

ANALYSIS OF TYPES OF EMOTION IN PAINTINGS OF JAMI'S HAFT AWRANG IN MASHHAD PAINTING SCHOOL IN SAFAVID ERA

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ABSTRACT

Art as one of the domains of human activity has been continued since long ago through being emerged in different roles and definitions. Safavid Dynasty was one of the kingdom courses established by Shah Ismail Safavid in 1501. On 1556, Ibrahim Mirza (nephew of Shah Tahmasp) was appointed for ruling Khorasan. The young prince established a workshop in Mashhad and in addition to artists of Khorasan, employed some professors of Tabriz School. The most important illustrated version arranged in this workshop was Jami's Haft Awrang (Seven Thrones). The illustrations of the said book were implemented by different painters. Accordingly, in this study with the aim of analyzing some paintings of Jami's Haft Awrang, the main purpose is to answer these questions: 1) what are visual features in paintings of Jami's Haft Awrang? 2) In each studied painting, what type of emotion is observable in people in the illustration? Through analyzing the questions, it seems that some paintings have features such as colorful emphasis and various line rhythm and white spots that have given an active and motioning state to the scene and there are various positive and negative emotions in human figures. The data collection in this study is done using library method and the data have been codified using descriptive method and 5 works are used as sample. The main objective of the study is to analyze some paintings of Jami's Haft Awrang and introducing some illustrations of that. In short, the results obtained from this study show that some paintings of the said manuscript are very close to Tabriz School works in terms of style and in several paintings, Tabriz school is combined to Previous Khorasan Styles; although a novel trend is observable in majority of paintings.

Keywords: painting, emotions, Jami's Haft Awrang, Mashhad School

INTRODUCTION

One of the main and fundamental features of Iranian painting in pre-Islam centuries is its attachment to Persian Literature. The painter used to inspire various literary themes; represent the characters and scenes of the story and picture the words of poet or author with script and color; although the painter is mostly responsible for illustration in its conventional meaning. In this regard, many manuscripts have been illustrated so far from different poets during different art ages. The subject of this study is also investigation of some illustrations of one of these elegant and valuable manuscripts that is Jami's Haft Awrang in Freer Gallery of Arts in Washington. The elite manuscript has been illustrated in Mashhad Workshop of Ibrahim Sultan. Ibrahim Mirza, the nephew of Shah Tahmasp, who was important for him and had also a hand in poetry and painting, gained authority of library or royal book illustration workshop in Mashhad after his uncle. In his workshop, in addition to calligraphy and painting artists of Mashhad, the artists of Tabriz School were also present. Painters such as Mozaffarali, Mirza Ali (son of Sultan Mohammad, Painter), Sheikh Mohammad and Agha Mirak played role in illustration of Jami's Haft Awrang Manuscript. The calligraphy of this work has been also completed by famous calligraphers of that time during 9 years and in different cities. Moheb Ali Nayi, the bookkeeper of Library of Sultan Ibrahim Mirza and the supervisor of calligraphers like Molana Malek Deylami and Shah Mahmud Neishaboori, along with other calligraphers like Molla Eishi Heravi and Molana Ali Rostam have been calligraphers of Jami's Haft Awrang. In this study, in addition to investigate visual features of selected paintings, the emotional states of people have been also emphasized. Some emotions are positive and

pleasant like happiness, kinship or love and some others are negative like anger, fear and sorrow. In this regard, the manuscript of Jami's Haft Awrang should be considered as the last brilliant illustrated manuscript with royal criteria and this aspect is also investigated.

METHOD

In this study, to achieve comprehensive information and efficient results, descriptive (analytical) method is used. From this perspective, some cases are selected and their qualities and features are analyzed based on their conditions. 5 works have been used as sample size. In this study, random sampling is not used, but also situational sampling is used. The sampling is definitely based on awareness and information and among the samples, those are selected that can show required characteristics. For purpose of data collection, library method is used.

LITERATURE REVIEW

In general, about the features and characteristics of Mashhad School in Safavid Era and the illustrations of Haft Awrang, some issues are discussed included in following articles:

- 1- Shabanpoor M, Herat Painting School and Haft Awrang, Mah-e Honar, 2003, No.36/46: in general, this study has investigated Ibrahim Mirza and his ruling system and introducing Yusuf paintings in Haft Awrang.
- 2- Husseini M, Haft Awrang, Mah-e Honar, 1979, No.101/201: in this study, illustrative analysis of Haft Awrang is presented. At the first, haft Masnavi are introduced, from which Haft Awrang is extracted. Then, a summary of biography of Ibrahim Mirza and history of his ruling is presented and in general, the characteristics of Tabriz School and the paintings of the manuscript are referred. In this study, the illustrations derived from each Masnavi are introduced with mentioning size of picture and name of painter and a summary of illustrated story.
- 3- Welch, Stuart Cary, Safavid Persian paintings, Ahmadreza Tagha', first edition, Art Culture Center, Tehran, 2005: in this book, in addition to introduce character of Ibrahim Mirza and history of his regime, the manuscript of Jami's Haft Awrang is introduced in terms of date and number of paintings and painters of the version. Some paintings of this manuscript have been analyzed in terms of illustration theme and the procedure and the point of view of the painter.

INTRODUCING JAMI'S HAFT AWRANG

Haft Awrang of Ibrahim Mirza or Jami is a valuable illustrated manuscript. Jami's Haft Awrang Collection contains 28 paintings, which was arranged in Safavid Era and middle of 1555-1565 by the order of Sultan Ibrahim Mirza Safavid, nephew of Shah Tahmasp and the den governor of Khorasan and is now in Freer Gallery of Art in Washington (Pakbaz, 2000: 39). The content and theme of Haft Awrang is affected by Sufism thoughts, especially Naqshbandi Sect, which was followed by Jami in young age. However, in 1456, he was the Master of Naqshbandi in Herat. The language of Jami in this work, similar to other Sufis, is full of metaphors and mythical symbols. With the assumption that understanding and transferring mythical, philosophical and ethical concepts to audiences is not easy, the stories have been narrated in an allegorical frame and from the viewpoint of human and animal characters (Simpson, 2—3: 41). The Jami's Haft Awrang should be considered as the latest brilliant illustrated manuscript with royal criteria (Pakbaz, 2000: 42). The paintings in this manuscript have been designed beautifully and have a style between Tabriz School in early years of kingdom of Shah Tahmasp and the developed style of Qazvin School (Sharifzadeh, 1996: 143). Haft Awrang is one of the poetic works of Jami that is formed of 7 chapters:

- Selselato Zahab Masnavi on religious and ethical issues including different stories composed in name of Sultan Hussein Bāyqarā
- Salaman va Absal that is a love and mythical story of Greek references and is composed by Sinapoor et al

- Tohfat Al-Ahrar that is religious and mythical Masnavi in name of Khajeh Naseredin Naqshbandi
- Sebhat Al-Abrar is also in field of Sufism and ethical issues and contains many allegories
- Yusuf and Zulaykha that includes the best masnavi poems of Jami and is in name of Sultan Hussein
- Leili Majnoon that is a narrative of the story of Leili and Majnoon
- Kheradnameh Eskandari on wisdom and philosophical issues.

In table 1, general information of Jami's Haft Awrang is given:

Table 1: information of Ibrahim Mirza's Haft Awrang Manuscript

manuscript name	Haft Awrang (Seven Thrones)
implementation year	1555-1564
supporter	Sultan Ibrahim Mirza (nephew of Shah Tahmasp)
workshop	Mashhad Workshop
number of illustrations	28 illustrations with no number or date
bookmakers	Malek Deylami, Moheballi, Shah Mahmud Neishaboori, Isa ibn Eshrati and Rostamali
number of size of paper	304 papers in dimensions of 25.4*32.5cm
number of illuminations	8 illuminations in title of each masnavi
painters	Mirza Ali, Mozaffar Ali, Sheikh Mohammad, Agha Mirak, Abdolazizi and Ghadimi
place of maintenance	Freer Gallery of Arts in Washington D.C
features of paintings	the work style in frame of Tabriz school; dynamism and movement and boldness in composition of realism of figures; firm design; thin youths with tall necks and rounded faces; fragmented rocks; old trees with nodes and a few leafs and branches; using decorations in tents and poetry in each page; dried hills with dark colors and sparse bushes; rounded and white turbans; caricature mode of faces of the elderly, glorious space and bright and dynamic colors

PAINTERS OF JAMI'S HAFT AWRANG

The Jami's Haft Awrang including 300 calligraphic pages with Nastaliq script with poetic margins has been arranged by 6 brilliant calligraphers of that age named Rostamali, Shah Mahmud Neishaboori, Moheballi, Malek Deylami, Isa Ibn Eshrati and Sultan Mohammad Khandan and contains 28 illustrated pages of works of artists like Sheikh Mohammad, Sultan Mohammad Khandan, Mirza Ali, Mozaffar Ali and Agha Mirak (poormir, 2007: 3). Other great painters of the library are Ibrahim Ali Asghar and Abdollah. Ali Asghar has been good colorist and has been skilled in drawing tree and streets; although

Abdollah was master in illuminations and gilding. Also, it might be mentioned that he has created decorations of all pages of this book (Gray, 1990: 125).

EMOTION AND ITS TYPES

In daily life, people face types of emotions. Some emotions are pleasant and positive and empowering, so that people may try to achieve such type of emotions. However, some others are mostly bothering and negative emotions and people may try to avoid them or try to be released from such emotions if they are created. Hence, emotions could be divided to two groups in terms of pleasantness or unpleasantness: positive and negative emotions (Greenberg and Baron, 2000: 120).

Emotional reactions have various types that some of them are explained here in short.

Fear: one of the main signs of fear is body trembling. Fear is one of the negative emotions that could be observed almost in life of all people. Fears with natural origin and observed from childhood are fears created as a result of presentation of intense stimulant (like loud voice). Other types of fear are usually adventitious. Some of them are learnt through classic conditioning; for example, one reasons of fear of snake in adults is because the animal is actually dangerous (Sarafino, 1994: 30).

Anger: anger is an inclusive emotion. When people are asked to talk about their recent emotional experience, they remember anger more than everything. Freud has claimed that aggression and anger is probably the oldest motivation (Sarafino, 1994: 31).

Affection: affection that is called love in its intense mode is an emotion that is usually positively focused on an external factor. Affection of spouses to each other, parents to children and people to teachers are the most tangible types of affection in human societies. Affection is the factor for abundant activity and stimulation (Sarafino, 1994: 31).

Happiness and joy: happiness is appeared when people have achieved to an excellent and ideal goal suddenly and unexpectedly. Happiness can facilitate human enthusiasm to take social activities and can also make people calm. Happiness is a positive emotion to make life pleasant (Sarafino, 1994: 32).

Sorrow and sadness: sorrow is the most negative unpleasant emotion. Darwin described sorrow as follows: sad people can't move; their blood circulation is declined; they face is paled; their organs are weakened and deep sighs cut breathing and this sigh is one of the most tangible signs of sadness (Sarafino, 1994: 32).

Hatred: hatred is releasing from dirty, corrupted or decayed thing and this is exactly depended on growth and culture that what that thing could be. In its simplest meaning, hatred is a state that bothers taste (Sarafino, 1994: 33).

Wonder of amazement: all living things face inexperienced and new stimulants and incentives during their lifecycle. In encountering such incentives, the pattern of reaction could be called wonder. Wonder is emerged when unevaluated, ambiguous, intense and sudden stimulants came into action (Sarafino, 1994: 34).

ILLUSTRATIVE FEATURES OF SOME PAINTINGS OF HAFT AWRANG

In this section, the illustrative features of 7 examples of paintings of the illustrated manuscript are discussed and analyzed. The first work studied is selected from Selselat Az-Zahab masnavi in Haft Awrang. The masnavi contains 6 illustrations: 1) inexperienced young man and the experienced old man 2) Devil comes to the wicked man 3) seller of donkey and the buyer 4) a father talking about love to his child 5) dervish is shaving his hair in the bath and 6) bandits attack to caravan. Among the illustrations, the painting of the inexperienced young man and the experienced old man is selected (figure 1).



Figure 1: the inexperienced young man and the experienced old man, Jami's Haft Awrang, 1555, Freer Gallery of Art in Washington DC, attributed to Mirza Ali

The story is as follows: a sheikh and a wayfarer are on the way. As they are going, the foot of young wayfarer goes down in the mud. Sheikh continues his way but the young man stops. The old man says to the young wayfarer that it is competent to maintain your heart purer than your appearance. This painting is one of the smallest and simplest paintings of Haft Awrang in terms of size and composition and about one third of the space of the painting is allocated to Jami's poems. The relationship between old man and young man in the illustration is repeated in several other points of the painting: rabbit and fox, bear and deer, small and large gray clouds, bird on trees, trees with white and pink blossoms. In this painting, the painter has inspired the theme and elements of illustration absolutely and also, the painter has used his imagination to have more emphasis on the theme and has shown the emphasis using vegetable and animal elements. About the features of figures, the young man has thin body and tall neck and long face and without beard but the old man is shown with gray beard and hair and is closer to the nature than the young man. The young man has a 12-piece turban adorned with red stick called Taj Heydari, which refers to Safavid Regime; although the old man has a white turban with a hanged cloth from one side around his neck (the turban is still being used by some people in Khorasan). The painting in this work is attributed to Mirza Ali. In this illustration, emotion in the face of old man is appeared as affection and kindness and as sadness in face of young man.

The next painting studied here is selected from Salaman va Absal masnavi of Haft Awrang. The masnavi is attributed to Yaqub Turkaman Aghkoyunlular. The masnavi has love story and theme and includes two illustrations with these themes: 1) the banquet of Suleiman and Belqis 2) Salaman and Absal in the island of happiness. The analyzed illustration here is the banquet of Suleiman and Belqis (figure 2).



Figure 2: the banquet (party) of Suleiman and Belqis, Jami's Haft Awrang, 1555, Freer Gallery of Art, Washington DC, attributed to Ghadimi

The banquet has illustrated an effect of justice of Hazrat Suleiman and although the banquet is an example of circled composition, it is formed on basis of 3 axes including the angel, Hazrat Suleiman (with face covered by lights of God) and Belqis. The reflection of the 3 axes has been repeated in frame of 3 ducks floating in a pond and their pictures on the dark blue cloth of throne of Hazrat Suleiman and Belqis. The content that the king and Belqis have sat on the throne beside each other could in fact be based on usual characteristics of the two characters and encompasses elements originated in knowledge and awareness of Suleiman and this is not referred by Jami. The gestures and figure of Belqis refers to emotion type of affection and love. The painter has hidden the face of Suleiman in a veil that makes audiences get no special emotion in his face and gestures. Moreover, the painter has shown head of Suleiman in a halo of light that both of these signs are symbols of his prophetic holiness. The angel with wings beside the throne and her gestures and postures show her sense of affection to Suleiman and the horned demon in the garden also refers to dominance of Suleiman Legend on sky and land creatures that is along with a type of fear. In lower left corner inside court, a woman is observed with turban who has hugged a child and with an emotion of sadness and sorrow, which can make audiences unconsciously remember the disputes of two women on possession of a child that is belonged to one of them. Out of the court, to emphasize justice of Hazrat Suleiman, an old woman is drawn with a letter of complaint in her hand to give to Suleiman. Other characters in the painting are characters present in circles frame around the pool. This work has spiral composition, so that the characters have formed a circle.

The next illustration is selected from Tohfat Al-Ahrar Masnavi. The masnavi includes 3 paintings and the illustrated themes are as follows: 1) the devotee (Morid) kisses feet of the devoted (Morad) 2) the Tortoise and the two bituminous 3) a woman looking at her in the mirror. The painting analyzed here is the painting of kiss of devotee on feet of the devoted (figure 3).



Figure 3: the devotee kissing feet of devoted, Jami's Haft Awrang, 1555, Freer Gallery of Art, Washington DC, attributed to Abdolaziz

The story of this painting is as follows: one night Jami criticizes him because he has not prospered. Suddenly, a light appears and Jami becomes calm and his heart becomes light. He goes close to the light and finds a wise and experienced old man. He falls in feet of the old man and asks for prosperity. The old man gives confidence to Jami that he will stay with him in way of redemption. The painting shows the moment of appearance of the old man (Khizr) and awakening of Jami. The painter in this painting has not only drawn the old man and Morid, but also other people are also watching this scene. Although this is happening in midnight and the young man with candle in his hands shows this, the space of the painting is full of lightness the morid and morad are drawn on a light background. The emotion in old wayfarer is affection and sadness is shown in the face of young man (Jami). Main margins of Haft Awrang are covered by poetic decoration; although this page is exceptional and the painter has used simplified figure of a Pheasant in margins, which is related to the relationship with position of bird in Islamic mysticism, since bird as a creature with ability of flying is a symbol of soul in mysticism.

The next work is selected from Yusuf and Zulaykha masnavi in Haft Awrang. The masnavi contains 6 illustrations: 1) arrival of Egypt's King (Aziz) and Zulaykha at the capital of Egypt 2) finding Yusuf in the well 3) Yusuf and sheep herd 4) advice of Yusuf for courtiers of Zulaykha 5) Yusuf trial 6) Yusuf's banquet (party). The illustration analyzed here is the painting related to arrival of Egypt's King at the Capital of Egypt (figure 4).



Figure 4: arrival of Egypt's king and Zulaykha at the capital of Egypt, Jami's Haft Awrang, 1555, Freer gallery of Art, Washington DC, attributed to Sheikh Mohammad

The banquet in this painting shows the moment that Zulaykha comes close to gates of the city and Egypt's King is welcoming her and is pouring coins and gold on her head and the emotion of Aziz is happiness and joy. Tan camel and white horse of Aziz both with unique decoration and design are placed in a private space and are separated from other moving and happy elements of the illustration. In the lower left corner of the picture, musicians are playing tambourine, sitar, flute, fiddle because of arrival of Zulaykha. Something that is clear in the illustration is circulation of colors in entire illustration; meaning that no single color is tangible in the illustration and this is one of the elements of aesthetics in Iranian Art. Another principle of aesthetics that is tangible in this illustration is magnification. It means that there are many tiny elements in the illustration that are independent but have no identity in general. Another considerable issue is movement from outside to inside. Induction of such movement is by the horses and the direction of head of gray horse drawn in an arch from front and is toward Zulaykha and this is a reason for centrality of Zulaykha in this illustration and her emotion refers to her happiness and wonder at the same time. Moreover, in this illustration, empty space is avoided that is one principle and main element in aesthetics. This work is attributed to Sheikh Mohammad.

The next painting as the last one is selected from Eskandari Kheradnameh masnavi. The Kheradnameh includes 3 illustrations with illustrated themes as follows: 1) The Prophet's Ascension 2) Khosrow and Shirin and worthless man 3) Eskandar's death. In this section, the painting of The Prophet's Ascension is analyzed (figure 5).





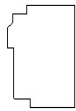




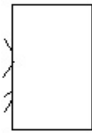

Figure 5: The Prophet's Ascension, Jami's Haft Awrang, 1555, Freer Gallery of Art, Washington DC

The story of Prophet's Ascension in surah 17, verse 1 of Quran has been illustrated in different ages of Iranian painting and one of the most important paintings of this theme is the Ascension attributed to Sultan Mohammad in frame of Tabriz School in Britain. Jami begins his narrative through describing a night full of light caused by Prophet and a horse with head of a man and extraordinarily bright and glorious. In this painting, the eyes would firstly note to figure of Prophet and his horse and circulated movement of angels and then goes out of the painting along the spiral circulations and wings of angels and enters to the margins. While face of Prophet is veiled with white silk, despite to other traditional paintings of Iran, it has been placed in focus of the illustration and some lights of light of God have surrounded his holy face and his body shows also no special emotion that refers to authority and power of Prophet. The angels are pouring rosewater and light on the Prophet, which has shown happiness and affection. Gabriel is shown with a bejeweled crown, although other angels are shown with various and colorful clothes and pearl headbands. These figures have been placed in an ultramarine blue background that is like a galaxy in the illustration. In this painting, the painter has illustrated the theme of the poem with beautiful composition. The painter has used his imagination and has drawn some trays in their hands and has also decorated entire space of the painting with beautiful cloudy arts/

In this section, through documentation of the features existed in the works and based on the points related to painting aesthetics, the works have been analyzed. The said feature is classified in different groups and the information of each section is presented in 4 tables including 1) cadre and margins 2) illustration 3) writing and 4) structure.

Table 2: analysis of cadre and margins in paintings of Jami's Haft Awrang (source: authors)



illustration influence in margins	margins				cadre		work analysis
	technique		form		adjusted with dimensions	page dimensions	name of paintings
	poetic (tasheir)	atomizing	broken rectangle	simple rectangle			

✓ (from one section of right side, the rocks and dead branches have protruded)	✓				✓	17*23	 inexperienced young man and experiences old man
✓	✓				✓	19*22	 Suleiman and Belqis banquet
	✓				✓	17*22.9	 Morid kissing Morad feet (respecting)
✓	✓				✓	23.2*34.2	 arrival of Egypt's Aziz and Zulaykha to Capital
✓ (in right side of illustration, two wings of the angel have gone to margins)	✓				✓	23.3*17.6	 Prophet's Ascension

In the turbans of men with the end of turban hanged on one side or veiled their faces with that, in their long and narrow scarves hanged from shoulders to back; white scarves of women have sharp corners and have white lining of in hands. The beautiful style that is known as game of lines and movement of cloth is one of the main features of Mashhad school (table 3).

Table 3: analysis of illustrations of Jami's Haft Awrang

background		view		emphasis in illustration				ceremony				analys
urban	nature	contrast	no contrast	golden spots	upper	right	center	date	travel	dispute	banquet	name paintings
	✓	✓		✓					✓			 man experienced old man
✓			✓				✓			✓		 qis banquet
✓		✓					✓	✓				 of Morad

	✓		✓				✓		✓			 arr al o Eg pl Az and Zulaykl to Capital
	✓		✓				✓		✓			 Th Pr ph 's Ascension

In regard with analysis of number of figures, men are more than women and animals like horse, Pigeons, ducks and camels are existed and diversity of animals in Haft Awrang is because of theme difference of this book. The manuscript has also used animal symbolic allegories and has personified animals and has made them enter to the scope of ethical and mythical education. In terms of number of figures, whether animal or human figures, their position and number have been considered (table 4).

The writing in these paintings has been based on poetic structure and Nastaliq script, except the painting of The Prophet's Ascension that has separated box for writing but the box has no text in it. Writing is existed in some illustrations like "Suleiman and Belqis Banquet" and "Egypt's Aziz and Zulaykha" and has been also worked as inscription in architecture and in most paintings of Haft Awrang, the text is given at the heading and foot of the illustration (table 5).

Structure is deep in terms of space making in paintings of Haft Awrang. In these paintings, no limit could be specified. Although the front angle shows the nature, at the same time animals and figures are moving in other sections of the illustration simultaneously and this can give special dynamicity and depth to the illustration (table 6).

Table 4: analysis of number of figures in paintings of Jami's Haft Awrang (source: authors)

plurality of figures		number of figures				analysis	
animal figures	human figures	imaginary figure	animal figure	human figures			name of paintings
				female	male		




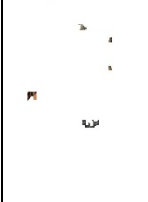











			6		2		inexperienced young man and experienced old man
			6	5	11		Suleiman and Belqis banquet
			2	3	5		Morid kissing the feet of Morad
			15	16	84		Arrival of Egypt's Aziz and Zulaykha to Capital
		7	1 (shiny)		1		the Prophet's Ascension

Table 5: analysis of writing in paintings of Jami's haft Awrang (source: authors)

script	no text	writing (text)						analysis
		literary structure		independent of illustration	text connection with illustration			
		prose	poetic		both	in architecture	independent of architecture	
nastaliq			✓				✓	inexperienced young man and experienced old man
nastaliq			✓		✓	✓	✓	Suleiman and

								Belqis banquet
nastaliq			✓				✓	morid kissing feet of Morad
nastaliq			✓		✓		✓	arrival of Egypt's Aziz and Zulaykha at Capital
nastaliq	✓						✓	The Prophet's Ascension

Table 6: structural analysis in paintings of Jami's haft Awrang (source: authors)

structure performance				trend				space making			analysis
spiral movement	emphasizing breathing space	static	dynamic	imagination	naturalism	realism	decorative	limited and closed	vast and deep	multi-dimensional	
	✓				✓				✓		inexperienced young man and experienced old man
✓							✓			✓	Suleiman and Belqis banquet
	✓					✓			✓		Morid kissing feet of Morad
			✓		✓	✓				✓	arrival of Egypt's Aziz and

											Zulaykha to Capital
✓				✓				✓			The Prophet's Ascensio n

CONCLUSION

According to the investigations of illustrations of Jami's Haft Awrang Manuscript, it could be found that all illustrations of this valuable manuscript follow special principles and rules of Mashhad School. The illustrators of the manuscript have been focused on human reactions and emotions based on their choice and to improve the illustrations the painted. Composition of the paintings reminds elegant composition of Tabriz School and balance, adjustment and equilibrium are their main features. Figures of youths have been worked with a grown style and their bodies are tall and mostly stretched to back and have big eyes and long chins and also long necks. Some paintings in this manuscript belonged to Sheikh Mohammad and Mozaffar Ali refer to definitely different point. In these works, figures are thin and narrow and boundary lines and spiral movements are emphasized more than other elements, the faces of youths are rounded and their necks are narrowed. The skill and precision of artists of that age in coordination of colors was to an extent that they had the ability to create a glorious space. Colorful emphasis and various line rhythm and white spots have given dynamic state to the scene; smooth and curved lines have been preferred, thin young men with long necks and rounded faces, segmented rocks and old trees with nodes and characters irrelevant to the theme and story are appeared in these works. Through analyzing types of emotions in human faces, it could be also found that the emotions and gestures in people are considered, whether in their posture or gesture, and in most human figures, different emotional states have been appeared as is was mentioned while analysis of the illustrations. In paintings of the manuscript, the emerging style of Shah Tahmasp has been followed, but it has become more dynamic and stylish. Using decoration and illumination even in illustration of nomadic tents, war instruments and using Tashier (poetic illumination) in margins of all pages have made it become one of the best royal illustrated manuscripts of Iran's History of Painting. The impact of the valuable manuscript of Haft Awrang on next schools is undeniable, since in addition to make Mashhad School artists migrate to Qazvin and participate in making an illustrated manuscript of Shahnameh in era of Shah Ismail II, they could impress other artists of the royal workshop. Hence, some features of Mashhad School are continued in Qazvin School.

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