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Original Research Article

A Comparison between the Structural Components of Women's and Men's Clothing Items with those in the Mural Paintings of Feasts in the Main Hall of Chehel Sotoon Palace, Isfahan, Safavid Period (907–1135 AH/1722-1501 AD)*

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Abstract

In Iranian painting types, one of the issues related to culture is emphasizing the realistic representation of clothing in terms of visual perception. The Safavid era artists have painted brilliant murals in the main hall of the Chehel Sotoon Palace in Isfahan, in addition to the display of royal glory. Due to the executive policy and the presence of foreign ambassadors in Iran during this period, part of the written history in travelogues has been reflected in paintings and murals. The importance of Safavid clothing in historical studies and its lack of independent investigation shows the necessity of the current research. This research seeks to answer these questions: How do the murals of the main hall of Chehel Sotoon Palace depict the dress of the Safavid period? What are the similarities or differences between the clothes in the murals and the historical descriptions of the Safavid period? And how are the structural components of the murals of Chehel Sotoon Palace in comparison with the clothing of this period? This research attempts to examine the drawings of women's and men's clothes and compare them with the written sources of the Safavid period. It also examines the features of the artists of the Safavid period. It also attempts to make a connection between the mural art of the main hall and the art of this period with previous periods to reveal the logical course of clothing developments in this period. This research employed a comparative method. The methods of data collection included library-field and the qualitative method was used for data analysis. The examination of the murals of the main hall reveals the characteristics of the clothing of this period and provides a detailed representation of motifs. The function of these representations is derived from real examples of clothing in this period and can be adapted to written sources. The findings of the present research show that there is an alignment between the written texts and the images of the murals and these works are examples of visual documents about the study of Safavid period clothing.

Keywords: *Safavid women's clothing, Safavid men's clothing, Safavid murals, Chehel Sotoon Palace Isfahan.*

Introduction

In the country of Iran, different governments tried to distinguish themselves from other governments by defining a special color or cover. For this reason, the

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study of clothing is important. The main subject of this article is the study of clothing in the murals of the main hall of Chehel Sotoon Palace in Isfahan. This research will proceed with the aim of investigating the drawing of women's and men's clothes and comparing it with the written sources of the Safavid period, Examining and proving the artists of the Safavid period and the connection between the mural art of the main hall and the art of this period and previous periods will reveal the logical course of clothing developments in this period. This research seeks to answer these questions: How do the murals of the main hall of Chehel Sotoon Palace depict the dress of the Safavid period? What is the similarity or difference between the clothes in the murals and the historical descriptions of the Safavid period? And how are the structural components of the murals of Chehel Sotoon Palace in comparison with the clothing of this period? By studying these murals, one can gain insights into anthropology and human clothing in this period and have a better understanding of artworks as historical documents. The historical sources of this period - which were often written on the order of the Shah - have described and magnified the Safavid government in most cases, so comparing the written works with the artworks of the Safavid period can give us a clear and transparent reality of the living conditions of the people in this period.

Research Background

The books written about the topic of this research include several categories: The first category, is studies that have a historical aspect and describe and analyze the course of Iranian painting, for example: Pakbaz (2013) in a book entitled "Iranian painting from ancient times to now", provided comprehensive and complete information about the evolution of painting in different periods of Iran. Also, Aghajani Isfahani and Javani (2007) in the book "Murals of the Safavid Era in Isfahan" completely examined and studied the murals of Chehel Sotoon Palace in Isfahan from different aspects. The second category is the research that has been carried out in the

field of Iranian clothing during the Safavid period or other periods; For example, Ranjdoost (2008) in the book "History of Iranian Clothing", Gheibi (2013) in the book "Eight Thousand Years of Clothing History of Iranian Peoples" and Matin (2014) in the book "Clothes in Iran", They have studied the clothes of Iranians in different periods and have written in detail the color, material, model and changes and developments of clothes in Iran. In the field of comparative study of clothing in paintings and travelogues Articles have been written: For example, in the article "Comparative study of men's hats in the travelogues and paintings of Chehel Sotoon Palace in Isfahan", Naghavi and Merasi (2012) studied the headdresses of the figures in the murals of Chehel Sotoon Palace in Isfahan. Also, in the article "A Comparative Study of Men's Clothes in Travel Memoirs and Drawings of Safavid Period", Vali Ghoghogh and Mehrpouya (2017) compared clothing in the paintings and travelogues of the Safavid period.

The subject of Safavid period clothing has received less attention in theses compared to articles and books. Among the theses done in this field, we can refer to Vali Ghoghogh's thesis (2013) titled "Investigation of the features of costumes in the travelogues and paintings of the Isfahan School". This thesis examined the murals of the main hall of Chehel Sotoon Palace in the field of clothing and costumes of the Safavid period. Also, in relation to painting methods and murals of the Safavid period, in his thesis entitled "Research in interaction the style of painting and mural painting in the Safavid period (with an emphasis on the Chehel Sotoon Palace of Isfahan)", Stiri (2015), examined the murals of the Chehel Sotoon Palace of Isfahan. There have been separate studies about the clothing of the Safavid era and the comparative study of paintings and travelogues, but the study of clothing in the murals of Chehel Sotoon Palace - which is the goal of the present study - has received less attention from researchers. This article, with a comparative study of clothing, deals with its similarities and differences in murals and historical sources, which have not been addressed in any of the mentioned research.

Methodology

This research is qualitative using a comparative method with a historical approach. The data related to this research were collected by the library method (documents) by studying travelogues and historical books, as well as visual examination and observing the murals of the main hall of the Chehel Sotoon Palace in Isfahan. The statistical community in this research included three murals with the theme of celebration in the main hall of Chehel Sotoon Palace in Isfahan.

Theoretical Framework

Socially, the Safavid period witnessed a complex hierarchical structure. Society was divided into different classes, including the king, courtiers, clergy, merchants, artisans, and peasants. without a doubt, clothes had a decisive role in expressing the social status and identity of the individual in this hierarchical structure. The type, quality, and style of clothes were often an indicator of a person's wealth, occupation, and social status. The Safavid dynasty supported the arts, and as a result, various types of art, including painting and calligraphy, were developed in this period. Clothing, as depicted in the murals and other artworks of the Safavid period, serves as a means of artistic expression. and it reflects the aesthetic sensibilities of that period. From the perspective of anthropology, the relationship between clothing and culture is meaningful and acts as a reflection of social norms, values, and gender roles in a specific culture. On the other hand, it plays an important role in conveying social status, identity, and group affiliation. The study of clothing provides a way to understand the values, beliefs, and social structures of a particular culture. The comparative study includes the comparison of the murals of the main hall of Chehel Sotoon Palace with other sources of the Safavid period such as historical manuscripts.

The study of Safavid Period Clothing in the Paintings of the Main Hall of Chehel Sotoon Palace

Due to the lack of clothing in the Safavid period and due

to the wear and tear of the cotton and silk used in them, it is necessary to study the historical and visual sources to fully understand the clothing and the mindset of the society of that period. Among the murals in the main hall of Chehel Sotoon Palace in Isfahan, three murals have been painted with the theme of celebration (Figs. 1, 2 & 3). Each of these murals contains valuable information



Fig. 1. The reception of Shah Tahmasp I from Humayun, the west side of the main hall of Chehelston Palace, Isfahan. Source: Authors archive.



Fig. 2. Reception of Shah-Abbas I from Vali Mohammad Khan, west side of the main hall of Chehelston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_I_and_Vali_Muhammad_Khan.jpg



Fig.3. Reception of Shah-Abbas II from Nader Mohammad Khan, east side of the main hall of Chehelston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_II.jpg#/media/File:Fresco_at_Chehel_Sotoun_Palace,_Isfahan,_Iran.jpg

in different fields, including the clothing of the Safavid period. Safavid period clothing for both men and women is divided into three parts: headgear, garment, and footgear. Each of these includes sub-branches that will be introduced below.

• Safavid men's clothing

The men's clothing of the Safavid period consists of a cloak (abba), undershirt, top shirt, Qaba, waist scarf, pants, socks, and footgear. In the following, a case study of Safavid men's clothing and their analysis of the aforementioned murals will be discussed.

- Shirt

Chardin wrote: "Men's shirts are long, they leave their skirts outside as it covers them up to their knees The right side of their shirt from the chest to the stomach. And the bottom is open on both sides and does not have a lapel collar". Tavernier also wrote that they wore a flowered shirt under the Qaba" (Chardin, Vol. 2, 1995, 801; Tavernier, 1957, 622). The most basic layer of Safavid men's clothing was this shirt. In this period, they wore two shirts, one under the shirt (tunic) and the other top shirt (Kalijeh) (Fig. 4).

- Klijeh or short torso

Men used to wear the Klijeh on their shirts. The skirt of this garment was below the knee garment was open from the front. and it was closed on the stomach with a button (Ranjdoost, 2008, 138; Ravandi, 2004, 80; Chardin, vol. 2, 1995, 801). Fig. 5 shows, King Suleiman wears a short and striped Klijeh, which is visible from under the Katebi.

- Qaba

A long dress that was tight from the top and loose from

the stomach to the bottom and it was open from the front. After wearing both sides of the front of the dress, they put it on top of each other and used it on other clothes (Tavernier, 1957, 622). One type of this garment was open-front and long-sleeved, with a diagonal and lapel collar in the upper part of this garment one side of it went under the left armpit, and the other side passed over it and went to the right armpit and was tied on the side with a strap or waist shawl. Another type of this garment was a Qaba with short sleeves. It was with buttons from below the throat to the front of the chest (Chardin, vol. 2, 1995, 801) It is quite clear that in the case of Open front type of Qaba, There is no special rule that the outer layer must be closed under the right arm and armpit. Also, according to (Figs. 6 to 8), button-type Qaba and waist shawl-type Qaba were seen with both short sleeves and long sleeves.

- Robe (Reda)

This garment has short or long sleeves and It was worn over the Qaba and its skirt was as long as the Qaba. The difference between robe and Qaba was that robes were used without a belt or waist shawl (Fig. 9 & 10) (Ranjdoost, 2008, 139).

- Cloak (Abba)

cloak was a loose and long garment with two holes on both sides for the hands to come out, And because it didn't have buttons or straps, it was recognized from the Qaba (Ranjdoost, 2008, 140; Gheibi, 2013, 404). Fig. 11 shows the garment of the Safavid period mullah.

- Kurdi and Katebi

The front closed garment with sleeves used in winter was called "Katbi" And the sleeveless type of this garment, which was used in summer, was called "Kurdi" (Figs. 12 & 13) (Olearius, 1990, 643). According to the descriptions of Chardin's and Olearius's travelogues, this garment was worn on the Qaba.

- Pants

Chardin wrote about the Safavid pants: " Embroidered pants that reach their ankles. The front part of their pants is not open And when needed, they have to untie the knot tied to the waistband of the pants" (Chardin, vol. 2, 1995, 799). Iranian pants were pleated and very



Fig. 4. Left: Floral shirt; Right: Shirt sleeves under the Qaba, mural of the reception of Shah Tahmasab I by Humayun, Chehel Sotoon Palace, Isfahan.



Fig. 5. Klijeh (short and striped) under the Katebi, the image of King Suleiman, courtiers, and musicians. Source: Pakbaz, 2013, 139.



Fig. 6. Men's Open front type of Qaba, The mural of the reception of Shah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan. Source: Authors archive.



Fig. 7. Men's Qaba with buttons and short sleeves, The mural of the reception of Shah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan. Source: Authors archive.

comfortable during the Safavid period. elastic was not used in its waist and they adjusted and fastened the waist and bottom of the legs according to their body with a



Fig. 8. Men's Qaba with buttons and long sleeves, The mural of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehalston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_I_and_Vali_Muhammad_Khan.jpg.



Fig. 9. Robe with short sleeves, The mural of the reception of Shah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan. Source: Authors archive.

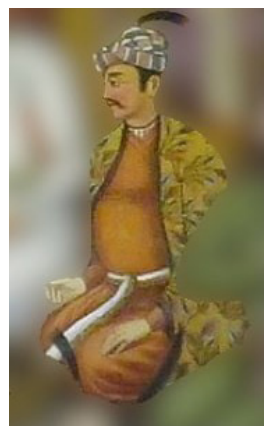


Fig. 10. Robe with long sleeves, The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_II.jpg#/media/File:Fresco_at_Chehel_Sotoun_Palace,_Isfahan,_Iran.jpg

strap (Figs. 14 & 15).

- Waist shawl and belt

In the Safavid period, although the cut and stitching of

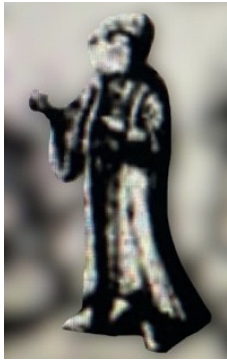


Fig. 11. Cloak, A part of a picture of the clothes of the people in Isfahan. Source: Savory, 2002, 175.



Fig. 12. Katebi, The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_II.jpg#/media/File:Fresco_at_Chehel_Sotoun_Palace,_Isfahan,_Iran.jpg



Fig. 13. Kurdi, The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_II.jpg#/media/File:Fresco_at_Chehel_Sotoun_Palace,_Isfahan,_Iran.jpg

the waist were proportional, two or three layers of shawl were tied around the waist, By tying the shawl around the waist, a wide pocket was created (Chardin, vol. 2, 1995, 801). According to Tavernier's travelogue: "The fabric of the waist shawl must be striped. Only mullahs use plain one-color shawls" (Tavernier, 1957, 622). According to the information in Tavernier's travel book



Fig. 14. Pants. The mural of the reception of Shah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan. Source: Authors archive.

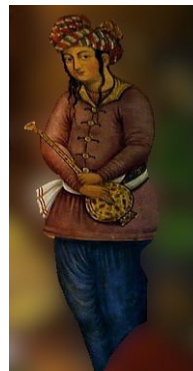


Fig. 15. Pants. The mural of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehalston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_I_and_Vali_Muhammad_Khan.jpg

about the use of monochromatic shawls by Mullahs but, By looking at the mural of Shah Tahamasab's reception from Humayun, it is clear that the courtiers who are placed on the right side of the painting have a single color shawl, but they are not mullahs¹.

- Footwear in the Safavid period

Men's and women's shoes were very similar in the Safavid period. Tavernier has described Safavid shoes as follows: "Iranian shoes, either Saghari or Timaj, without heels, are like European women's comfortable shoes and have no straps" (Tavernier, 1957, 626) (Figs. 16 & 17). Careri wrote about Iranian boots in this era: "The height of Iranian boots reaches a little higher than the ankle, and these boots are often sewn delicately and tight" (Gemelli Careri, 2004, 159). Giweh was woven with yarn and it was very easy to walk with it and the foot did not slip in it. in this period, shoes can be seen in two types, with heels, and without heels (Figs. 16 & 17) and ankle boots and boots with or without laces also according to Chardin's



Fig. 16. Shoes, The mural of the reception of Shah Tahmasp I by Humayun, Chehel Sotoun Palace, Isfahan. Source: Authors archive.



Fig. 17. Shoes with heels. The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_II.jpg#/media/File:Fresco_at_Chehel_Sotoun_Palace,_Isfahan,_Iran.jpg

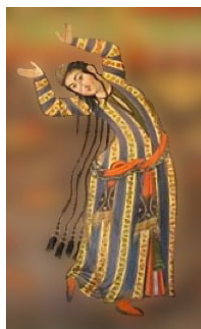


Fig. 18. Camise, The mural of the reception of Shah Tahmasp I by Humayun, Chehel Sotoun Palace, Isfahan. Source: Authors archive.

descriptions The shoes of ordinary people were Giweh (Chardin, vol. 2, 1995, 803).

• Safavid women's clothing

Iranian women's clothing in the Safavid period consisted of tanban (pants), a shirt called camise, long tops, scarves, charqad, veils and wimples, ankle boots and shoes, a narrow belt, a waist shawl and a decorative hat for head dressing (Matin, 2014, 200-195). In the

following, the study of Safavid women's clothing and the study of women's clothing in the aforementioned murals will be discussed.

- Camise (tunic)

The most characteristic garment of Safavid women is a long shirt, open from the front to the waist and it was loose and the front part was closed with a brooch (ibid., 199). In terms of the order of wearing, this woman's shirt was one of the first layers of clothing that was worn, and the open collar of this dress is completely visible from under the other layers (Fig. 18).

- Women's Qaba

A long garment was tight at the top and its two collars were placed on top of each other. The left edge of the dress is located on the right edge and is tied in four places. It is described that the sleeve of the dress is long and narrow and the wrist is pleated, without buttons and slits (Ravandi, 2004, 90). According to travelogues, the clothes of men and women were similar in the Safavid period. Even in the visual study of the works of this period, there are plenty of pictures in which the male and female figures can be distinguished not by the face and clothes, but by the hairstyle. According to the fact that Safavid men wore two types of Qaba with buttons or shawl - in the study of travelogues and inspection of pictorial documents - and the examination of pictures, women's Qaba with buttons are also seen, it can be said that there were different types of women's Qaba, including buttoned Qaba (Figs. 19 to 21).

- Kolijeh

It was a tight-fitting garment with a long skirt that was worn under the Qaba (Fig. 22) (Gheibi, 2013, 432).

- Pants

Safavid women wore pants that were tighter, thicker, and longer than men's pants (Chardin, vol. 2, 1995, 805). The cutting and sewing of men's and women's pants are also similar in this period and only a small difference can be seen in the length of the pants.

- Footwear in the Safavid period

To cover the feet of Safavid women, socks, shoes, and ankle boots or cloth boots were used. According to most



Fig. 19. Women's Qaba (with strap), The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_II.jpg#/media/File:Fresco_at_Chehel_Sotoun_Palace,_Isfahan,_Iran.jpg



Fig. 20. Women's Qaba (with buttons), The mural of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehalston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_I_and_Vali_Muhammad_Khan.jpg



Fig. 21. Women's Qaba (with shawl), The mural of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehalston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_I_and_Vali_Muhammad_Khan.jpg



Fig. 22. Kolijeh under the Qaba, The mural of the reception of hah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan. Source: Authors archive.

travel writers, women's shoes in this period did not differ from men's shoes, and shoes with heels or turned-tip Saghari without heels and leather ankle boots with heels were used in winter. According to Chardin, women did not wear socks during this period. They used to cover their feet with a cloth in the shape of ankle-boots (Figs. 23 to 25) But Katof speaks of long stockings made of velvet (Katof, 1977, 84; Chardin, 1995, 805).

- Head covering and hairstyles

Scarves and veils: Chardin wrote that women generally wear four hijabs: "The first is a scarf² that hangs down to the back; The second is Charqad which passes under the chin and covers the chest. The third is a white veil that hides the whole body⁴ And the fourth is a veil that is placed on the face" (Chardin, vol. 4, 1957, 219). Figueroa wrote about the Charchad: "Women cover themselves from head to chin with a loose dress of white cloth" (Figueroa, 1984, 158). According to the descriptions, a scarf covers part of the hair But the charqad (wimple) covers the neck, throat, and hair tightly and completely, so the women's headgear in (Fig. 26) is wimple.

Triangular handkerchief or Lachak: It was a small triangular cloth that was used with hats that completely covered the hair (Shahshahani, 1995, 117).

Hat: Sanson wrote: "... women's heads are covered with a cap embroidered with gold threads, and a very beautiful and exquisite shawl is wrapped around it, and its trail



Fig. 23. High heels. The mural of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehalston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_I_and_Vali_Muhammad_Khan.jpg.



Fig. 26. Charghad (wimple). The mural of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehalston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_I_and_Vali_Muhammad_Khan.jpg.

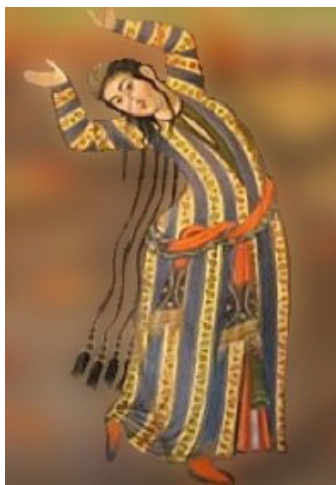


Fig. 24. Shoes. The mural of the reception of Shah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan. Source: Authors archive.

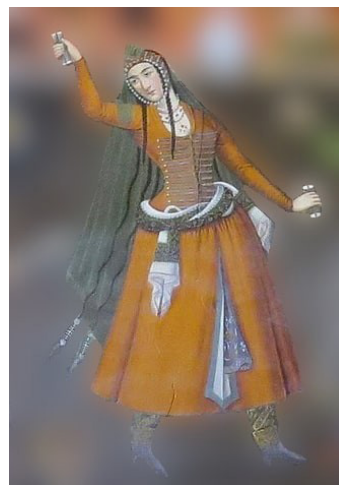


Fig. 27. The hat and shawl that Sanson mentioned in his travelogue, The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_II.jpg#/media/File:Fresco_at_Chehel_Sotoun_Palace,_Isfahan,_Iran.jpg



Fig. 25. Ankle boots. The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan. Source: https://commons.wikimedia.org/wiki/File:Shah_Abbas_II.jpg#/media/File:Fresco_at_Chehel_Sotoun_Palace,_Isfahan,_Iran.jpg.

is long down to the waist.” (Sanson, 1998, 78). All the women in the mentioned murals, including dancers and musicians, are all wearing hats (Fig. 27).

The Study and Analysis of Safavid Clothing in Mural Paintings of Feasts

After a case study of each of the women’s and men’s clothing of the Safavid period in the travelogues and historical sources and their analysis in the murals of the main hall of Chehel Sotoon Palace in Isfahan, which was discussed in the previous part. In this section, the shape of each piece of Safavid clothing is designed simply for

better recognition in the works of this period. And the degree of conformity of the images with travelogues and historical sources has been checked (Table 1). Some clothes painted in the murals are completely consistent with the descriptions of the travelogues and historical sources. Small differences can be seen in travelogues and murals, such as the direction of tying men's robes with a shawl, which is found in written sources near the left arm; But it can be seen in the pictures that it is stacked in the opposite direction. In written sources, men's Qabas with shawls are described as long sleeves and short sleeves with buttons (with straps). However, both long-sleeved and short-sleeved versions are seen in the murals, the cut, sewing, and other explanations about this type of clothing are completely correct and it can be said that other types of men's Qaba can be seen in the murals. In the travelogues and historical sources, there is no mention of buttoned women's qaba, considering the similarity of men's and women's clothing and the appearance of female buttoned Qaba in the pictures, the existence of this type of women's clothing in the Safavid era is proven. In the murals, the similarity of men's and women's clothing is also clearly evident; Especially when it comes to shoes, which are quite similar for both genders. It is completely understandable and logical not to see some clothes such as Abba, some types of scarves and veils in the murals; Because during the Safavid period, the Mullahs did not participate in the feasts and parties due to the presence of music and dance³. Also, according to the religious atmosphere ruling the society of that period, women were not allowed to attend feast gatherings with men, except for female musicians and dancers; As a result, it seems unlikely to see veils and scarves in these gatherings. In the written sources, there is no mention of a dress like a women's button-up shirt, but it is seen in the murals, beautifully patterned and colorful. Considering the frequency of this statement, that the clothing and layers of Safavid men and women were very similar, and considering the similarity of men's and women's clothing in visual sources and the appearance of women's buttoned Qaba, the existence of this type of

women's clothing in the Safavid period is proven. The complex designs, vivid colors, and luxurious fabrics used in the clothes show the artistic achievements of the Safavid period in the field of clothing.

Conclusion

By studying the clothing of the Safavid era in the murals of the main hall of the Chehel Sotoon Palace, it is clear that in these murals, the use of decorative motifs in the clothes was accompanied by a principled and aesthetic visual quality; Therefore, by understanding the aesthetic values of women's and men's clothing, it has been valued. According to the investigations, it can be concluded that the pictures with written sources and travelogues and visual information of murals in most cases such as Abba, Kurdi, Katebi, pants, shoes, and some women's clothes and headgear are completely adaptive with written sources. In cases such as the color or the way of closing, the long or short sleeves of some dresses, some differences can be noticed. Considering that these garments are completely similar in terms of size, general model, cut, and stitching in murals and historical sources, It can be concluded that other types of these clothes can be seen in the murals with slight differences. In the Safavid period, clothing was very important because of the expression of social status, identity, and religious affiliations. And it played a vital role in the hierarchical structure of the society. In fact, historical and pictorial evidence shows that clothing served as a means for courtiers to prove their political authority and religious identity.



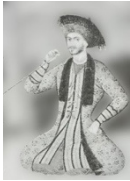
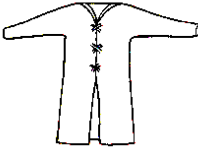

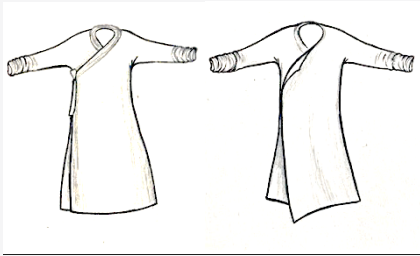

Declaration of No Conflict of Interest

The authors declare that they had no conflict of interest in carrying out this research.

Endnotes

1. By observing their hats, we can understand their position in the court. See: Naghavi and Merasi (2012).
2. Couver-chef
3. During the Safavid era, the mullahs did not have the power to prevent the presence of music and dance in the court and parties. At most, they could not attend these gatherings" (Zakrejafari, 2017, 20).
4. See: Vali Ghoghogh & Mehrpouya (2017).

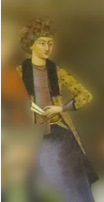
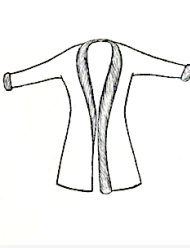





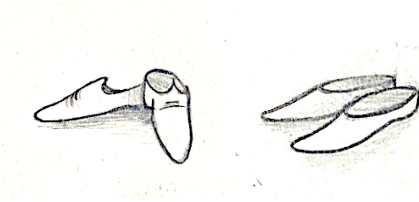
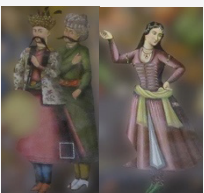

Table 1. Studying the design and name of Safavid period clothing items with an emphasis on the murals of the main hall of Chehel Sotoon Palace in Isfahan. Source: Authors.

Figure	Alignment With Travelogues	Sketching	Title
 <p>Shirt's sleeves under the Qaba, the mural of the reception of Shah Tahmasp I by Humayun, Chehel Sotoon Palace, Isfahan.</p>	<p>A clear and complete picture of this outfit is not available (it was designed based on the description of the travelogues)</p>		Shirt
 <p>Klijeh (short and striped) under the Katabi, the image of King Suleiman, courtiers, and musicians. (Pakbaz, 2013, 139).</p>	<p>This garment was not seen in the murals, the descriptions in travelogues match with other pictorial sources.</p>		Klijeh or short torso
 <p>Men's front-open Qaba with long sleeve and shawl, the murals of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehelston Palace, Isfahan.</p>	<p>It is mentioned in the travelogues that this type of Qaba is folded from the front and closes near the left arm and has long sleeves. But in the pictures, there was no restriction on the type of closure of this Qaba. Also, some were short-sleeved, if only the long-sleeved type was mentioned in the travel documents</p>		Men's qaba (with shawl)
 <p>Men's short sleeve Qaba with shawl, the mural of the reception of Shah Tahmasp I by Humayun, Chehel Sotoon Palace, Isfahan.</p>			



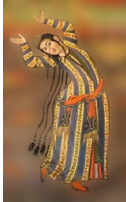

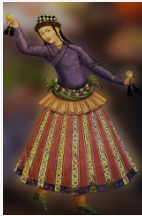
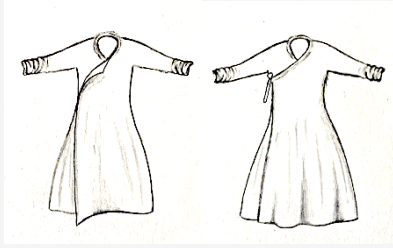
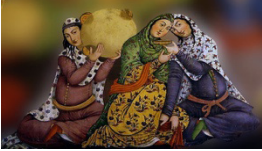
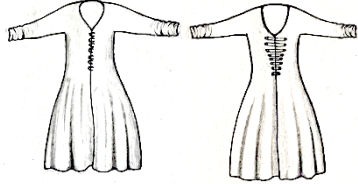


Rest of Table 1.

Figure	Alignment With Travelogues	Sketching	Title
 <p data-bbox="161 566 469 707">Men's long sleeve Qaba with buttons, the mural of the reception of Nader Mohammad Khan, Chehlston Palace, Isfahan.</p>  <p data-bbox="161 864 469 1003">Men's short sleeve Qaba with buttons, the mural of the reception of Shah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan.</p>	<p data-bbox="509 577 775 804">According to the information in the travelogues, this type of Qaba only existed in short-sleeved form, while it can be seen in long and short-sleeved types by studying the pictures.</p>		<p data-bbox="1289 651 1422 734">Men's Qaba (With Buttons Or Strapped)</p>
 <p data-bbox="156 1234 480 1346">Short sleeve Reda, the mural of the reception of Shah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan.</p>  <p data-bbox="164 1570 472 1682">Long sleeve Reda, the mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan.</p>	<p data-bbox="501 1308 783 1391">The descriptions of clothing items in travelogues match with murals</p>		<p data-bbox="1294 1323 1417 1350">Robe (Reda)</p>
 <p data-bbox="161 1906 472 1986">Cloak, A part of a picture of the clothes of the people of Isfahan. (Savory, 2002, 175).</p>	<p data-bbox="512 1771 775 1912">This garment was not seen in the murals in the other descriptions and travelogues match pictorial sources</p>		<p data-bbox="1289 1827 1422 1854">Cloak (Abba)</p>

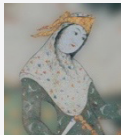





Rest of Table 1.

Figure	Alignment With Travelogues	Sketching	Title
 <p>The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan (URL:2).</p>	<p>The travelogues and murals match</p>		<p>Katebi</p>
 <p>The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan.</p>	<p>The descriptions of clothing items in travelogues match with murals</p>		<p>Kurdi</p>
 <p>The mural of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehalston Palace, Isfahan.</p>	<p>The descriptions of clothing items in travelogues match with murals</p>		<p>Pants</p>
 <p>The mural of the reception of Shah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan.</p>	<p>The descriptions of clothing items in travelogues match with murals</p>		<p>Shoes, Saghari or Timaj</p>
 <p>High heels for women (right) and for men (left), The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan.</p>	<p>The descriptions of clothing items in travelogues match with murals</p>		<p>High Heels</p>

Rest of Table 1.

Figure	Alignment With Travelogues	Sketching	Title
 <p data-bbox="153 591 480 703">The mural of the reception ,Boots of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan.</p>	<p data-bbox="501 472 783 611">In the murals ,only women’s ankle boots without laces can be seen, which is consistent with the contents of the travelogues.</p>		<p data-bbox="1278 499 1433 577">Types of boots and ankle boots 4</p>
 <p data-bbox="161 927 472 1010">The mural of the reception of Shah Tehamasab I by Humayun, Chehel Sotoon Palace, Isfahan.</p>	<p data-bbox="501 819 783 902">The descriptions of clothing items in travelogues match with murals</p>		<p data-bbox="1283 835 1430 862">Camise (tunic)</p>
 <p data-bbox="161 1247 472 1386">Women’s Qaba with shawl, The mural of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehalston Palace, Isfahan.</p>	<p data-bbox="501 1178 783 1261">The descriptions of clothing items in travelogues match with murals</p>		<p data-bbox="1283 1193 1430 1249">Women’s Qaba with shawl</p>
 <p data-bbox="153 1592 480 1731">Women’s Qaba with buttons, The mural of the reception of Shah-Abbas I from Vali Mohammad Khan, Chehalston Palace, Isfahan.</p>	<p data-bbox="501 1525 783 1664">In the travelogues and historical documents, there is no mention of women’s Qaba with buttons, but it can be seen in the murals.</p>		<p data-bbox="1283 1552 1430 1630">Women’s Qaba with buttons (strapped)</p>
 <p data-bbox="169 1973 464 2000">Veil, Shahshahani, 1995, 125)</p>	<p data-bbox="501 1821 775 1960">This garment was not seen in the murals, the descriptions in travelogues and other pictorial sources match</p>		<p data-bbox="1334 1877 1378 1904">Veil</p>

Rest of Table 1.

Figure	Alignment With Travelogues	Sketching	Title
 <p>Part of a painting. Chehel Sotoon Palace (Aghajani Isfahani, ۲۰۰۷ ΔΔ).</p>	<p>This headgear was not seen in the murals, the descriptions in travelogues and other pictorial sources match</p>		<p>Wimple</p>
 <p>The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan.</p>	<p>The descriptions of clothing items in travelogues match with murals</p>		<p>Charqad</p>
 <p>The mural of the reception of Shah-Abbas II from Nader Mohammad Khan, Chehlston Palace, Isfahan.</p>	<p>The descriptions of clothing items in travelogues match with murals</p>		<p>Women's Hat</p>

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