

Table 2 Safavid art.

1 Architecture	<p>Safavid architecture is a hasty but glorious architecture that is a continuation of Timurid art in the beginning of the rule and its elevation is very irreplaceable and hasty decorations that in some ways, as Sheila Blair emphasizes, has suffered from artificial impotence (Blair and Bloom, 2012). : 475). That was because of their speed in preparing the capital. In general, Safavid architecture inherits the architecture of the Ilkhans and Timurids, but in an immature way. This can be easily seen in Kaboud Mosque in Tabriz and Algha Beyk School. For example, the Haft Rang tiles¹ of Sheikh Lotfollah Mosque can never be equal to the tiles of Kaboud Mosque in Tabriz in terms of aesthetics, elegance in role and composition.</p>
2 Polychrome ² tiles	<p>In the Safavid period, Polychrome tiles were used instead of mosaic tiles, and the only reason was the possibility of fast tiling and various patterns, which sacrificed elegance and speed. Excessive tiling also caused boredom and reduced the calm and pleasant effect. Of course, considering that the seven-color tiling was much lower in quality than the mosaic tile. An example of this tile is the entrance of Sheikh Lotfollah Mosque, which can be seen in Figure 3.</p>

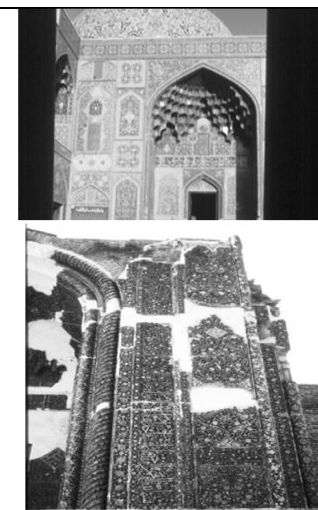


Figure 3 Top image of Sheikh Lotfollah Mosque entrance and bottom image of Kaboud Mosque entrance.

¹Polychrome tiles or seven-color tiles.

²To get a seven-color tile (based on an original painting), they painted and painted on a glazed white tile and then baked in an oven, and then the baked tile was first placed on the work in order to get the original painting.

3 Painting The paintings of this period are usually geometric and plant motifs that were used in a stylized way. The role of man is also seen in color murals, which was a kind of idol-breaking compared to previous periods. Painting on plaster, which is a kind of representation of Sassanid art; Scenes of hunting, feasting, assembles, public gatherings, images of kings and courtiers, and their wars and battles are engraved on the walls of palaces. Of course, the murals of this period of European models were also used. The painting of this period culminated with the innovations of Reza Abbasi, but in general, it also had some elements from the Timurid period.



Figure 4 Chaharshanbe Suri mural in Isfahan Chehelston Palace.

4 Carpet In most Iranian carpets, patterns of continuous use of water, trees, plants, sun, animals, etc. can be seen in abundance; Especially in tribal and nomadic hand-woven carpets, where mostly motifs or animals, especially lion, can be found. Careful design of Iranian carpets confirms that the designer's intention was not only to create a work of art, but behind its appearance was a very deep thought to explain the myths and create a symbol. This is the same feature of Iranian art. Is that it has two dimensions, one is the form and appearance, the other is the dimension of existence or internal content; The form is the apparent beauty of the design and color that can be seen with the eyes, and the thought is the hidden and sometimes Individual unconscious who begins to create a visual effect with different designs (Asadi and Torabi, 2017: 30).



Figure 5 Existence of peace and tranquility in the carpet design, which is taken from heavenly campuses; Garden design, 11th century AH, probably Kerman.

5 Miniature The role of man is one of the most important elements in Safavid painting. In the early Safavid period to the period of Shah Abbas and sometimes even after that, the art of painting was in the service of court book designing and for this reason, the role of man in the fields of narrative and fiction is formed. The first style of Safavid painting was a combination of the Herat school of painting (led by Behzad) and the Tabriz school of painting (led by Sultan Mohammad) and lasted from the time of Shah Ismail to the early period of Shah Abbas. Since then, the school of Reza Abbasi was formed (Javadi, 2006: 15).The of Shah Abbas era can be considered as the embodiment and representation of the royal utopia that can be seen in the works of artists of this period.



Figure 6 The Assassination of Khosrow Parviz, a painting attributed to Abdul Samad, Metropolitan Museum of Art, New York, USA.