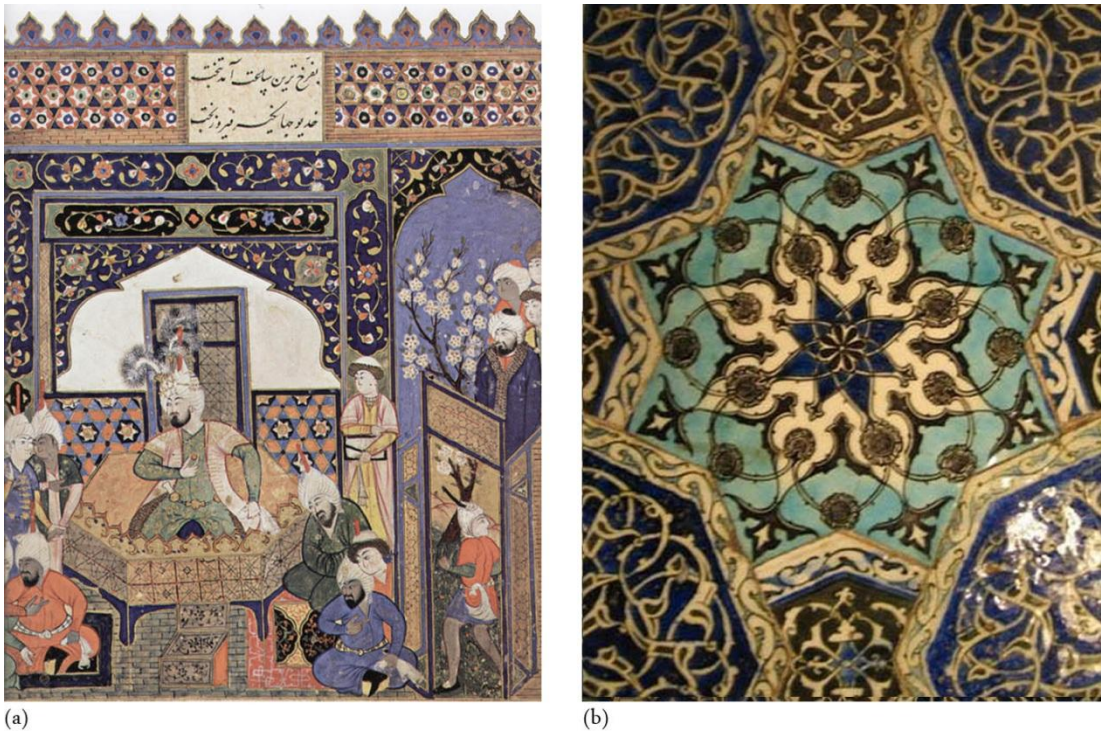


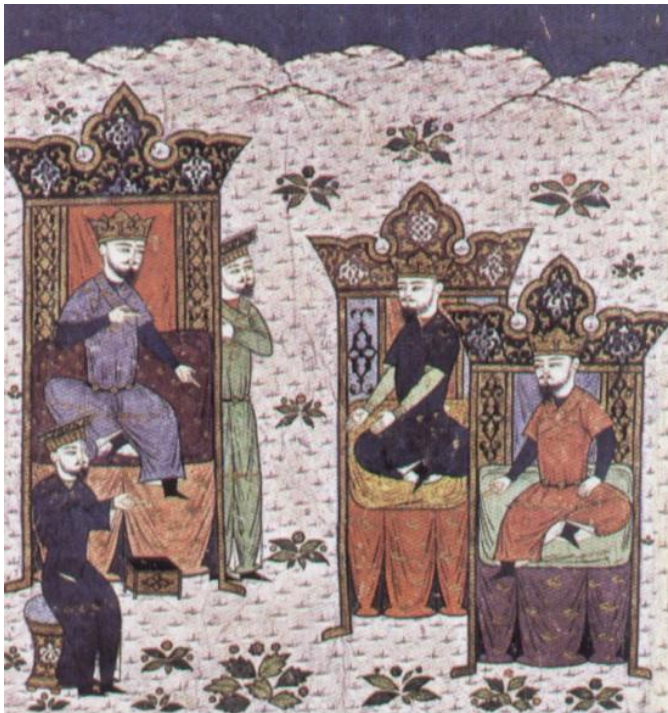
Figure 4.20 (a) The splendor of the Timurid court, 15th century, British Library, London; (b) Details of Safavid tile work, (URL.48, 2013)

Case 20. The splendor of the Timurid court: The painting (Figure 4.20.a) represents the glorious of interior design of the Timurid court at date 15th century such as ornamented arch, door and wall in addition sultan throne (Stierlin, 2009, p.61). Throne has geometric motifs, star form that named Shamseh [Sun-Dick] (Brend, 1991, p. 169), geometric shapes, and Arabesque. Inside the court is ornamented by geometric forms and floral shapes. Floor covered by simple tile works and audiences are sitting on a carpet which is designed by floral form and abstract shapes of nature. Wall ornaments include regular geometric forms and abstract natural shapes.in fact we can say they bring a Bagh [Persian garden] (Asher, 2003, pp. 15 - 16 - 17) inside the court. Figure 4.20.b 27.4b shows original Safavid tile works that its ornaments are same the telework ornaments which represented in the painting.

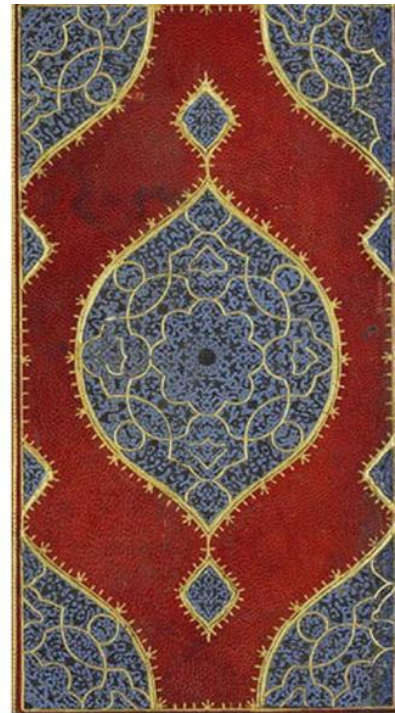
Table 4.20 Case 20. The splendor of the Timurid court

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	geometric forms/ floral shapes	black/blue/yellow/violet/white /red/green/orange/gold
Pillars	-	-
Wall	regular geometric forms/abstract natural shapes	blue/white
Ceiling	-	-
Floor	tile work: simple design	pale green
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	geometric motifs/ Shamsheh/ Arabesque	gold/beige
Carpet	floral form/abstract shapes of nature	black/yellow/green/orange/ gold
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 21. The emperor of China receiving gifts from ambassadors, and the Caliph Ali with his followers: *Majama al-Tavarikh*



(a)



(b)

Figure 4.21 (a) The emperor of China receiving gifts from ambassadors, and the Caliph Ali with his followers, *Majama al-Tavarikh* [World History], early 15th century, Reza Abbasi Museum, Tehran; (b) Khamsa [Quintet], Safavid designing carpet, 1510, Gift of Alexander Smith Cochran, 1913, (URL.49, 2013)

Case 21. The emperor of China receiving gifts from ambassadors, and the

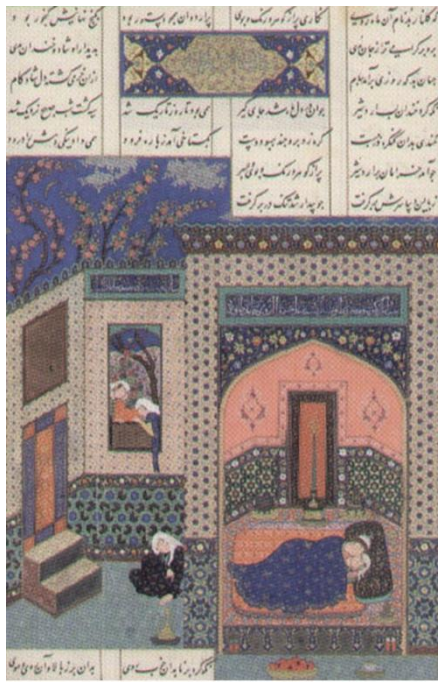
Caliph Ali with his followers: The painting (Figure 4.21.a) is a fantasy painting means its interior of a palace but only showed the sultan and his guest and represent meeting the emperor of China and ambassadors with their gifts from *Majama al-Tavarikh* [World History] (early 15th century). The arrangement of sultan's throne and two chairs shows a hierarchy between emperor, Caliph and ambassadors) (Stierlin, 2009. P.80). The sultan throne is the bigger than others. All of the three thrones have same designing form and ornamentation. The thrones have one large golden Arabesque frame and two half golden Arabesque frames on the back. Under the frame is ornamented by small Arabesque frame and abstract floral composition in gold and blue color. The seating part of the thrones is covered by three orange, blue

and violet textiles. There are three cushions in purple, yellow and green colors on the thrones. sultan throne has a golden stair. Figure 4.21.b is a designing of a Safavid carpet that show Arabesque frame in the painting in Safavid style.

Table 4.21 Case 21. The emperor of China receiving gifts from ambassadors, and the Caliph Ali with his followers

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	Arabesque frame /half Arabesque frame /abstract floral composition	gold/blue
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	just is colored	purple/yellow / green
Curtain	-	-
Portable Objects	-	-

Case 22. Ardeshir and the slave-girl Gulnar: *Houghton Shahname*



(a)



(b)

Figure 4.22 (a) Ardeshir and the slave-girl Gulnar, *Houghton Shahname*, 1527-8. ©The Khalili Family Trust; (b) Persian 17th century spherical body with later Qajars metal mouth, (URL.50, 2013)

Case 22. Ardeshir and the slave-girl Gulnar: The painting (Figure 4.22.a) represents Ardeshir and Gulnar inside a palace with tile work and two calligraphies as inscriptions (Khalili, 2005, p.70). It shows ornaments of arched opening, wall, floor, windows and a carpet. The clouds and almond tree with blossomed flowers was designed by wavy lines like Chinese painting style (Jackson, 2003, p. 783). The exterior and interior walls are ornamented by geometric shapes. Some part of tree and flowers of garden seems in background of window. Mattress, interior walls, stairs and frame of window are designed by geometric shapes. On top of bedroom under inscription there are pillow, blanket and one alone woman that her cloths has floral abstract forms. The abstract floral on the arch and cloths are same the motifs of spherical body of a Safavid jug (Figure 4.22.b).

Table 4.22 Case 22. Ardeshir and the slave-girl Gulnar

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	geometric shapes	beige/orange/pink/green/black/gold/ blue/brown/yellow
Ceiling	-	-
Floor	stairs: geometric shapes	beige/orange/pink/green/black/gold/ blue/brown/yellow
Inscription	calligraphy:Arabic	white/black blue/green
Balcony	-	-
Water Elements	-	-
Opening	window (frame): geometric shapes	beige/orange/pink/green/black/gold/ blue/brown/yellow
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	carpet:geometric patterns/floral mattress:geometric shapes/ frame	carpet:orange/blue/pale pink mattress:beige/orange/pink/yellow/ gold/black/green/blue/
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	dish: geometric shapes	gold/brown

Case 23: Timur holds a great feast with Amir Huseyn after they have raised a Chinghisid to the rank of Great Khan: *Zafarnama*



Figure 4.23 (a) Timur holds a great feast with Amir Huseyn after they have raised a Chinghisid to the rank of Great Khan, *Zafarnama*, F. 53v,1523-52, British Library, London, (URL.51, 2013); (b) Safavid carpet fragment, Marshall and Marilyn R. Wolf Collection, (URL.52, 2013)

Case 23: Timur holds a great feast with Amir Huseyn after they have raised a

Chinghisid to the rank of Great Khan: The painting (Figure 4.23.a) shows Timur

feast ceremony with Amir Huseyn after they have raised a Chinghisid to the rank of

Great Khan in royal tent the garden in addition music group and dancer from

Zafarnama (F. 53v)(1523-52) (URL.51, 2013). It represents the imperial tents and

sultan throne and golden jugs of wine on a large carpet. The ornaments of royal tent

follow of Timurid features like Samarkand mausoleums. It refers to his nomadic

background life style (Asher, 2003, pp. 15 - 16 - 17). Some tree with blossomed flowers shows garden and half curve shapes on background recalled the steppes of Central Asia, the origin of Mughal people (Michell, 2007, pp.23 -24). The guests' tent has crescent shaped ornaments. Floor covered by carpet with scroll leaves and flower motifs. Geometric forms were used on Timur's throne and his tent has plants and flowers shapes. Figure 4.23.b shows the ornaments motifs of the royal tent are the same that used in the Safavid carpet.

Table 4.23 Case 23: Timur holds a great feast with Amir Huseyn after they have raised a Chinghisid to the rank of Great Khan

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	crescent shapes (Timurid features)/Arabesque frame/spiral abstract floral	red/blue/violet/beige/white/gold
Throne	-	-
Carpet	gold/red/pale pink/beige	gold/red/pale pink/beige
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	dishes: simple floral abstract	gold

Case 24. The nightmare of Zahhak: *Tahmasp Shahnama*



Figure 4.24 (a) The nightmare of Zahhak, *Tahmasp Shahnama*, F.28v, 1525-35, Private collection, USA; (b) A sample of Safavid floral carpet, (URL.53, 2013)

Case 24. The nightmare of Zahhak: The painting (Figure 4.24.a) shows the nightmare of Zahhak from *Tahmasp Shahnama* (F.28v) (1525-35) and represent a two floors palace with exterior ornaments, wall paintings, ornamented balcony, doors and windows, floral carpet and floor that covered with tile work (Blair & Bloom, 1995, p.169). All of arches are ornamented by Arabesque spiral motifs and foliage forms. The first floor covered with tile works that have geometric composition and that includes a blue six points star which surrounded by six golden hexagons (Michell, 1987, p.170). The wall on the first floor under the arch is ornamented by floral motifs and two figures may be there are legend animals. The wall under the arch on the right bottom is ornamented by geometric patterns. The walls which are under the arches on the second floor is ornamented by spiral Arabesque motifs on a

blue surface. Figure 4.24.b is a carpet that its motifs are the same the carpet which represented in the miniature.

Table 4.24 Case 24. The nightmare of Zahhak

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	Arabesque spiral motifs/ foliage forms	black/white/beige/gold/violet
Pillars	-	-
Wall	floral motif/figures/ geometric patterns/ spiral Arabesque motifs	blue/gold/brown/green/white /orange
Ceiling	-	-
Floor	tile work: geometric composition/ six points star /hexagon	blue/gold
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 25. The musician Barbad up in a tree: *Houghton Shahname*



(a)



(b)

Figure 4.25 (a) The musician Barbad up in a tree, *Houghton Shahname*, 1535 ©The Khalili Family Trust; (b) Sarouk Ferahan Carpet, Safavid, Isfahan, URL.54, 2013)

Case 25. The musician Barbad up in a tree: The painting (Figure 4.25.a) shows the musician Barbad music performance up a tree in a garden. Sultan is sitting on a carpet inside the terrace in the garden from *Houghton Shahname* (1535) (Khalili, 2005, p.70). Clouds are wavy form that follows of Chinese painting style (Jackson, 2003, p. 783). The trees are naturalistic. Sultan's throne has geometric and abstract nature forms. The carpet is ornamented by Arabesque motifs. Figure 4.25.b shows a Safavid carpet with same Arabesque motifs that represented in the painting.

Table 4.25 Case 25. The musician Barbad up in a tree

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	geometric/abstract nature forms	gold/ yellow/black
Carpet	blue/gold/white	blue/gold/white
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 26. Bahram Gur and the princess in the black pavilion: *Haft Manzar*



(a) Figure 4.26 (a) Bahram Gur and the princess in the black pavilion, *Haft Manzar*, F. 22v, 1568, Freer Gallery of Art, Washington DC; (b) Safavid Rug (details), (URL.55, 2013)

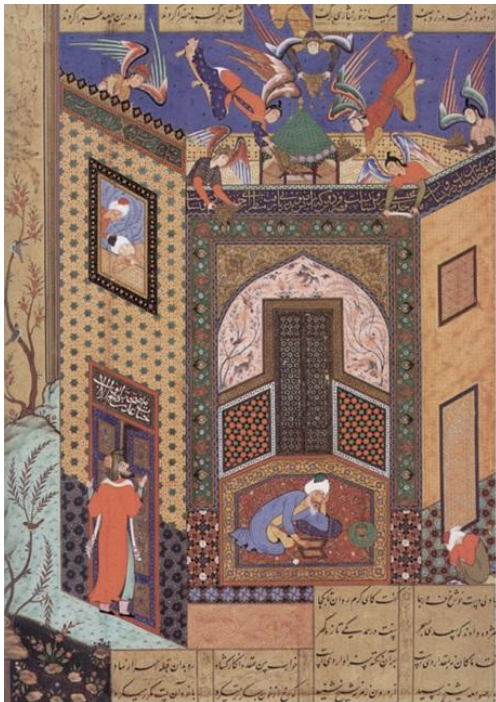
Case 26. Bahram Gur and the princess in the black pavilion: The miniature (Figure 4.26.a) represents Bahram Gur and the princess in the black pavilion from *Haft Manzar* (F. 22v) (1568) and it shows interior of a pavilion with different ornaments on the arch, wall, door, window, carpet, curtain and golden dishes, jug, candlestick (Blair & Bloom, 1995, p.209). The lower half part of portal is ornamented by Arabesque motifs and around of arch is ornamented by foliage and floral forms. Around the frame of the door is divided into two parts; the lower is ornamented by geometric composition of hexagonal forms (Michell, 1987, p.170) and above it is ornamented by large size spiral Arabesque motifs. The surface of the door is ornamented by grid geometric patterns on yellow color. There is a window on

the top of the door and around it is ornamented by spiral Arabesque motifs. The floor of pavilion is covered by a carpet. The carpet has an Arabesque medallion that has foliage and floral motifs inside on a blue surface. Other space of carpet's ground is ornamented by golden Arabesque, flowers and branches on a black surface. The margin of carpet is ornamented by large Arabesque frames in white and black color, spiral Arabesque motifs in orange and green color on a red color surface. Figure 4.26.b is a detail of a Safavid with animal figures and floral motifs that are the same carpet motifs that represented in the miniature.

Table 4.26 Case 26. Bahram Gur and the princess in the black pavilion

Interior Design Elements	Ornaments	Color
Portal	Arabesque motifs/foilage/floral	black/white/gold/orange
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	door:[geometric composition/hexagon/spiral Arabesque (frame)] [grid geometric patterns (surface)] window : spiral Arabesque	door: yellow window: gold/beige
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	Arabesque/medallion/foilage/floral motif/Arabesque/flower/branches/Arabesque frames/spiral Arabesque motifs	blue/gold/black/white/red/ orange/green
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 27. A holy man protected by Angels, meditates in a pavilion: *Gulistan*



(a)



(b)

Figure 4.27 (a) A holy man protected by angels, meditates in a pavilion, *Gulistan* [Rose Garden], 1553, Arthur Sasckler Gallery, New York; (b) Candlestick, Safavid, Brass engraved and Inlaid with Silver, Gift of J. Pierpont Morgan, (URL.56, 2013)

Case 27. A holy man protected by Angels, meditates in a pavilion: The painting (Figure 4.27.a) represents the meditation of a holy man who is protected by angels in a pavilion, in addition interior design elements such as arched opening, walls, as inscription, door, windows, carpet and candlestick, form *Gulistan* [Rose Garden] (1553) (Stierlin, 2009, p.103). Façade and roof are ornamented by geometric shapes. The fire flames that are in angels' hands and tree are in wavy forms and follows of Chinese style (Jackson, 2003, p. 783). Around portal is ornamented by floral shape and abstract motifs. Calligraphy is on top of portal is such as inscription (Michell, 1987, p.170). The wall has square and hexagon shapes. The floor of the room is covered by a carpet with geometric and herbal motifs. Figure 4.27.b is an original Safavid candlestick that is ornamented by floral motifs the same ornaments in the painting.

Table 4.27 Case 27. A holy man protected by Angels, meditates in a pavilion

Interior Design Elements	Ornaments	Color
Portal	floral shape/abstract motif	gold/green/red/beige/white
Arched Opening	-	-
Pillars	-	-
Wall	geometric composition/square/hexagon	white/gold/green/violet
Ceiling	-	-
Floor	-	-
Inscription	calligraphy: Persian/Arabic	gold/violet/green
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	geometric pattern/herbal motifs	red/green/gold/yellow
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	dish: spiral abstract floral	gold

Case 28. The Man of the town pillaging the villager's orchard: *Haft Awrang*



Figure 4.28 (a) The man of the town pillaging the villager's orchard, *Haft Awrang* [Seven Thrones], F. 179b, 1556-65, Freer Gallery, Washington DC; (b) Medallion carpet, Safavid, 16th century, Kashan, Iran

Case 28. The Man of the town pillaging the villager's orchard: The painting (Figure 4.28.a) represents the man of the town who is pillaging the villager's orchard, from *Haft Awrang* [Seven Thrones] (F. 179b) (1556-65) and shows an awning in the center of a garden with trees, blooms and flowers (Porter & Thevenart, 2003, p.69). The roof of the awning is ornamented by Arabesque frames and abstract motifs and is combining by some components which created a shape like a crown. The garden trees are in wavy forms. Ornaments of the garden gate have geometric shapes. Two cypress trees produced shadow (Hattstein & Delius, 2000, p. 562). The Arabesque frames of awning in the miniature are the same Arabesque motifs in a sample of Safavid carpet (Figure 4.28.b).

Table 4.28 Case 28. The Man of the town pillaging the villager's orchard

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	awning: Arabesque frames/abstract motifs	beige/violet/gold/red/white
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	abstract floral	white/pale pink
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 29. Majnun eavesdrops on Layla's Camp: *Haft Awrang*



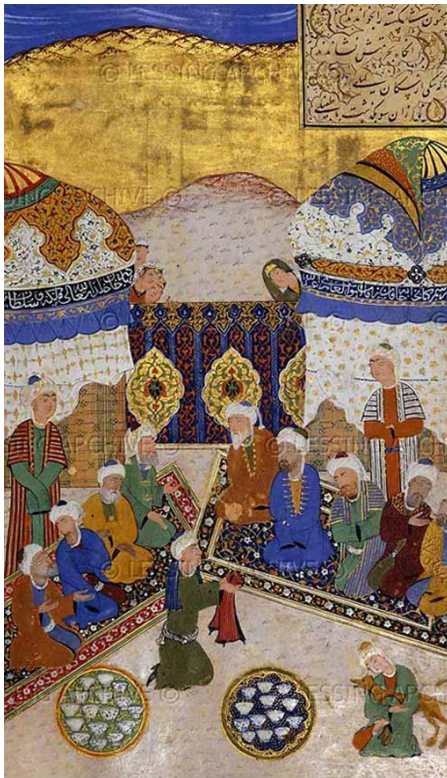
(a) Figure 4.29 (a) Majnun eavesdrops on Layla's camp, *Haft Awrang*, F. 253, 1556 -65, Washington DC, Freer Gallery of Art; (b) Safavid carpet, (URL.57, 2013)

Case 29. Majnun eavesdrops on Layla's Camp: The painting (Figure 4.29.a) represent eavesdrops on Layla by Majnun in her camp, from *Haft Awrang* (F. 253) (1556 -65) and shows a collection of tents with different ornaments on a camp (Blair & Bloom, 1995, p.171). The ornaments of the tents consist of variety of golden Arabesque frames, foliage, floral motifs, diamond and striped forms. The Arabesque frames and lantern motifs of the tents are the same that is showed in detail of a Safavid carpet (Figure 4.29.b).

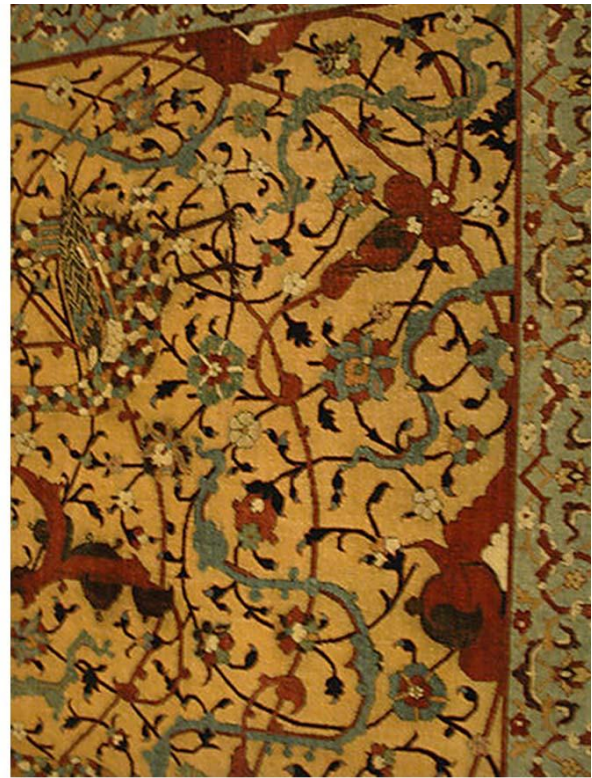
Table 4.29 Case 29. Majnun eavesdrops on Layla's Camp

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	Arabesque frames/ foliage/floral motifs/diamond / striped forms	gold/red/blue/beige/brown/violet/red
Throne	-	-
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 30. Majnun recognized by Layla's dog: *Layla and Majnun*



(a)



(b)

Figure 4.30 (a) Majnun recognized by Layla's dog, *Layla and Majnun*, 1560, Paris, Louvre Museum, (URL.58, 2013); (b) Details of a Safavid Carpet, Gift of Samuel H. Kress Foundation, (URL.59, 2013)

Case 30. Majnun recognized by Layla's dog: The miniature (Figure 4.30.a) represents the Majnun who is recognized by Layla's dog, from *Layla and Majnun*, (1560) and shows tents with different ornaments, two carpets and two big dishes with small bowls on them (URL.58, 2013). The right tent is ornamented by blue Arabesque frames with golden spiral Arabesque motifs in around them and its exterior is ornamented by foliage and flowers on a white surface. The left tent is ornamented by golden Arabesque frames and other space is ornamented by golden Arabesque motifs on a white surface. Both of tents have calligraphy as a margin around the roof of the tents. Both of carpet are ornamented by spiral Arabesque motifs, floral and foliate forms. Figure 4.30.b shows details of a Safavid carpet that

its motifs are the same which used for ornamentation of the tent that is represented in the painting.

Table 4.30 Case 30. Majnun recognized by Layla's dog

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	Arabesque frames/ spiral Arabesque motifs/ foliage/ flowers/ calligraphy	blue/gold/ white/green/orange/violet
Throne	-	-
Carpet	spiral Arabesque motifs/ floral/ foliage forms	violet/black/white/red/gold /orange
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 31. The Birth of Rostam: *Shahnameh*



(a)



(b)

Figure 4.31 (a) The birth of Rostam, a *Shahnameh* commissioned by Jahangir, 1610; (b) A fragment of Safavid carpet, 1600, Iran, (URL.60, 2013)

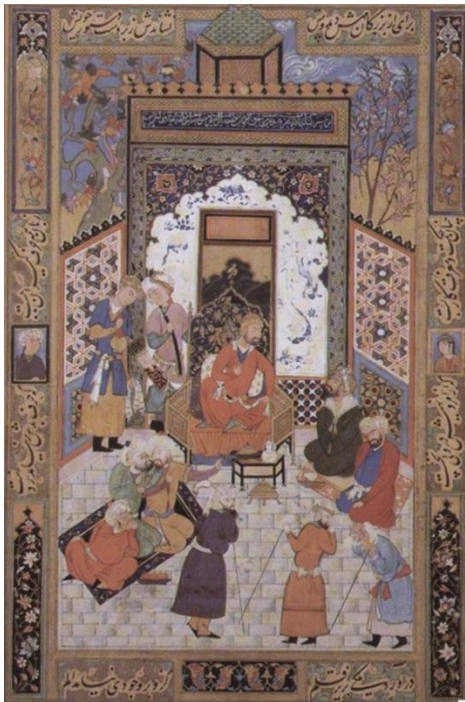
Case 31. The Birth of Rostam: The miniature (Figure 4.31.a) represents the birth of Rostam, from a *Shahnameh* that is commissioned by Jahangir (1610) and show interior of a palace with ornamented walls, door, windows, tile work on the floor, carpets and an awning on the roof (Stierlin, 2009, p.159). On above of the painting in the sky there is a bird and its designing influenced of the Chinese painting (Stierlin, 2009, p. 53). An interesting is around portal to combine abstract motifs has appeared head of an animal. The wall has geometric patterns such as triangle, hexagon. The door is ornamented by golden squares and a black flower inside them. Window is designed by a grid of geometric forms. Outside walls, façade of room on the left and the roof are ornamented by geometric forms. The carpet has abstract forms and floral

shapes. Both of carpets are ornamented by large Arabesque frames, spiral abstract motifs. Tile works on the floor has Islamic Shamsheh (Brend, 1991, p. 169) and four point star in blue color. Figure 4.31.b is original motifs of a floral Safavid carpet that represented in the painting.

Table 4.31 Case 31. The Birth of Rostam

Interior Design Elements	Ornaments	Color
Portal	gate way: abstract motifs	black/gold/beige
Arched Opening	-	-
Pillars	-	-
Wall	geometric patterns/triangle/ hexagon	violet/white/beige/brown/ black
Ceiling	-	-
Floor	tile work: Islamic Shamsheh/four point star	blue
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	door: square/ flower window: a grid of geometric forms	door: gold/black window : gold/black
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	abstract form/ floral shapes/Arabesque frames/ spiral abstract motifs	gold/black/brown
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 32. Court sense: *Bustan*



(a)



(b)

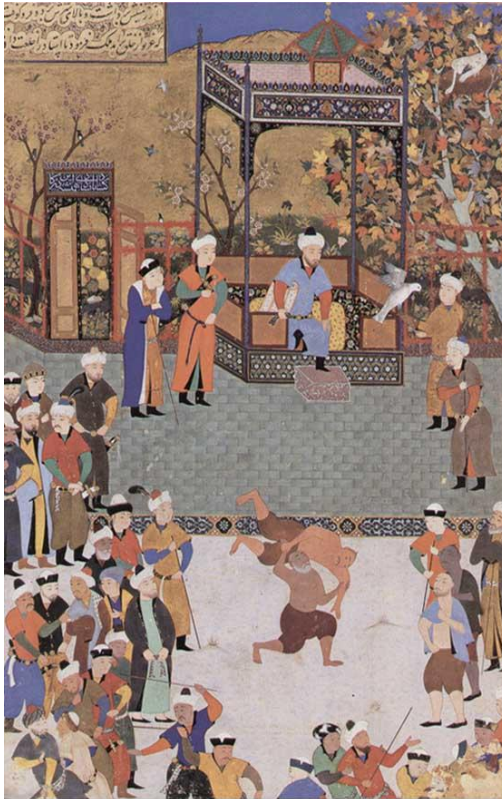
Figure 4.32 (a) Court sense, *Bustan*, 1616, Dublin, Chester Beauty Library; (b) Safavid brazier, 16th -17th century, (URL.61, 2013)

Case 32. Court sense: The miniature (Figure 4.32.a) shows interior of a Safavid court with arched opening, wall, an inscription, tile work on the floor, throne, carpets, a golden brazier and pottery dishes, from *Bustan* (1616) (Blair & Bloom, 1995, p.210). The portal is ornamented by floral motifs and geometric forms as margin. There is calligraphy as inscription (Michell, 1987, p.170) on top of the portal. The walls are ornamented by geometric composition and such as hexagon and six points star among them (Michell, 1987, p.170). The floor covered by simple tile work without any ornaments. The sides of throne have simple geometric forms but backrest is ornamented by golden Arabesque frame and inside it is ornamented by spiral foliage and flower motifs. Figure 4.32.b is a Safavid brazier like brazier that represented in the miniature.

Table 4.32 Case 32. Court sense

Interior Design Elements	Ornaments	Color
Portal	floral motifs/geometric forms	blue/red/yellow/green /violet
Arched Opening	-	-
Pillars	-	-
Wall	geometric composition/ hexagon/six points star	gold/white/orange
Ceiling	-	-
Floor	tile work: simple, without any ornaments	white/pale blue
Inscription	white/blue	white/blue
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	simple geometric forms/ golden Arabesque frame/ spiral foliage/flower	gold/violet
Carpet		
Chair		
Partition		
Cushion		
Curtain		
Portable Objects		

**Case 33. Two wrestlers performing before a ruler and a select audience:
*Gulistan***



(a)



(b)

Figure 4.33 (a) Two wrestlers performing before a ruler and a select audience, *Gulistan*, 16th century, National Library of France; (b) Safavid rug, (URL.62, 2013)

Case 33. Two wrestlers performing before a ruler and a select audience: The miniature (Figure 4.33.a) represent two wrestlers performing before a ruler and a select audience and shows an awning, garden gate and a large floor that is covered by simple tile work, , from *Gulistan* [Rose Garden] (16th century) (Stierlin, 2009, p.126). Ruler is sitting on an ornamented throne and a cushion. There is a door of garden with an inscription in the background. The awning is ornamented by Arabesque, floral motifs and geometric patterns. The carpet is ornamented by geometric forms and abstract herbal shapes. Trees, plants and birds are drawn in naturalistic style. Floor covered by simple tile work without any ornaments. The

Arabesque motifs ornaments of awning in the painting is the same floral motifs in a Safavid carpet (Figure 4.33.b).

Table 4.33 Case 33. Two wrestlers performing before a ruler and a select audience

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	tile work: simple, without any ornaments	gray
Inscription	white/blue	white/blue
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	platform: Arabesque/floral motifs/geometric patterns	black/red/white/brown
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	geometric forms/abstract herbal shapes	black/white/red/green
Chair	-	-
Partition	-	-
Cushion	dot	yellow/ orange
Curtain	-	-
Portable Objects	-	-

Case 34. A young lord, his wife and their retinue refresh themselves in the palace gardens: a detail of a Safavid miniature



(a)



(b)

Figure 4.34 (a) A young lord, his wife and their retinue refresh themselves in the palace gardens (a detail of a Safavid miniature), 1650, Cairo, Museum of Islamic Art; (b) Safavid cloth fragment, (URL.63, 2013)

Case 34. A young lord, his wife and their retinue refresh themselves in the

palaces gardens: The detail of miniature (Figure 4.34.a) shows A young lord, his wife and their retinue refresh themselves in the palaces gardens and show wall, door and a carpet in background of the garden, from a detail of a Safavid miniature, (1650) (Stierlin, 2009, p.120). The birds and plants follow of Chinese painting style features (Stierlin, 2009, p. 121). The wall is ornamented by geometric shapes and carpet has floral abstract motifs. The floor ornament motifs are same motifs that represented in the piece of Safavid cloth (Figure 4.34.b).

Table 4.34 Case 34. A young lord, his wife and their retinue refresh themselves in the palaces gardens

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	geometric shapes	black/gold/beige
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	floral abstract motifs	black/gold/blue/white/red
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

4.3 Interior Design in the India Mughal Miniatures

Case 35. Emperor Akbar receives a nobleman: *Akhbarnama*



(a) Figure 4.35 (a) Emperor Akbar receives a nobleman, *Akhbarnama*, 1590; (b) A pillow with Mughal motifs, (URL.64, 2013)

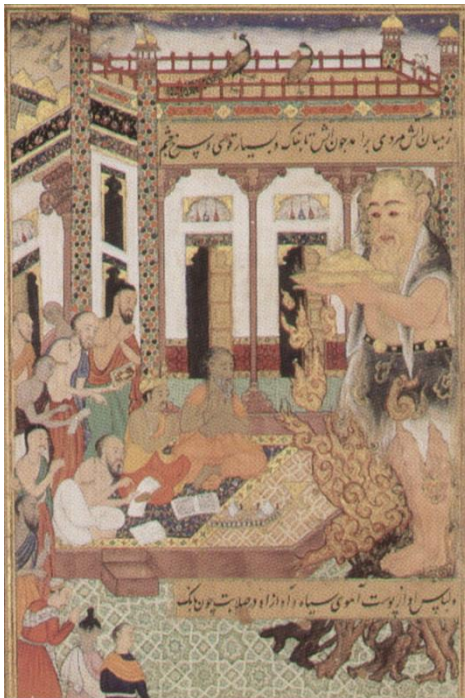
Case 35. Emperor Akbar receives a nobleman: The painting (Figure 4.35.a) shows receive a nobleman in front of Emperor Akbar on a balcony under an ornamented roof. He is sitting on a small carpet and there are several jugs on a table on a large carpet which is covered the surface, from *Akhbarnama* (1590) (Ayers, 1988, p.69). The floor under the beverage table is ornamented by Indian traditional motifs that consist of foliage and flowers. Also there are dentate spiral forms like Persian style Arabesque that in Persian named Mari [like a Snake] (Fakhimi, 2001, p.226) among the branches which influenced of Persian painting features (Brend, 1991, p. 169). These motifs surrounded with simple geometric forms. The sultan is sitting on a carpet which has Arabesque frame and its margin is in gold and orange color. The ground of carpet is ornamented by Arabesque forms. The cushion is under the

sultan's hands has a large golden frame with black color and four Arabesque frames on besides it in blue and white color. The curtain above the head of the sultan is ornamented by Arabesque frames and abstract floral motifs. The ornament motifs on the wall in right of the painting consist of grid geometric patterns. The margin under the edge of the wall in the middle of the painting has a variety of geometric frames and floral motifs. Among the frames are ornamented by small white color flowers and foliage. Figure 4.35.b is a contemporary cushion with Mughal Indian motifs as ornamentation that has the same ornaments on the cushion in the painting.

Table 4.35 Case 35. Emperor Akbar receives a nobleman

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	grid geometric patterns/floral/ flower/foilage	white/red/beige/violet
Ceiling	-	-
Floor	Indian traditional motifs/ foliage/flowers/dentate spiral forms/simple geometric forms	gold/violet/green
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	Arabesque frame/Arabesque forms	gold/orange
Chair	-	-
Partition	-	-
Cushion	geometric frame/Arabesque frames	black/gold/blue/white
Curtain	gold/violet/red	gold/violet/red
Portable Objects	-	-

Case 36. A giant messenger appears to king Dasaratha: *Ramayana*



(a)



(b)

Figure 4.36 (a) A giant messenger appears to king Dasaratha, *Ramayana*, 1594, Mughal, © The Khalili Family Trust; (b) Mughal cushion, (URL.65, 2013)

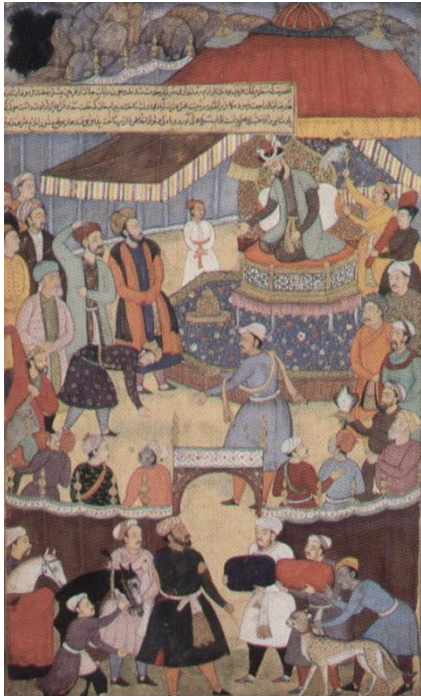
Case 36. A giant messenger appears to king Dasaratha: The miniature (Figure 4.36.a) is a fantasy painting that shows appearance a giant messenger to king Dasaratha, form *Ramayana* (1594) and show interior design of a palace that include arches, pillars, wall, glass dishes, tile work and carpet on the floor (Khalili, 2005, p.76). The messenger is putting a cloth that produced of skin of a deer (the bottom poem pointed to his cloth) and the floor under them covered with geometric patterns and Shamseh [Sun-Disc] (Brend, 1991, p. 169). The floor under followers is covered by a carpet with colorful foliage forms and geometric shapes. The sides of walls on above the painting have geometric motifs and include small black, green and red hexagons and purple squares. The line among them highlighted with gold color. There is an inscription on top of the calligraphy and is ornamented by large red frames and small gold frames. Figure 4.36.b is a contemporary cushion with Mughal

Indian motifs such as geometric pattern that are the same motifs of the carpet that is represented surface in the painting.

Table 4.36 Case 36. A giant messenger appears to king Dasaratha

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	geometric motifs/hexagon/ squares	black/green/red/ purple
Ceiling	-	-
Floor	geometric patterns/ Shamseh [Sun-Disc]	green/white
Inscription	calligraphy	black/beige/red /gold
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	foliage forms/geometric shapes	yellow/gold/violet
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 37. Bayram Khan doing obeisance before Humanyun: *Akhbarname*



(a)



(b)

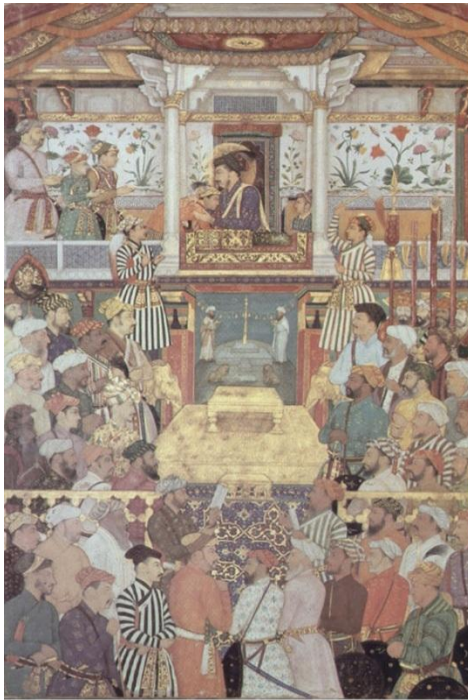
Figure 4.37 (a) Bayram Khan doing obeisance before homage to Humanyun, *Akhbarname*, 1595 © The Khalili Family Trust; (b) entry gates, Red Fort, Agra, (URL.66, 2013)

Case 37. Bayram Khan doing obeisance before Humanyun: The miniature (Figure 4.37.a) shows the sultan is sitting on a golden throne under an ornamented awning (Khalili, 2005. P.76). The hexagonal throne is on a hexagonal floor and its surface is ornamented by colorful flowers and foliage on a violet surface. The sides of throne have grid geometric patterns. Under the ceiling has floral and flowers forms same the foliage on the floor. Some of ornament motifs of the Gates to the Red Fort in Agra, India (Figure 4.37.a) are the same ornaments of throne are represented in the painting.

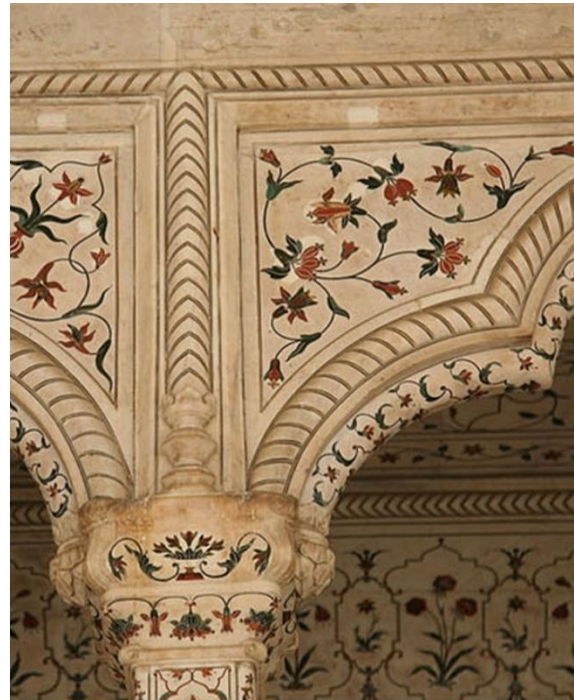
Table 4.37 Case 37. Bayram Khan doing obeisance before Humanyun

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	platform: floral/flowers/foilage	brown/yellow/violet/ red
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	flower/foilage/grid geometric patterns	violet/gold/orange/white
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 38. The Diwan-i Am in Agra's Red Fort, India Shah Jahan is portrayed receiving his three sons and chief minister Asat Khan in the presence of nobles and visitors: *Padshahnama*



(a)



(b)

Figure 4.38 (a) The Diwan-i Am in Agra's Red Fort, India Shah Jahan is portrayed receiving his three sons and chief minister Asat Khan in the presence of nobles and visitors, *Padshahnama*, 1640, Antique Collectors' Club, UK; (b) Red Fort, Diwan-i Am, Agra (URL.67, 2013)

Case 38. The Diwan-i Am in Agra's Red Fort, India Shah Jahan is portrayed receiving his three sons and chief minister Asat Khan in the presence of nobles and visitors: The painting (Figure 4.38.a) represents interior of the Diwan-i Am of Red Fort in Agra with wall paintings, ceiling ornaments and carpet on the floor and Shah Jahan who is portrayed receiving his three sons and chief minister Asat Khan in the presence of nobles and visitors from *Padshahnama* (1640) (Lord, 2011, p.120). There is a golden reticulated wooden wall between guests and it has Shamseh form (Brend, 1991, p. 169). There is a carpet on the floor which is ornamented by Arabesque motifs. There are Arabesque frames and inside the frames are ornamented by floral and foliage forms. A carpet hanged in front of the sultan with three small

margins and a ground with floral forms. The middle margin is ornamented by abstract foliage and floral motifs in addition two small textile with plants forms. The both sides of sitting palace of the sultan separated wall of courtyard by a wooden gray netted. There is a door under the arch which is back of the sultan. Its frame is ornamented by flowers and abstract motifs. The wall is ornamented by realistic flowers in yellow, red, pink and white color on above half part. Bottom half part of the wall is ornamented by a large golden rectangle and small margin with geometric pattern. There is calligraphy on top of the wall under the ceiling as a margin of wall ornaments. A small red color curtain hangs on top of the sultan. There are a golden sun and a bird under the roof in addition two flying golden birds around the sun. Figure 4.38.b shows original flower motifs of Diwan-i Am of Red Fort in Agra, India that represented in the painting.

Table 4.38 Case 38. The Diwan-i Am in Agra's Red Fort, India Shah Jahan is portrayed receiving his three sons and chief minister Asat Khan in the presence of nobles and visitors

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	realistic flower/rectangle/geometric pattern	yellow/red/pink/white/gold
Ceiling	-	-
Floor	-	-
Inscription	calligraphy	black/white
Balcony	-	-
Water Elements	-	-
Opening	door: frame/flower/abstract motifs	brown/blue/gold
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	Arabesque motifs/ Arabesque frames /floral/ foliage forms/ abstract foliage/ plants	yellow/gold/red/green
Chair	-	-
Partition	reticulated wood: Shamsah form	gray/gold
Cushion	-	-
Curtain	realistic: sun/a bird/two flying birds	red/ gold
Portable Objects	-	-

Case 39. The attack by Babur's men on a fort at Kashgar in Central Asia: Baburnama



(a)



(b)

Figure 4.39 (a) The attack by Babur's men on a fort at Kashgar in Central Asia, *Baburnama* (a copy of Akbar era), National Museum, Delhi; (b) Mughal India Carpet, Gion Matsuri Tsuki-boko Preservation Association, Kyoto, (URL.68, 2013)

Case 39. The attack by Babur's men on a fort at Kashgar in Central Asia: The miniature (Figure 4.39.a) represent the attack by Babur's men on a fort at Kashgar in Central Asia, form *Baburnama* (a copy of Akbar era) and shows the imperial tent and royal awning and their ornaments in addition servant and ornamented dishes (Stierlin, 2009, p.99). Under the ceiling of awning (near the royal tent) is ornamented by an oval golden medallion which surrounded by colorful foliage and flower branches on a violet surface. A short golden tissue hangs around the awning. The exterior of royal tent's roof is ornamented by golden Arabesque motifs that their forms are like cresset on a red surface. A tissue hangs of royal tent roof like a margin

and it is ornamented by diamond forms. The interior and exterior of royal tents hasn't any ornaments just is colored in red. There is a small awning on bottom left which is ornamented by striped white, red and blue color on a gray surface and a short tissue which is ornamented by diamond forms on a white surface. Some of floral motifs of awning are the same motifs in a sample of the Mughal India carpet (Figure 4.39.b).

Table 4.39 Case 39. The attack by Babur's men on a fort at Kashgar in Central Asia

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	awning: oval/medallion/foilage/flower branches/diamond forms/ striped lines	violet/gold/red/white/blue/gray
Terrace	-	-
Niche	-	-
Tent	Arabesque motifs/cresset	gold/red
Throne	-	-
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 40. The Mughal Dynasty from Timur to Awrangzeb



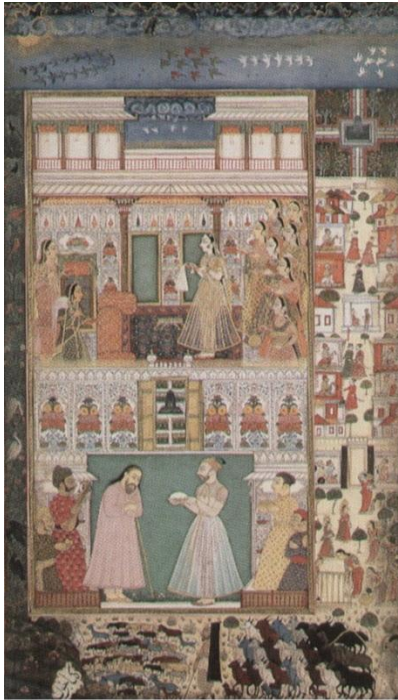
Figure 4.40 (a) The Mughal Dynasty from Timur to Awrangzeb, 1707 – 12, Mughal India; (b) Mughal Carpet, Oxford, Ashmolean Museum, (URL.69, 2013)

Case 40. The Mughal Dynasty from Timur to Awrangzeb: The miniature (Figure 4.40.a) represents the Mughal Dynasty from Timur to Awrangzeb (c. 1707 to 1712) are sitting on a floral carpet with two small and same size margins and a large ground (Khalili, 2005. P.78). The outer margin has large abstract flowers in white and black color with golden branches on a red surface. The indoor margin has small abstract flowers in pale blue color on a black surface. The motifs of the ground of the carpet includes Arabesque, spiral and foliage forms. These abstract forms follow of Indian traditional forms (Blair & Bloom, 1995, p. 161). In first looking these abstract seem same Persian Arabesque motifs but a careful consideration shows they have independent characters in compare with Persian motifs. Figure 4.40.b shows a Mughal Indian floral carpet that has floral motif same carpet's motifs in the miniature.

Table 4.40 Case 40. The Mughal Dynasty from Timur to Awrangzeb

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	abstract flowers/branches/abstract flowers/Arabesque/spiral foliage forms	white/black/gold/red/pale blue/black
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 41. King Bikram offers food to the holy man, Roshan-i Dil, in the hope of gaining a boon, and is rebuffed: *Gulshan-i 'Ishq*



(a)



(b)

Figure 4.41 (a) King Bikram offers food to the holy man, Roshan-i Dil, in the hope of gaining a boon, and is rebuffed, double page from a copy of the *Gulshan-i 'Ishq* [The Rose Garden of Love], 1710, Deccan, Hyderabad. ©The Khalili Family Trust; (b) Tulips, roses, sunflowers in mosaic, Taj Mahal, Agra, (URL.70, 2013)

Case 41. King Bikram offers food to the holy man, Roshan-i Dil, in the hope of

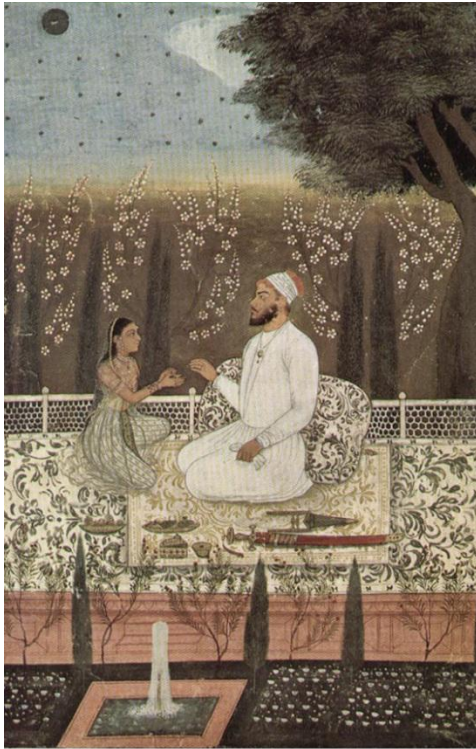
gaining a boon, and is rebuffed: The painting (Figure 4.41.a) represent offering food to the holy man by King Bikram and Roshan-i Dil in the hope of gaining a boon and is rebuffed and shows two courtyards with wall paintings, pillars, niches, carpet and a fountain, from *Gulshan-i 'Ishq* [The Rose Garden of Love] (1710) (Khalili, 2005, p.80). There are symmetrically ornaments on both sides of the door of the second courtyard. The wall of first courtyard is divided into three parts and inside of any part is ornamented by a large bouquet of white, red and yellow flowers with green leaves into a blue and white vase. The floor is ornamented by pure green color without any ornaments. The vases are into an Arabesque frame and there are foliage motifs on the top of the vases. There is a margin on top of the vase flowers that

includes of abstract frames which are arranged beside each other. The door is in gold and its surface is divided into four parts with three black lines. The second courtyard has a fountain in front of the door and a carpet with floral and foliage motifs on the floor. The wall ornaments are the same first courtyard but smaller than them. On top of the vase flowers is ornamented by margin which has small red, orange and green bushes into abstract forms. Figure 4.41.b showed original flower and foliage motifs in Taj Mahal, Agra which are same floral motifs are represented in the painting.

Table 4.41 Case 41. King Bikram offers food to the holy man, Roshan-i Dil, in the hope of gaining a boon, and is rebuffed

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	realistic: bouquet of flowers/ leaves/vase	white/red/blue/white/ yellow/green
Ceiling	-	-
Floor	without any ornaments	green
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	without any ornaments	white
Tent	-	-
Throne	-	-
Carpet	floral/foilage motifs	red/black/violet
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	vases: Arabesque frame/ foliage motifs/abstract frames/bushes	red/orange/green

Case 42. Couple on a terrace



(a)



(b)

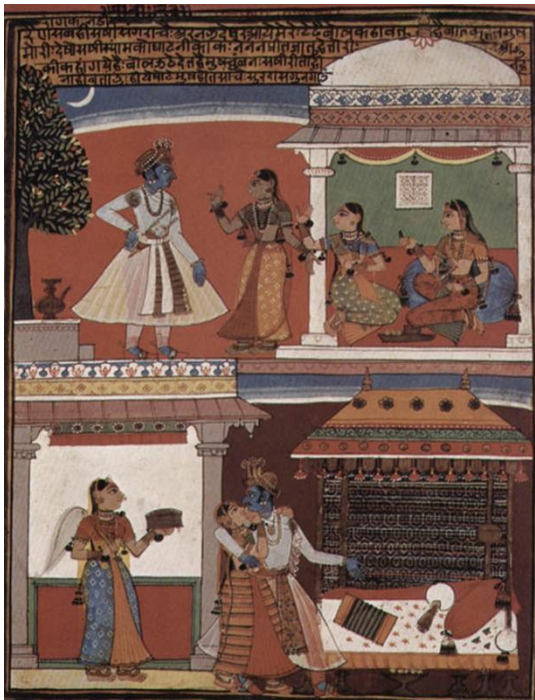
Figure 4.42 (a) Couple on a terrace, School of Deccan, 18th century, Paris, Guimet Museum; (b) Tamara cushion with dark green floral motifs, (URL.71, 2013)

Case 42. Couple on a terrace: The miniature (Figure 4.42.a) shows couple who are sitting on an ornated terrace and cushion in a garden with a fountain and plants. The minatures is from School of Deccan, (18th century) (Marguerite-Marie, 1967, Plate.36). The surface of terrace is ornamented by green spiral abstract foliage and floral forms on a beige color surface. The man is sitting on a small carpet that has an abstract frame in the center and it's surrounded by pale green spiral abstract flowers and branches like the surface of terrace. The man is lounging on a cushion with green Arabesque motifs. Figure 4.42.b is a contemporary pillow that has Mughal Indian motifs same motifs of the surface of terrace that are represented in the paintings.

Table 4.42 Case 42. Couple on a terrace

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	spiral abstract foliage/floral forms	green/beige/white
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	abstract frame/branches/ spiral abstract flowers	pale green/white
Chair	-	-
Partition	-	-
Cushion	Arabesque motifs	green/white
Curtain	-	-
Portable Objects	-	-

Case 43. Krishna and Radhā



(a) (b)
Figure 4.43 (a) Krishna and Radhā, School of Mewār, 1645; (b) Fragment of Mughal India carpet, 1526, Metropolitan Museum of Art, (URL.72, 2013)

Case 43. Krishna and Radhā: The miniature (Figure 4.43.a) represents Krishna and Radhā, in night and day. The miniature is from the School of Mewār (1645) and show pillars, ornamented awning, throne and cushion (Marguerite-Marie, 1967, Plate.37). The wall that is back of the throne on the bottom of painting hasn't any ornamentation. The side on back of throne is ornamented by hexagonal forms which are arranged beside each other and appeared a honeycomb composition. The pyramid form on the top is ornamented by two small bands and a big band. The lowest band is in brown color with golden circle inside it in addition a green color band with spiral Arabesque motifs. The big band is in orange color with small six petals flowers. Also several red urceolates hang around it. Figure 4.43.b shows detail of a Mughal Indian carpet which its motifs are same the awning motifs that are represented in the miniature.

Table 4.43 Case 43. Krishna and Radhā

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	hexagonal form/honeycomb composition/[pyramid: circle/ spiral Arabesque motifs/six petals flowers]	red/brown/gold/green
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 44. Queen awaiting her lover



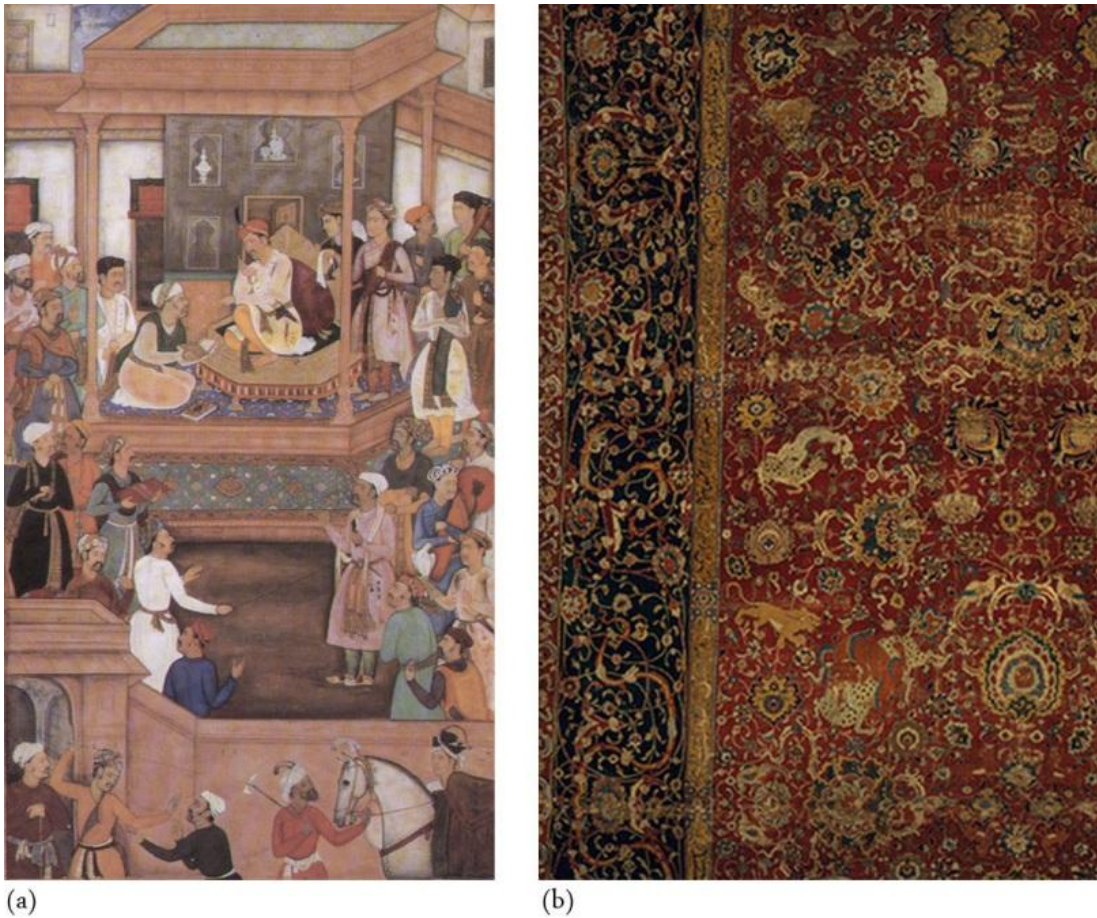
Figure 4.44 (a) Queen awaiting her lover, School of Garhwāl, 1785, London, Victoria and Albert Museum; (b) Mughal Indian sheet, Jaipur, (URL.73, 2013)

Case 44. Queen awaiting her lover: The miniature (Figure 4.44.a) represent a queen who is waiting for her lover, she is sitting in a platform in a garden. The miniature is from School of Garhwāl (1785) (Marguerite-Marie, 1967, Plate.47). The roof of platform is ornamented by abstract foliage and Indian traditional floral forms. The terrace which queen is lying on it is ornamented by a large golden diamond forms and green six petals flowers on a white color surface and two small margins on two sides of it. The margins are gray with spiral Arabesque green leaves and red flowers. Also a tissue hangs around the terrace with repeated small red and green bushes. Figure 4.44.b shows a contemporary bed sheet with Mughal Indian ornaments, which are the same motifs in the painting.

Table 4.44 Case 44. Queen awaiting her lover

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	platform: abstract foliage/Indian traditional floral forms	red/green/white/gold
Terrace	diamond forms/six petals flowers/spiral Arabesque/leaves/flowers/bushes	gold/green/white/red
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	-	-
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 45. Abu'l-Fazl ibn Mubarak presenting *Akbarnama* to Akbar: *Akbarnāma*



(a) Figure 4.45 (a) Abu'l-Fazl ibn Mubarak presenting *Akbarnama* to Akbar, *Akbarnāma*, 1596-7, Dublin, Chester Beauty Library; (b) Details of Emperor's Carpet, 16th century, Herat, (URL.74, 2013)

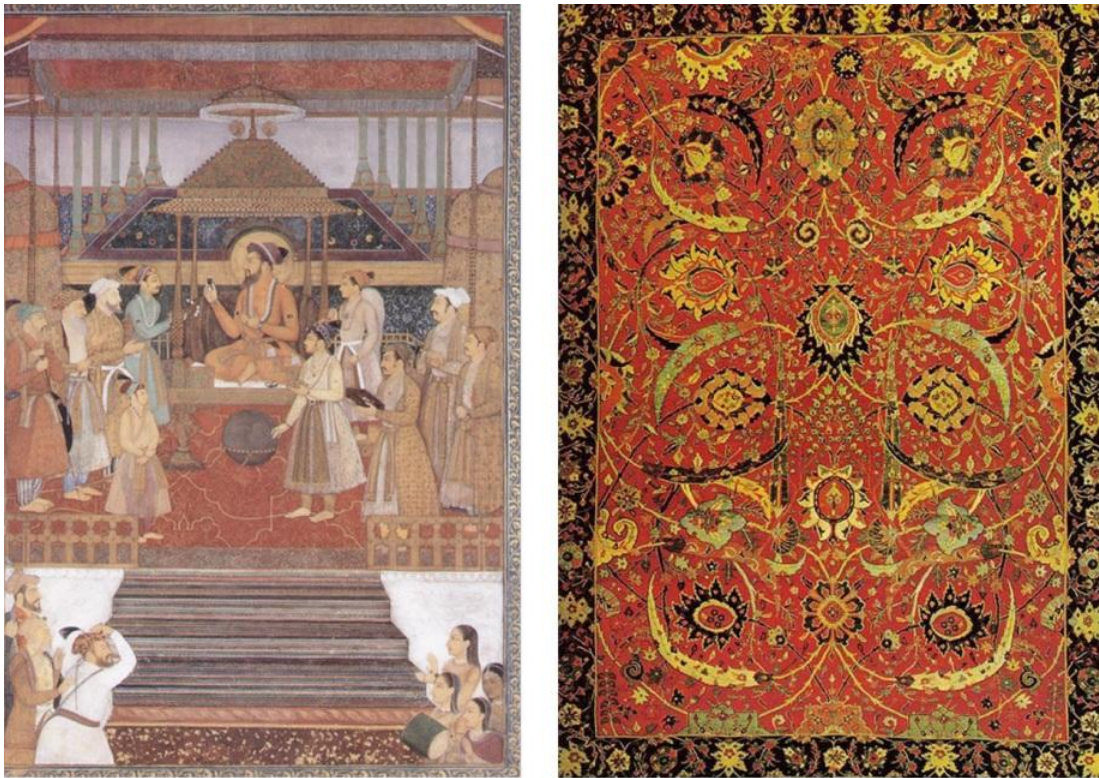
Case 45. Abu'l-Fazl ibn Mubarak presenting *Akbarnama* to Akbar: The painting (Figure 4.45.a) represent Abu'l-Fazl presenting and shows the sultan is sitting on an ornamented throne on a carpet inside the pavilion in addition ornaments on the wall, from *Akbarnāma*,(1596-7) (Blair & Bloom, 1995, p.291). The exterior of the pavilion is ornamented by a large band and two small golden margins on both sides of it. The large band consists of spiral branches in with pink, yellow, red and white color flowers and large Arabesque frame and small Arabesque frames on a green color surface. The throne has a hexagonal form without any ornaments, only there is a striped pattern around the throne. The carpet under the throne is ornamented by

golden branches, red, orange and white flowers on a blue ground. There are four niches into the wall that are in the back of the throne and they are ornamented by Arabesque frames and uses as a place for tuns, bowls and glasses. Figure 4.45.b shows the detail of Emperor's Carpet and its golden branches are the same carpet motifs that are represented in the miniature.

Table 4.45 Case 45. Abu'l-Fazl ibn Mubarak presenting *Akbarnama* to Akbar

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched opening	-	-
Pillars	-	-
Wall	spiral branches/flowers/Arabesque frame	pink/yellow/red/white /green
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	Arabesque frames	pale/green/gray
Tent	-	-
Throne	hexagonal form/only a striped pattern around the throne	gold/brown
Carpet	branches/flowers	gold/red/white/blue
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable object	-	-

Case 46. Shah Jahan on the peacock throne: *Padshahnama*



(a) Figure 4.46 (a) Shah Jahan on the peacock throne, *Padshahnama* (Vol. II), 1639 – 40, San Diego, Museum of Art; (b) Mughal rug, Washington D.C, Corcoran Gallery of Art, (URL.75, 2013)

Case 46. Shah Jahan on the peacock throne: The miniature (Figure 4.46.a) represents Shah Jahan on the peacock throne under the ornamented ceiling on a carpet, and ornamented stairs, from *Padshahnama* (Vol. II) (1639 – 40) (Michell, 2007, p.10). Also there is some part of two royal tents. The throne has a pyramid form as a roof. The legs under the pyramid are ornamented by a composition of red and green diamonds. The pyramid has three parts; two small and a large triangular form on the top. The triangular part of pyramid is ornamented by large red flower and abstract foliage and floral motifs. The cushion has striped pattern with small geometric shapes. There is a hemisphere on top the pyramid which is ornamented by Indian traditional motifs and several urceolate hangs around it. There is a courtyard back of the throne which its ceiling is ornamented by abstract golden floral motifs

that follows on a red surface. The floor of courtyard is covered by a large carpet. The carpet has a narrow amethystine color margin with spiral abstract forms and Arabesque. The ground of carpet is ornamented by a golden medallion and four white abstract forms. Other surface of carpet is ornamented by pink, yellow and red color flowers and white foliage motifs on a black surface. Figure 4.46.b is a Mughal floral carpet with Arabesque forms that are the same motifs which represented in the miniatures.

Table 4.46 Case 46. Shah Jahan on the peacock throne

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	abstract floral	red
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	[legs: composition of diamonds] [pyramid: triangle/flower/abstract foliage/floral] [hemisphere: Indian traditional motifs]	red/ green
Carpet	spiral abstract forms/Arabesque/medallion/abstract forms/flowers/foilage motifs	gold/white/pink/yellow/red/black
Chair	-	-
Partition	-	-
Cushion	striped pattern/geometric shapes	white
Curtain	-	-
Portable Objects	-	-

Case 47. Bahram Gur visits the Persian princess in the purple palace



(a) Bahram Gur visits the Persian princess in the purple palace, Akbar reign (1556–1605), New York, The Metropolitan Museum of Art; (URL.76, 2013), (b) Mughal Carpet, Oxford, Ashmolean Museum, (URL.77, 2013)

Case 47. Bahram Gur visits the Persian princess in the purple palace: The miniature (Figure 4.47.a) represent a Persian topic and include visiting Bahram Gur and the Persian princess in the purple palace and shows an imaginative space in a pavilion with water channel and a fountain in a garden, from an Indian miniature of Akbar reign (1556–1605) (URL.76). The throne has two stairs without any ornaments. The sultan seating on a carpet with foliage motifs and he is lounging on a cushion with golden abstract ornaments. Under the ceiling of the throne is ornamented by golden floral in addition a short tissue hang on it. The pyramid is colored with green. There is a courtyard in the back of the throne which is covered with carpet. The carpet has a narrow green margin and its ground is ornamented by

white and red flowers, foliage and floral motifs on a blue surface. The flowers are used on the carpet in the painting are the same flower motifs in the Mughal carpet (Figure 4.47.b).

Table 4.47 Case 47. Bahram Gur visits the Persian princess in the purple palace

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	[stairs without any ornaments] [ceiling: floral] [pyramid: green]	gold/green
Carpet	foliage motifs/flowers/foilage	blue/green/white/red
Chair	-	-
Partition	-	-
Cushion	spiral abstract floral	gold/yellow
Curtain	-	-
Portable Objects	-	-

Case 48. Babur meeting Khanzada Begam, Mehr Banu Begam and other ladies:
Baburnama



(a)



(b)

Figure 4.48 (a) Babur meeting Khanzada Begam, Mehr Banu Begam and other ladies, *Baburnama*, 1598, New Delhi, National Museum, (URL.78, 2013); (b) Mughal floral carpet, 17th century, India, (URL.79, 2013)

Case 48. Babur meeting Khanzada Begam, Mehr Banu Begam and other ladies:

The painting (Figure 4.48.a) represent meeting between Babur and Khanzada Begam, Mehr Banu Begam and other ladies and shows royal tent and a large carpet in addition ornamented enclosing *Baburnama* (1598) (URL.78, 2013). There is a carpet into the royal tent with a narrow golden margin. It has a golden Arabesque medallion in the center and two small golden frames on the left and right side of the medallion. Around of the medallion is ornamented by red flowers in addition foliage and floral motifs on a blue surface. The exterior wall of the royal tent is ornamented by floral

motifs which are same ornaments in the ground of the carpet in addition a margin with red and blue diamond on a white color surface. The Arabesque frames in the carpet flowed of frames designed in a sample of a Mughal floral (Figure 4.48.b).

Table 4.48 Case 48. Babur meeting Khanzada Begam, Mehr Banu Begam and other ladies

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	floral motifs/ diamond	red/blue/white
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	Arabesque/medallion/ frames/flowers/foilage/floral motifs	gold/red/blue
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 49. Akbar receiving Sayyed Beg ambassador of Shah Tahmasp I: Akbarnāma



Figure 4.49 (a) Akbar receiving Sayyed Beg ambassador of Shah Tahmasp I, *Akbarnāma*, 1562, London, Victoria and Albert Museum, (URL.80, 2013); (b) The peacock throne, Mughal, Diwan-i-Khass, Red Fort, (URL.81, 2013)

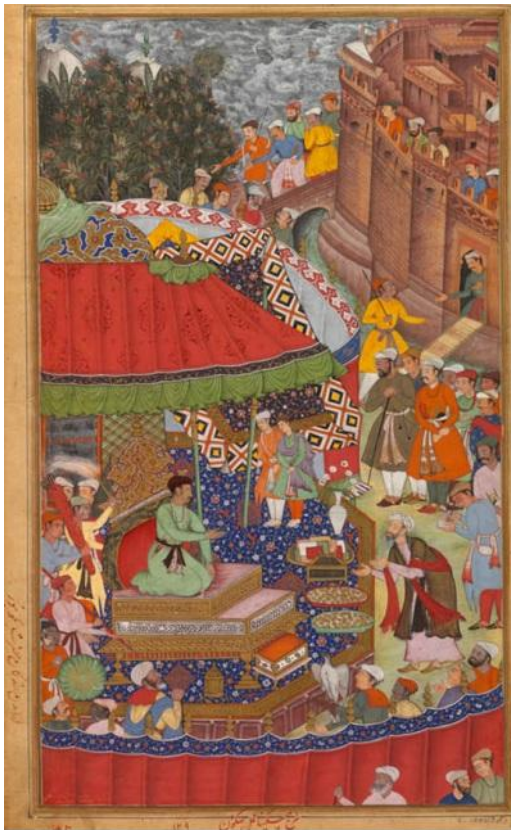
Case 49. Akbar receiving Sayyed Beg ambassador of Shah Tahmasp I: The miniature (Figure 4.49.a) receive Sayyed Beg as ambassador of Shah Tahmasp I Akbar and show sultan on his throne in a pavilion and a large carpet in addition the surface that is ornamented by tile work, from *Akbarnāma* (1562) (URL.80, 2013). The golden throne has hexagonal form and six golden legs. The sides of throne are ornamented by Indian traditional motifs. The seating of sultan is ornamented by spiral floral forms and a brown color tissue hangs of throne around the legs. The cushion hasn't any ornaments and backrest of the sultan has an Arabesque forms and its form is like an abstract form of a crown. The niches used as places for tuns, bowls and glasses. The lower half part of the wall under the niches is ornamented with a composition of cross and Shamsah motifs on a red surface. The frame of the door ornamented with Arabesque forms and there is a honeycomb window on top of it. The window on the left side ornamented with a grid geometric patterns in orange

color. The carpet has a margin and a ground. The margin ornamented with brown color flowers on a golden surface and two very narrow white borders which has geometric forms. The ground ornamented with red, pink, white and yellow color flowers and golden branches on a blue surface. Figure 4.49.b shows the Peacock Throne inside the Diwan-i-Khass of Red Fort in Agra and sultan throne designing followed of its style.

Table 4.49 Case 49. Akbar receiving Sayyed Beg ambassador of Shah Tahmasp I

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	a composition of cross and Shamseh motifs	red
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	door (fram): Arabesque forms window: honeycomb/ a grid geometric patterns	door (frame): beige window: gold/orange
Platform/ Awning	-	-
Terrace	-	-
Niche	without any ornaments	white
Tent	-	-
Throne	hexagonal form/Indian traditional motifs/spiral floral forms	gold/brown
Carpet	flowers/ geometric forms/ branches	blue/brown/gold/white/ red/pink/yellow
Chair	-	-
Partition	-	-
Cushion	Arabesque	red/green
Curtain	-	-
Portable Objects	-	-

Case.50 Akbar receives trophies of war from Asaf Khan: *Akbarnāma*



(a)



(b)

Figure 4.50 (a) Akbar receives trophies of war from Asaf Khan, *Akbarnāma*, 1565, London, Victoria and Albert Museum; (URL.82, 2013) (b) Mughal carpet

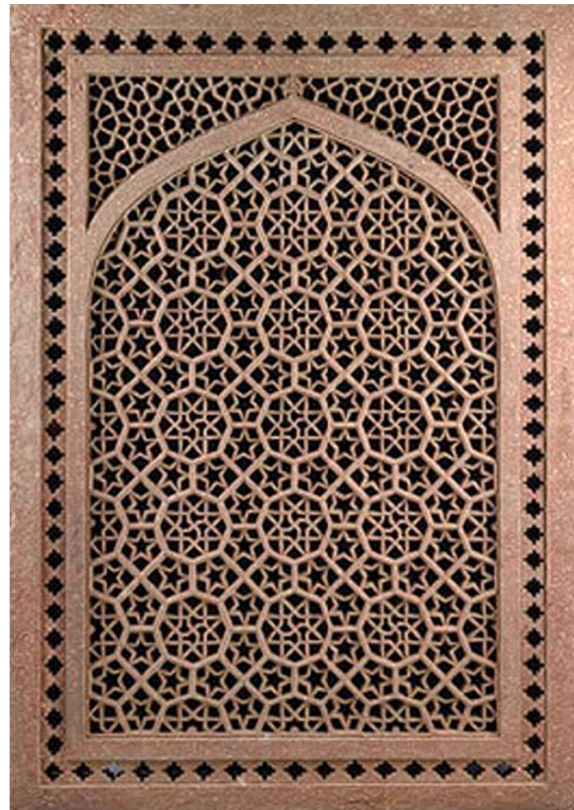
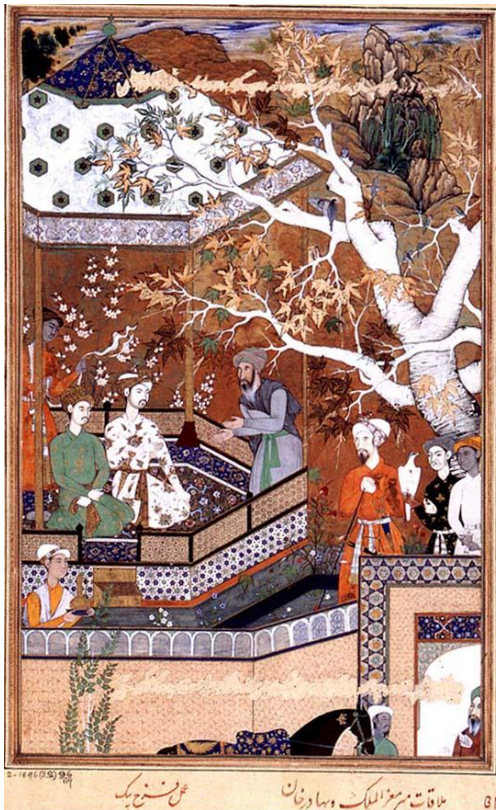
Case.50 Akbar receives trophies of war from Asaf Khan: The painting (Figure 4.50.a) represent receiving trophies of war from Asaf Khan to Akbar and shows a castle and imperial tent and throne on a large carpet, *Akbarnāma* (1565) (URL.82, 2013). The throne is in a platform and the floor is covered by a carpet with golden margin and a floral ground. The ground of carpet is ornamented by white and red color flowers, orange color Arabesque frames and golden branches on a blue surface. The backrest of the throne is ornamented by Indian traditional foliage and floral motifs and there is a large golden Arabesque frame on top of it. The surfaces of the royal tent are ornamented by Arabesque floral motifs and diamond shapes. The roof of the royal tent is ornamented by large golden Arabesque frame on a red color

surface. Figure 4.50.b is a Mughal carpet which has floral motifs the same carpet motifs that is represented in the painting.

Table 4.50 Case.50 Akbar receives trophies of war from Asaf Khan

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	Arabesque/floral motifs/diamond shapes/Arabesque frame	gold/red
Throne	Indian traditional foliage/ floral motifs/Arabesque frame	gold/blue/pink
Carpet	Arabesque frames/branches/flower/floral	gold/white/red/orange / blue
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 51. A meeting between the rebel Bahadur Khan and the Mughal emissary Mir Mu'izz al Mulk: *Akbarnāma*



(a) Figure 4.51 (a) A meeting between the rebel Bahadur Khan and the Mughal emissary Mir Mu'izz al Mulk, *Akbarnāma*, 1565, London, Victoria and Albert Museum, (URL.83, 2013); (b) Jali screen (one of a pair), Mughal India, (URL.84, 2013)

Case 51. A meeting between the rebel Bahadur Khan and the Mughal emissary

Mir Mu'izz al Mulk: The miniature (Figure 4.51.a) represent meeting between the rebel Bahadur Khan and the Mughal emissary Mir Mu'izz al Mulk in a platform in a garden, from *Akbarnāma* (1565) (URL.83, 2013). The platform has hexagonal form. Inside the platform is covered by a carpet that has a margin with golden Arabesque forms in addition floral form and foliage among them. The ground of carpet is ornamented by flowers and branches and the abstract frames are among them. The roof of platform is ornamented by gray hexagon and black color six point star inside them on a white color surface. The roof has golden spiral foliage on the top and flowers forms on a blue surface. Other surface of roof has a margin which is

ornamented by Arabesque frames and spiral foliage motifs. Figure 4.51.b is a Jali screen of Mughal Indian that its geometric patterns are the same ornaments of the tents that is represented in the miniature.

Table 4.51 Case 51. A meeting between the rebel Bahadur Khan and the Mughal emissary Mir Mu'izz al Mulk

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	platform: hexagon/six point star/spiral foliage/flowers forms/Arabesque frames/ spiral foliage motifs	gray/black/white/gold/blue
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	Arabesque forms/floral form/ foliage/flowers/branches/abstract frames	brown/white/violet/ blue/red
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 52. Akbar receives gifts from the ambassadors of Badakhshan: *Akbarnāma*



(a)



(b)

Figure 4.52 (a) Akbar receives gifts from the Ambassadors of Badakhshan, *Akbarnāma*, 1556 - 1605, Chester Beatty Library, Dublin, (URL.85, 2013); (b) Four Mughal glass vessels, Northern India, 1800, (URL.86, 2013)

Case 52. Akbar receives gifts from the ambassadors of Badakhshan: The painting (Figure 4.52.a) represent receiving gifts from the ambassadors of Badakhshan to Akbar in a pavilion with carpet and cushion and niches (URL.85, 2013). The pavilion has an awning and that is ornamented by diamond forms on a red color surface inside a golden narrow border and a green color tissue hangs of it. A curtain hangs of the roof of the pavilion. The curtain is ornamented by a red medallion on the center. Medallion has abstract floral motifs on a red color surface. The space around of the medallion is ornamented by spiral abstract foliage and flowers on a blue surface. The wall of pavilion is ornamented by three rows of niches which used as palace for tuns, blows, jugs and glasses. The door ornaments includes

three golden rectangles with a black four points star (Michell, 1987, p.170). There is a composition of white color cross and Shamseh [Sun-Disc] (Brend, 1991, p. 169) on a red surface. The sultan is sitting on a carpet. The carpet is ornamented by a green color rectangle in the center and around of it surrounded by floral and flowers forms. Also the carpet has a gray color margin and golden flower inside it. The designing form of the dishes that are represented in the painting follow of original form of Mughal glass vessels are showed in Figure 4.52.b.

Table 4.52 Case 52. Akbar receives gifts from the ambassadors of Badakhshan

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	door: Shamseh [Sun-Disc] /four points star/ rectangle/ cross	gold/red/black/white
Platform/ Awning	awning: diamond forms	gold/green
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	rectangle/floral/flowers forms	gray/gold/green
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	medallion/abstract floral motifs/spiral abstract foliage/flowers	red/blue
Portable Objects	-	-

Case 53. Shahjahan receives Persian ambassadors: *Padshahnama*

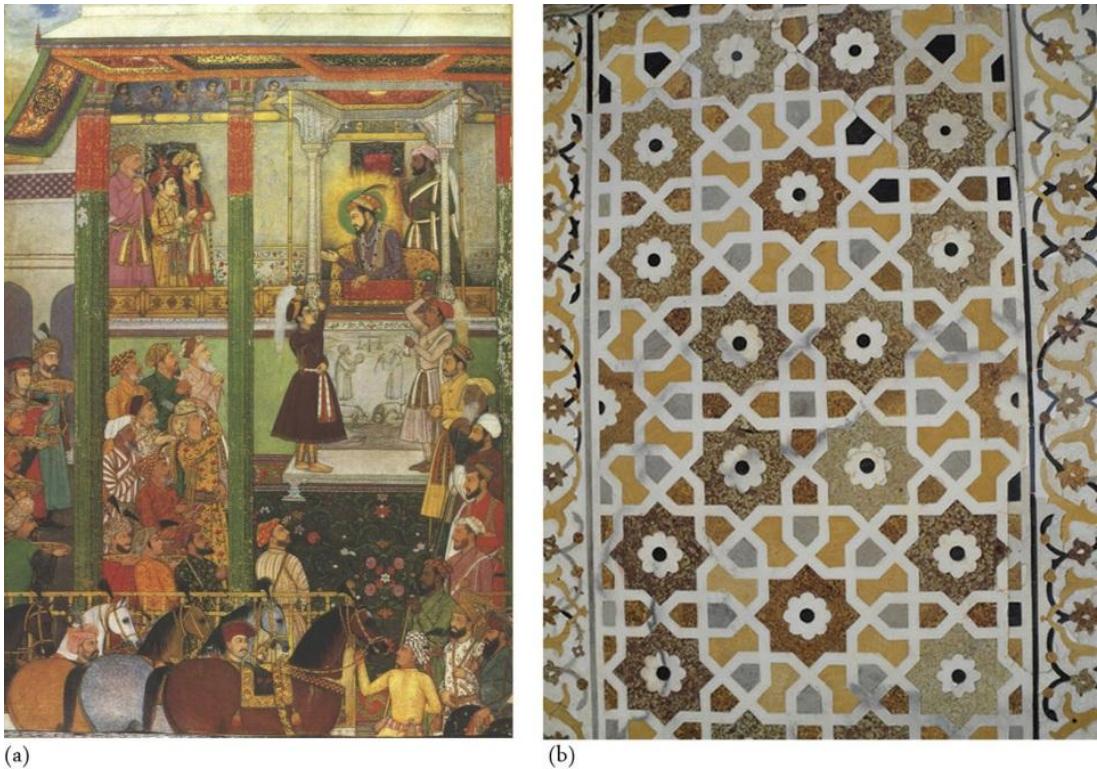


Figure 4.53 (a) Shahjahan receives Persian ambassadors, *Padshahnama*, F. 285, The Age of Expansion, edited by Hugh Trevor-Roper, (URL.87, 2013); (b) Itimad-ud - Doula's Tomb in Agra, India, (URL.88, 2013)

Case 53. Shahjahan receives Persian ambassadors: The (Figure 4.53.a) represents the receiving Persian ambassadors to Shahjahan in a pavilion with ornamented ceiling, wall painting, throne, a large floral carpet and a cushion form *Padshahnama* (F. 285) (URL.87, 2013). The carpet on the floor is ornamented by Indian traditional foliage and floral motifs. The wall is ornamented by realistic flowers and it has a margin that is ornamented by abstract floral forms. The margin has geometric spiral forms and these motifs are the same motifs of the wall of the Itimad-ud Duala's Tomb in Agra (Figure 4.53.b).

Table 4.53 Case 53. Shahjahan receives Persian ambassadors

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	realistic flowers/ abstract floral forms	red/green/white/yellow
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	-	-
Carpet	Indian traditional foliage/floral motifs	red/white/pink/green/yellow/ orange
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Case 54. Emperor Awrangzib receives Prince Mu'azzam



(a) Emperor Awrangzib receives Prince Mu'azzam, Dublin Chester Beatty Library; (URL.89, 2013) (b) Mughal Rug, 18th century, (URL.90, 2013)

Case 54. Emperor Awrangzib receives Prince Mu'azzam: The miniature (Figure 4.54.a) represents receiving Prince Mu'azzam to Emperor Awrangzib who is sitting a golden throne on a large floral carpet under an ornamented awning (URL.89, 2013). The floor is covered by a carpet which has a margin and a ground. The margin is ornamented by Indian traditional flowers and branches. The ground of carpet is ornamented with yellow, red and orange color flowers on a black surface. There is a jewel throne on a smaller carpet. Its margin and ground is ornamented by golden branches, red flowers, green leaves on a yellow color surface. The roof of the throne is ornamented by two birds which are flying around the sun on a gray surface. There is a margin with red flowers, green leaves on yellow color surface. Around of the throne's roof hangs a row of beige color urceolates. Figure 4.54.b is a Mughal floral

motif carpet with geometric frames that are the same motifs of the tent and awning that represented in the miniatures.

Table 4.54 Case 54. Emperor Awrangzib receives Prince Mu'azzam

Interior Design Elements	Ornaments	Color
Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall	-	-
Ceiling	-	-
Floor	-	-
Inscription	-	-
Balcony	-	-
Water Elements	-	-
Opening	-	-
Platform/ Awning	-	-
Terrace	-	-
Niche	-	-
Tent	-	-
Throne	throne + urceolates: [roof:realistic: two birds which are flying around the sun] /flowers/leaves	green/yellow/red/gray/beige
Carpet	carpet (small): spiral abstract floral/foilage/ flower/leaves carpet (large): Indian traditional flowers/ branches/leaves	carpet (small): gold/ green/yellow/red/brown carpet (large): green/ red/yelloe/orange/brown
Chair	-	-
Partition	-	-
Cushion	-	-
Curtain	-	-
Portable Objects	-	-

Table 4.55 Ottoman Interior Design Elements

Interior Design Elements	Ornaments	Color
Gate way/ Portal	spiral Arabesque/ flower/ foliage/ floral	black/ red/ gold/ pale pink/ black/ green/ yellow/ violet/ white
Arched Opening	geometric pattern/ marble (without and ornament)/ triangle/ six points star/ simple geometric pattern/ dot/ six petals flower/ floral/foilage/spiral Arabesque/ square/ spiral abstract/ branches/ three petals flower/ circle/ pentagon/ hexagon/diamond/ bushes	black/ white/ pink/ brown/ orange/ blue/ gold/ pale pink/ red/ yellow/ violet/beige/ green/ dark & pale blue
Pillars	geometric pattern/ marble/without any ornament	black/ brown
Wall: tile work/ Cornice	geometric pattern / hexagon/ square/ simple geometric pattern/ intertwined geometric pattern/ six point star/ twelve points star/ cross motif/ dot/ Shamseh[Sun-Disc]/ five points star/ triangle/ wavy line/ diamond/ three & four & five & six & ten & twelve petals flower/ x shape/ naturalistic tree/ flower/ bushes/ foliage/ branches/ Arabesque/ floral/ pentagon/geometric shapes/ spiral Arabesque cornice: geometric pattern	pink/ white/ pale blue/ blue/ pale pink/ pale violet/ gold/ pale pink/ blue/ red/ yellow/ orange/ black/ green/ violet cornice: blue
Ceiling	arabesque	gold/ blue
Floor: glazed tiles	Shamseh [Sun-Disc]/ hexagon/ flower/ four & five points star/ geometric pattern/ rectangle/ triangle/ flower/ grid of geometric pattern/ square/ tree/ square/ tree/ branches/ spiral Arabesque/ six petals flower/ simple geometric composition/ marble: (without any ornament)	pale blue/ gold/ blue/ purple/ white/ pink/ black/ brown/ beige/ pale pink
Inscription	inscription: floral form of a tree/ flower/ calligraphy (Arabic)/ branches/ foliage	green/ white/ brown
Balcony	geometric patterns/foilage	blue/beige/pale pink/ white
Water Elements	square/ rectangle/ triangle/ diamond/ octagonal curve form/ Arabesque frame (Chinese style)/ five & six petals flowers/ pentagon/ geometric pattern/ frame/ marble/ hexagonal form/ square/ abstract forms/ dot Pond: marble	black/ pale blue/ brown/ pale pink/ white/gold/ blue Pond: white/ pale pink
Opening	grid window: square/ x from/ grid of geometric pattern/ a grid hexagon/ rectangle door (frame): just is colored	grid window: pale pink/ dark brown/ gold door (frame): white/ black
Platform/ Awning	awning: triangle/ dot/ Arabesque frame/ foliage/ abstract form/ spiral Arabesque/ abstract foliage/ floral shape	awning: black/ gold/ beige/ blue/ pale red
Terrace	-	-
Niche	-	-

Table 4.56 Safavid Interior Design Elements

Interior Design Elements	Ornaments	Color
Gate way/ Portal	gate way: abstract motifs portal: Arabesque/ foliage/floral/ abstract motifs/geometric form	gate way: black /gold/beige portal: black/ gold/ white/orange/green/ violet/blue/red/yellow
Arched Opening	geometric forms/ floral shapes/ spiral Arabesque/foilage	blue/black/yellow/ violet/white/red/ green/gold/orange/ beige/black
Pillars	-	-
Wall: tile work/ Cornice	abstract motifs/ just colored/ Arabesque/ geometric pattern/hexagon/triangle/regular geometric forms/abstract natural shapes/ geometric shapes/ hexagon/geometric composition/six points star	blue/gold/yellow/red/ orange/pink/white/ beige/green/black/ brown/violet
Ceiling	-	-
Floor: glazed tiles	tile work: geometric pattern/simple/ geometric composition/ four & six points tar/hexagon/Shamseh/without any ornament	pale blue/pale pink/ pale green/gold/ blue/white
Inscription	calligraphy: Arabic/ Persian	gold/black/violet/ white/blue/green
Balcony	Arabesque frame/ abstract natural form/ simple geometric pattern/ circle	beige/orange/gold/ green
Water Elements	-	-
Opening	window (frame): geometric shapes/spiral Arabesque/ grid of geometric form door: geometric pattern/ square/flower/ geometric composition/hexagon/spiral Arabesque (frame)/ grid geometric pattern (surface)	window (frame): beige/orange/pink/ green/black/gold/blue /brown/yellow/pink/ door: gold/green/ brown/yellow
Platform/ Awning	platform: Arabesque/ floral/ geometric pattern awning: Arabesque frames/ abstract motifs	platform: black/red/ white/brown awning: beige/violet/ gold/red/white
Terrace	-	-
Niche	-	-

Table 4.57 Mughal India Interior Design Elements

Interior Design Elements	Ornaments	Color
Gate way/ Portal	-	-
Arched Opening	-	-
Pillars	-	-
Wall: tile work/ Cornice	grid geometric pattern/ floral/flower/ foliage/hexagon/square/realistic flower/ rectangle/ [realistic: bouquet of flower/ leaves/vase] / spiral branches/Arabesque frame/floral/diamond/a composition of cross & Shamseh/realistic flower/abstract floral	white/red/beige/violet/black/ green/purple/ yellow/pink/ gold/red/blue
Ceiling	-	-
Floor: glazed tiles	Indian traditional motifs/ foliage/ flower/dentate spiral forms/ simple geometric forms/geometric pattern/ abstract floral/ Shamseh [Sun-Disc]/ without any ornament/	gold/violet/green/white/red
Inscription	calligraphy	black/beige/red/gold/white
Balcony	-	-
Water Elements	-	-
Opening	grid window: square/ x form/grid of geometric pattern/rectangle/grid of hexagon window: honeycomb/ a grid geometric pattern door (frame): Arabesque form/rectangle/four points star/cross/Shamseh	grid window: pale pink/dark brown/gold window: gold/orange door (frame): beige/gray/green
Platform/ Awning	platform: floral/flower/foliage/abstract foliage/ Indian traditional floral form/hexagon/ six points star/spiral foliage/flower/Arabesque frame awning: triangle/dot/Arabesque frame/foliage/ abstract forms/spiral Arabesque/abstract foliage/floral shapes/diamond	platform:red/brown/yellow/ violet/green/white/gold/gray/ black/gold/blue awning: gold/green/violet/red/ white/blue/gray
Terrace	spiral foliage/ floral form/ diamond/six petals flower/spiral Arabesque/bushes/leaves/flower	green/ beige/white
Niche	without any ornament	white

Table 4.58 Ottoman royal tent, furniture & movable objects

Royal Tent, Furniture & Movable Objects	Ornaments	Color
Royal Tent	spiral Arabesque/ spiral floral/ Arabesque frame/ straight line/flower/ branches/ abstract floral/ foliage/ oak leaves/ spiral abstract/ four petals flower/ Arabesque (Persian style)	gold/ blue/ beige/ white/ green/ red/ yellow
Throne	Arabesque/ wide rectangle/ spiral abstract floral/ Arabesque frame/ five petals flower/ half of six & twelve petals flower/ circle/ frame/hexagon/ floral/ spiral Arabesque/ geometric composition/ triangle/ simple geometric pattern/ spiral abstract floral/rectangle/ foliage/ abstract motifs/ floral Arabesque frame	black/ red/ gold/ beige/ violet/ blue/ pale pink
Royal Carpet	intertwined geometric pattern/ spiral form/ Arabesque/ floral/ flower/ triangle/ abstract flower/ Arabesque frame/ foliage/ branches/ medallion/ spiral composition/ abstract floral/ naturalistic flower/ spiral Arabesque/ spiral flower/ branches	pale blue/ gold/ blue/ red/ orange/ black/ violet/ green/ brown/ beige
Jewel gold chair/ Chair	jewel gold chair: spiral Arabesque/flower chair: simple designing (without any ornament)	jewel gold chair: white chair: white
Partition	partition: geometric pattern/ square/ X form/ five petals flower/ pentagon/ tetramorous star/ square/ diamond	brown/ blue/ green/ pale blue
Cushion	simple flower/ without and ornament/ small flower/ spiral abstract floral	blue/ violet/ pale blue/ gold/ red/ white
Curtain	-	-
Portable Objects	dishes: simple geometric pattern	gold

Table 4.59 Safavid royal tent, furniture & movable objects

Royal Tent, Furniture & Movable Objects	Ornaments	Color
Royal Tent	crescent shapes (Timurid features)/ Arabesque frame/ spiral abstract floral/foilage/ diamond/striped form/spiral Arabesque/flower/calligraphy	red/blue/violet/beige/white/gold/brown/ green/orange
Throne	geometric motifs/ Shamsah/ Arabesque/ Arabesque frame/ half Arabesque /abstract floral composition/ abstract natural form/ simple geometric forms/ golden Arabesque frame/ spiral foliage/flower	gold/beige/blue/yellow/black/violet
Royal Carpet	geometric shapes/ floral/abstract shapes of nature/ geometric pattern/ scroll leaves/flower/Arabesque/medallion/branches/Arabesque frames/ spiral Arabesque/herbal motifs/abstract floral/foilage/abstract form/spiral abstract form/abstract herbal/floral abstract	violet/black/white/red/gold/orange/brown/ blue/yellow/green/pale pink/beige/white gold/beige/blue/yellow/black/violet
Jewel gold chair/ Chair	-	-
Partition	-	-
Cushion	cushion: [just is colored] [purple/yellow/green]	cushion: [just is colored] [purple/yellow/green]
Curtain	curtain: [cloudy shape (Chinese style)/ dot] [black/ gold/yellow/ orange]	curtain: [cloudy shape (Chinese style)/ dot] [black/ gold/yellow/ orange]
Portable Object	dish: [geometric shapes/simple floral abstract/spiral abstract] [gold/brown]	dish: [geometric shapes/simple floral abstract/spiral abstract] [gold/brown]

Table 4.60 Mughal India royal tent, furniture & movable objects

Royal Tent, Furniture & Movable Objects	Ornaments	Color
Royal Tent	Arabesque/crescent/ Arabesque frame/diamond/floral	gold/red/yellow/violet/black/pink/white/orange/gray/purple/green/blue/beige/pale blue/brown
Throne + urceolates	sides: [flower/ foliage/ grid geometric pattern/hexagon/ honeycomb composition/floral/Arabesque frame] leg: [composition of diamond] stairs: [without any ornament] pyramid: [circle/spiral Arabesque/six petal flower/only a striped pattern around the throne/ Indian traditional motifs/ spiral floral/foilage/ just color/ triangle/flower/abstract foliage/floral] [roof: realistic: flying birds/sun]/flower/leaves ceiling: [floral] hemisphere: [Indian traditional motifs]	gray/green/yellow/black/red/ gold/blue/pink/violet/white/ brown/orange
Royal Carpet	Arabesque frame/ geometric shapes/Arabesque motifs/ floral/abstract foliage/plants/abstract flower/branches/spiral foliage form/foilage/abstract frame/branches/spiral abstract flower/flower/spiral abstract form/flower/foilage/medallion/geometric frame/ abstract form/Indian traditional foliage/spiral abstract form/leaves/leaves	yellow/violet/white/black/gold/red/ pale blue/ pale green/blue/ brown/pink/green/ orange/blue/violet
Jewel gold chair/Chair	-	-
Partition: reticulated wood	Shamseh form	partition: [reticulated wood: Shamseh form] gray/gold
Cushion	geometric frame/ Arabesque frame/Arabesque/ striped pattern/ geometric shapes/striped pattern/ spiral abstract floral	black/ gold/blue/white/green/red/ green/gold/yellow/white
Curtain	Arabesque frame/ abstract floral/ [realistic: sun/flying bird]/ medallion/ spiral abstract/ foliage/ flower	gold/violet/red/blue
Portable Object	Arabesque frame/foilage/abstract frame/bushes	red/orange/green/pale green/gray

Table 4.61 Resemblance & Difference ornaments & color between three styles

Arched opening	Resemblance	geometric pattern
	Difference	Ottoman: when use of marble (without any ornament; natural color)
Wall	Resemblance	tile work; simple & intertwined geometric pattern
	Difference	Mughal India: realistic painting: bouquet of flowers/foilage/flower/vase & flower Ottoman: Shamseh [Sun-Disc] + cornice: geometric pattern
Floor	Resemblance	tile work; geometric pattern
	Difference	Ottoman: abstract natural form/Shamseh Safavid: simple/without any ornament Mughal India: Indian traditional floral motifs
Window	Resemblance	grid geometric pattern
	Difference	Ottoman: x form Safavid: square Mughal India: honeycomb
Inscription	Resemblance	calligraphy (Arabic)
	Difference	Safavid: Arabic + Persian Ottoman: nature form/foilage & bushes
Partition	Resemblance	reticulated wood
	Difference	Ottoman: x form Mughal India: Shamseh [Sun-Disc]
Royal tent	Resemblance	Arabesque frame/spiral floral motifs/flower & leaves
	Difference	Mughal India: crescent form (Timurid features) /striped line Safavid: calligraphy
Throne	Resemblance	golden / hexagonal form/ variety of geometric pattern/ arabesque
	Difference	Mughal India: striped lines + pyramid (on top) + sometimes: hemisphere (on top) Safavid: Shamseh [Sun-Disc]
Royal carpet	Resemblance	medallion/ Arabesque/floral
	Difference	Ottoman: oak leaves Safavid: scroll leaves Safavid & Mughal India: diamond Mughal India: Indian traditional flowers

Chapter 5

CONCLUSION

The manuscripts which were illustrated from fifteenth to eighteenth centuries by recording the most important historical events of Ottoman, Safavid and Mughal India royal courts are an evidence to represent the interior design elements and ornamentation of Islamic palaces during the concerned period. All of them shows interior of royal courtyards, imperial audience chamber or royal tents when they described the royal events that happened out of palace like hunting, campaign or reception of foreign ambassadors in the royal garden.

Chinese painting features such as wavy branches, clouds, lotus and peony flowers, landscape with small hills, bushes and new legend animal figures like dragon are one of important source for these three miniature styles. Also these motifs and forms are used for the ornamentation of wall, ceiling and tile works in interior and exterior of different kinds of Islamic buildings.

One item that is common between three styles special in Ottoman and Safavid miniature is using of Persian traditional perspective, because at the earlier, they are used Aq Qoyunlu painting style.

Ottoman painters were interested in representation of interior of palace, Safavid artist liked to show Persian gardens and Indian Mughal painters liked to show fantasy event more than other subject.

The Il Khanid miniatures features directly transferred to miniatures of first years of Safavid dynasty. Also at earlier Mughal Indian sultan painters used of Il Khanid and Turkman features in their miniatures, because the sultans had a nostalgic sense of their origin land and like to use of their nomadic background for producing artistic objects.

Islamic palaces built bigger than all of building in urban texture, because it must be showed the power of sultan, because Muslims belief sultan as successor of Mohammad prophet must be live in the building with the most luxurious interior and exterior decorations.

Islamic palaces are designed in the middle of a garden and the biggest and luxurious building is used as sultan residential, because Islamic garden is symbol of promised heaven for Muslims and sultan palace in the middle of garden represented unlimited power of sultan as successor of God in the earth.

Islamic palace complex consists of several units such as royal court as residential place for sultan and his family, Divan Aam as public reception hall, Divan Khass as private reception hall, mosque, kitchen, bath, portal and gate in addition barrack for guards and stable that make it independent from outside.

Royal court is designed in the middle of an Islamic garden with the most luxurious decoration, because in Muslims beliefs, Islamic garden is symbol of promised heaven and sultan court in the middle of garden represented unlimited power of sultan as successor of God in the Earth.

Interior design of Islamic royal court influenced of Muslims domestic life style, means move out to inside; a main portal is opened into a garden.

Interior of an Islamic court like Islamic traditional house is divided into two different parts; a privacy part for sultan and royal family members and the second part for reception of guests, ministers or foreign ambassadors.

Interior design elements of a court in the Islamic palaces include arched opening, portal, wall, floor, inscription, water elements, opening, niche, throne, carpet, partition, portable objects and royal tent for using out of the court.

Arched opening is ornamented by geometric patterns, hexagon, triangle, wavy forms, golden spiral Arabesque motifs, six petal flowers, foliage in orange, pale pink, gold, red, yellow, blue, white, blue, black and green colors but in Ottoman style when is used of marble it hasn't any ornament; just appeared natural color.

Internal wall of the Islamic royal courts covered by tiles; tiles arrangement follows of geometric pattern in different colors. Effect of European naturalism caused to appear of wall painting in interior of the Islamic royal courts.

Wall ornaments include simple and intertwined geometric patterns, hexagonal forms, three, six and twelve petals flowers, foliage, bushes, Shamsheh and Arabesque motifs in yellow, orange, pale pink, black, white, gold, dark and pale blue colors. In Mughal India tile work is used of realistic natural forms such as bouquet of flowers and vase of flower. Also Ottoman used geometric pattern in the cornice of the walls.

Floor is covered by glazed colorful tile work and is ornamented with geometric pattern such as Shamsheh [sun-disk], hexagon, four and six petals flowers, square, star shape, triangle, rectangle and geometric pattern in black, pale blue, brown, pale pink, white and gold colors. Also in Ottoman court is used abstract natural form, in Safavid courts is used tile works without any ornament and Mughal used Indian traditional foliage and flowers motifs.

Inscription in all of three styles include calligraphy in Arabic, also in Ottoman style are used nature form, foliage and bushes. In Safavid style is used calligraphy in Persian.

Water elements include a fountain or a pond which is used in the center of reception hall in the Islamic courts or pool and water jet that is the garden. The fountain is designed in octagonal form and is ornamented by Arabesque frame, abstract floral motifs that follow of Chinese painting style, golden flowers, geometric pattern and hexagonal glazed tiles.

Opening consist of door, window and shutter with different sizes are ornamented by a variety of motifs special geometric pattern and abstract forms of flowers and leaves. Windows are ornamented by a grid geometric pattern which are X form in

Ottoman, square in Safavid and honeycomb in Mughal India court. Other ornaments of windows include wavy abstract, a grid of golden hexagons or golden rectangles, spiral Arabesque motifs.

Stain glass windows reduce intensity of sunlight by using of colorful glasses which is arranged in geometric pattern. Door is divided into two, four, six or eight parts and is ornamented by geometric composition of hexagonal forms, spiral Arabesque motifs and Shamsah.

The most important interior furniture in Islamic courts is the throne of sultan with the most beautiful designing and luxuries ornaments, shining diamond and jewelries. Throne is ornamented by Arabesque motifs, hexagonal form and variety of golden geometric pattern. Also in Safavid is used Shamsah [Sun-Disc] but in Mughal India styles there is a pyramid on the top and sometimes a hemisphere on top of the pyramid in addition striped lines.

Royal carpet ornaments include a medallion in the center in addition large and small margins and a variety of floral shapes, spiral Arabesque motifs, abstract flowers, Arabesque frames, leaves, geometric forms, scroll leaves and spiral floral and foliage motifs in white, red, blue, black, beige, green, pink, yellow, gray, gold, brown, violet and orange colors. Also in Ottoman is used oak leaves, in Safavid is used scroll leaves and is represented a schematic of Persian garden that named Chahar Bagh [Four Gardens] as a symbol of Paradise. Diamond only is used in Safavid & Mughal India and in Mughal India is used Indian traditional flowers.

Partition is produced of reticulated wood and in Ottoman style is ornamented with X form and in Mughal India style is used of Shamseh [Sun-Disc] motifs.

Movable decorative objects such as vases are ornamented by Arabesque frame, foliage motifs and a margin on above or bottom.

Royal tent as royal court during war camping or hunting ceremonies is ornamented by golden foliage, flowers, branches in green, blue, white and red colors, Arabesque frames, hexagon, spiral Arabesque motifs, spiral floral motifs, geometric margin, floral motifs, flower and leaves in gold, red and black colors. Also in Ottoman style is used clusters of flowers and golden oak leaves, in Safavid style is used calligraphy and in Mughal India is used crescent form (Timurid features) and striped lines.

Calligraphy, geometric pattern and abstract forms of nature are replaced instead of naturalistic painting in Islam for avoid of idolatry.

The Geometric repetition is very important for Islamic decoration because Muslim believed human can't imagine a stable palace for God and viewer's eyes mustn't stop in one point. For this reason geometric composition hasn't any point for start and end.

Nowadays majority of Arabesque motifs, geometric pattern and abstract natural forms are used for designing of other mediums like fashionable cloths, cushions, pillows and movable objects.

The different motifs which are used for ornamentation of the surface of interior design elements of Islamic royal courts had an important role in addition aesthetic aspect. These motifs used from ancient ages to contemporary era to representation of pre-Islamic religious beliefs, local people desires and even their pre-historic myths which influenced of Islam after they accepted as their religion. For future study I will try to find their historical roots and their effects of Islam.

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APPENDIX

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