

---

## Comparative study of Fabric Patterns in Gurkani and Ottoman affected by Fabric Texture in Safavid Iran

Jaleh Ghezelayagh<sup>a\*</sup>

*<sup>a</sup>Ph.D. History and Civilization of Islamic Nations, Faculty of Theology, Mashhad Branch, Islamic Azad University, Mashhad, Iran*

Received 08 March 2021; revised 27 March 2021; accepted 05 April 2021

---

### Abstract

The art of weaving is one of the most important arts, which have widespread use in society and at the same time expressing the work of the artists.

This art is considered to be the most valuable and oldest industries among Muslim countries especially India, Iran and Ottoman. The nineteenth to eleventh ah /fifth and seventh centuries has been very important in terms of the role, color, texture and composition of fabrics in particular, these two civilizations (India and ottoman) have been influenced by various art of the Safavid era in the past of centuries and have been affected. In this research, we study the roles and designs used and woven in Gurkani and ottoman era, fabrics as well as a variety of designs and texture and the type of color and composition used in the fabric and the impact and have been affected. These civilizations are on each other with attention of the Safavid era has been adapted reviewed. The main focus of research is the similarities and differences in woven designs and patterns in Gurkani and ottoman fabrics affected by Safavid. So first the texture of the fabric during the Gurkani and ottoman times, then the categorization of designs woven motifs are divided into three groups of plant, animals, humans and the design of the drawing lines. This research has been complied in a descriptive and analytical manner and using library sources to comparatively study the fabric patterns in the Gurkani and Ottoman period, influenced by the Safavid era. The use of plant, animals and human designs is the common denominator in these two civilizations.

**Keywords:** Color and composition of the patterns; Ottoman; Gurkani; Safavid; Textiles and weaving

---

---

\* Corresponding author. Tel: +98-9352360707.

E-mail address: [jaleh219@gmail.com](mailto:jaleh219@gmail.com).

## 1. Introduction

The art of textiles from past was popular among Muslim countries including India, Iran and ottoman, who were neighbors. Mughal emperors from the time of Akbar (1556\_1605) were the art of Turkestan theology, and the Safavid style derived from it and they blurred India and Iran. This is seen in painting, textiles and other artistic techniques. A picture of a lion is on curtain in Ahmedabad (calico museum of textiles) (Halide, Gosh, 2012:61, 62). The number of textiles weaving workshops in India is more than two and half million. Today about ten million workers are spinning and weaving in these workshops. The role of the workshops of the time is seen in the paintings of the Ajanta. Silk fabrics and gold fabrics (zarbaft) have existed in ancient India and the artists made silver and gold threads with their hands so thin which are even thinner than human hair. The threads and fabrics of colorful were prepared in different colors (Hekmat, 2017: 352).

The pinnacle of the art of textile weaving in the Ottoman Empire can be seen from the reign of King Solomon (1566-1520). Many art forms, including fabric, textures, patterns and fabric decorations become popular. Ottoman merchant appeared in the field of international trade. Bursa, Istanbul and Salonika were the main centers for selling and trading goods which was on the road to trade in central Asia, India and Saudi Arabia and Europe. In addition, the industry center was developing silk weaving. The bursa was a silk, leather and center made from ottoman and European indigenous merchants or textiles were widely traded in Europe and the textile and weaving industries of Istanbul, Anatolia, were exported to Paris, London and Florence (J. Shaw, 1989: 275-276).

The peak of growth of art took place in the two lands of India and the Ottoman Empire influenced by Iran, with a great history of civilization, religious and Islamic commonalities.

It seems that the connection between the patterns and textures of the fabrics of this period was due to their social and cultural relations. Therefore, the purpose of this research is to identify the fabrics of Gurkani and the ottoman period in terms of the texture style, to study common and different points in textures, patterns and colors.

### 1.1. Research Questions

1. What is the similarity and difference between Gurkani and Ottoman fabrics?
2. What kind of design and texture was common in Gurkani and Ottoman fabrics, influenced by Iran?

## 2. Research Method

The research method in this analytic descriptive study is the way in which information is gathered in a library. The historical period of this research is related to the ninth and tenth centuries AH, and the research /fifteenth and seventeenth centuries AD, and the research resources included textures and images in the visual and written textbooks and the preparation of comparative tables.

## 3. Research Background

In the field of weaving in India, Gurkani and ottoman have been separately investigated. The history of Islamic art from Christian price has referred a fabric texture in Islamic lands. Islamic projects from Eva Wilson to joint Islamic art in Islamic lands. Hand woven textiles of art from area Chishti and Rahul Jane examine the texture of the fabric and variety of roles and patterns in knitting and art and the impact of these designs on Indian textiles have been studied.

Researches and articles by researchers such as Norhan Atasoi and Fikri Salman also indicate that textile fabric has been important in ottoman literature and has been remarkable. From the Ottoman Empire and the new turkey by Stanford J. Shaw to the ninth and tenth century trade, the emergence of ottoman traders and silk trade, ottoman and influential European textile centers has been addressed. In Isfahan painting school, Yaghoob Azhand has been dealing with Iranian ottoman times and exchanging art and culture. Islamic textiles by Patricia Baker study the style and texture of textiles and the textiles of the Islamic period and preserve cultural values in the art of weaving and Imbrodery with arts a look at the Islamic knitting fabrics of Zohreh Roohfar refers to the study of various types of fabric and knitting centers and roles used in Islamic clothes. Some researchers have addressed the comparative and analytical aspects of the subject, including a comparative study of the Safavid era and Gurkani designs from Khalilzad Moghadam and Sadeghpour and the review of the patterns of woven fabrics of the Safavid and ottoman. This research attempts to illustrate the features of knitting fabrics in two adjacent territories of Iran, which are Muslims, but also have a different culture. It intends to show the commonalities and differences of fabric texture in these two lands, considering the benefit of Iran's rich culture.

#### **4. Characteristic of Weaving in Gurkani Period**

The history of the cultural, political ties between India and Iran date back to previous Islamic times. Persian weavers from the Silk Road to India and central Asia and China went to learn the techniques of knitting (Agrawal, 2003: 36). The Islamic sultans of India have always been the sponsors and supporters of the cultures and practice of Islamic art in the neighboring territories (Hekmat, 2017: 62). On the other hand, India in the sixteenth century was influenced by the work of three British companies in France and Netherlands, and influenced the painting and other art of this land and created a combination of Indian, Iranian and European elements, and the art of India through the transfer of elements from the European painting to Iran, the Iranian painters were influenced by the design of the Indian flowers (Welch, 2006: 195).

Babur was the first king of the Gurkani dynasty with a great support of culture and art. The reign of Homayoun Gurkani in the court of Iran and support of shah Tahmasb safavi from Persian painting led to the foundation of a brilliant period of Islamic painting in India, with the supervision and cooperation of Iranian painters. The peak of extensive relations between Iran and India during the reign of Akbar shah Gurkani and Jahangir shah and shah Jahan was the culmination of the intercontinental relationship between Iran and India, and the end of the Mughal art was at the same time as the end of Orangzeb. In this period, textile designers were influenced by Iranian styles; they traveled to Iran, or went from Iran to India, so they would become more familiar with this art (Spuhler, 1987: 198).

With regard to the above, it can be said that during the Gurkani period, Iranian artists such as Mir Sayyid Ali and Mir Musavvir and Abd al- SamadShirazi were impressive as Bashandas an Indian painter, came to Iran and one of the figures from Abbas the Great and the courtiers by Indian painter was depicted. During the period of Akbar Mughal Emperor of Gurkani, royal works were expanded and common knitting machines in Iran for the silk fabrics of zarbaft, along with fabric teachers from Iran to India, were taught to learn new methods of textiles for Indian weavers (Harris, 1993: 110). During the Gurkani era, Iranian designers moved to the area. They were proficient in designing and textured fabric patterns (Talebpour, 2011: 15). At the same time, the connection between the art of the Gurkani and Europe from the Akbar era began, and India became a destination for European tourists, which affected the native art of India, and made it progress.

In Indian Islamic art, diversity of colors and natural landscapes and embodied human designs are observed and European craftsmen used illustrated books and textiles, carpets and jewelry as models (Hagdorn, Wolf, 2015: 44-45). It's noteworthy that Akbar Mughal Emperor of Gurkani's willingness and admiration for attracting artists and his personal interest in art has been widespread development in the art of painting, facade painting and the illumination and related industries, including the art of textiles and the decoration and design of motifs on fabrics. Handcrafted artists turned in to a wealth of European elements of India and Iran and the other hand, the mediator of the transfer of art from the sixteenth century Europe to Iran. The texture of wool and silk developed so far that existing works in India, including the royal works of Agra, Fatehpur sikri, Ahmedabad and Lahore could produce different types of texture on this land (Dhamija and Jain, 1989: 65).

During the reign of Akbar shah Gurkani, with the spread of wool texture and on the other hand the miniature paintings and the facade of the shawl texture, especially the shawl called Kani, became popular among the admirers of the art texture of this type of fabric. He even encouraged shawl weaver to produce new types of shawls, and a kind of shawl called the twin, which had two head to back stitches and the two ends of the shawl were sewn and the pleated edge was hidden. It showed a beautiful and majestic image of the shawl for use in the court. These shawls were made in two ways: one made of raw wool (Kani) and another needle or Embroidered shawl (Kendra, 2014: 18-19).

Abul-Fazl Alami, who was a writer, historian, secretary and trustee of Akbar shah Gurkani, refers to Akbar's desire for different types of textile fabrics. The presence of Iranian weaving experts in the court, such as the visit of Ghiyth al-Din Ali Naghshband Yazdi, shows that Akbar shah Gurkani has been known for textile art in Iran. At the same time, Europeans who had realized the value of the art exchanged between Iran and India were introduced trade and act (Gillow and Barnard, 1991: 12). It seems that during this period, changes were made in the weaving style of Indian fabrics and in addition to woolen and silk fabrics, soft silk (harir) and velvet weaving also became popular. The tent fabric is embroidered in gold plant silk which is mentioned by Abolfazl Alami in Akbar's era (Schimmel, 2010: 89).

## **5. Characteristic of Weaving in Ottoman Period**

The knitting of the ottoman government was based on the experience of the woolen fabrics, but the texture of beautiful and magnificent ottoman fabrics in the 11th and 12th centuries AD/5 and 6AH dazzled the western world. They were heavily influenced by Iranian artists and Iranian art played a significant role in the development of the art of this land. Ibn Battuta speaks about embroidered cotton fabric of Latakia city and writes most of the women's weavers were come from Roma (Ibn Battuta, 1981, c1:352). In the 9th century AH, the production of textiles in ottoman government increased, and Bursa became the center piece of cloth weaving in which silk and velvet textiles were more prevalent. From the tenth century onwards, ottoman textiles competed with Venetian and Spanish goods in European markets (Kunzel, 1999: 239). The artistic and cultural peak of the ottomans was during the reign of sultan Suleiman (1566\_1515). During this period, the classical ottoman style was prevalent and the patterns and decorations of fabrics and textures were influenced by the illustrations of books. A Considerable number of textiles from the ninth to twelfth century, left from the Ottoman Empire in various museums, have designs of flowers, leaves and buds and are very similar to the style of Persian flowers and plants (gol-o-buteh) (Dimand, 1986: 249).

Although the relationship between Iran and ottoman in Safavid era is not good but both of them had a comercial relation since shah Abbas the Great. Istanbul art school was founded by Iranian

artists and textiles grew after the Chaldiran battle and about hundred craftsmen and artists entered to Istanbul. It should be noted that Italian artists also lived in the ottoman sultan, s court. Empire was not tolerant but it was conqueror, and had a relationship with Iran and Europe in the part of time. In this period, the ottoman art center took the main inspiration from Iran, and had an intermediary role for the transfer of art painting and the other European art to Iran. Classic ottoman style was the first style of art in ottoman with features as simplicity and magnitude in expert scale and systematic geometric way that is style prevalent from the time of sultan Mehmed 11 (Conqueror) until to sultan Suleiman (Komaroff, 2011: 603). With regard to the above, the impact of the European art on design, texture and color in the ottoman government is known by the proximity of state, and it seems effects in the art of ottomans in close proximity to Europe and it was much faster than art transition in India.

## 6. Types of Fabric Texture

Chit fabric from textiles in South eastern of India and made from cotton or printed that produced in Golconda. Gurkani textiles were woven under control of the court, designs and combination motifs textile were from Iranian and Indian motifs. Velvet with flowers and natural plant was common and the fabrics were decorated in two ways, one using with pen (Qalamkari) and second with dying and painting (Dimand, 1986: 255). The texture with pen created by stamp or mold and it was customary in Safavid era and it was gone from Iran to India (Ehteshami, 2010: 124). The texture of zarbaft fabric was also known as Zarri and has been painted with flowers (Bottehjeqe) velvet motifs with golden plated was the most exquisite knitting products in Gurkani era (Hekmat, 2016: 132). In Lahore where many Armenian businessmen stayed, they were wrapped silk then later competed with the city of Gujarat. Kashmir wool shawls were woven not only in high land, but also woven in Lahore. Calcutta produced fabricated cotton in Gurkani realm. Floral chit from India was exported to Europe, and the Portuguese took it to the north and west of Africa. Banaras was famous in knitting beautiful sari and silk Zarbafts.

Satgaon and Sonargaon were the most important center of delicate motifs. Cotton products could be used as plain floor covering and rug; even floral chits were used for sledding. The fabrics of floral chits were produced in Borhanpour and it was popular in England (Schimmel, 2010: 209-213). Traditional Indian texture was often plain and without plot, designs such as striped, stitched and polka-dot, fabrics in the Gurkani era changed and became popular in the form of plant designs and natural style (Blair, 2002: 170). It seems that during this period, the texture of the flowers became more beautiful and the design texture was more precisely done. Initially, the role of flowers on the fabric was in the form of tulips, roses, lilies and irises. Later, drawing flowers as bouquets was used to decorate the fabric. Zardoozi cotton in Latakia was an important center of ottoman weaving. Zarbaft silk motifs of roman seljuks with design of lions and Eagles with two head and dragons was adaptation of seljuks era which Bursa was also one of the important center of weaving, which included all kind of silk and velvet, that similar to the Gothic roman style (Kunzel, 1999: 240). It should be noted design of ottoman are limited to the flowers and plant and it's because of prophet tradition about concerning the sanctity of the image of living creatures (Dimand, 1986: 249). The form of palm leaves and pomegranate shape and the other shapes adapted on European motifs texture. Ottoman textures have a vast variety and distinguished with titles such as Ghadifa, Atlas, Tafta, Kamkha and Embroidered. In the Safavid era, we have seen variety fabrics as zarbaft, velvet, Kamkha, Tafta, Qalamkar (Ackerman, 2008: 2446).

## 7. Uses of Plant Motifs

The plant motifs in the fabrics of texture has a relatively wide range of flowers, including blossoms, flowers as tulip, lily, which has been grown in Gurkani and ottoman fabrics. These plant motifs are also used in the Safavid period and what is most noteworthy is the type of fabrics that was a type of velvet (zarbaft) and was used as a wallpaper and curtain. This texture is also found in plain silk and cotton fabrics (Ferrier, 1995: 168). The coverage of the Gurkani period of Jahangir shows that delicate texture, along with mild colors and animals and plant designs, reveals realism that is unique to India's culture and civilization (Gheravi, 2002: 168). It should be noted that the fields used in the Safavid plant motifs contain bright color of cream, which are used in warm orange and brown colors, which has a particular tendency to texture and design. The decorations of texture motifs in the ottoman weaving was traditional style and the other is a combination of new motifs with twisted designs and jagged leaves with flowers, trees and balanced natural branches created (Wilson, 1998: 19-20).

With regard to the above, it can be said that the simplicity and extent and order in geometric shapes are characteristic features of cloth during ottoman period, which has the least similarity with the texture of Safavid. It means the peculiarity and creativity in the design and motifs and the use of main color or the use of velvet fabric and the use of sub structures in the field of fabrics to fill the blank differently from the style of Isfahan during the Safavid period, as well as the use of plant flowers and plant in the style of Kashan Safavid era.

The plant motifs used in the fabric of the Gurkani era, Arabesque motifs and Botejeqe exudes more than the other designs and motifs. Arabesque designs are more visible in wool and fleece fabrics and have a conceptual effect and the colors used in these fabrics are often green, cream and yellow (Gheravi, 2002: 170). Botejeqe motifs in texture of India come from the design of Iran. In the eleventh century botejeqe were used to decorate the woollen shawl. The history of Kashmir, s knitted shows that botejeqe had been before Shawl in Kashmir and Iranian immigrants took the motif to Kashmir (Parham, 1985: 325). It seems that the design of Botejeqe had been in silk velvet fabric in Safavid erase, in the field of light-colored fabrics, motif mesh texture; it shows the naturalistic specifications in motif texture. There is also a variety color in motifs and Botejeqe motif can be seen in green, orange and red color. Arabesque motifs used in ottoman textiles influenced by Safavid fabrics. They are very similar in color and composition. Botejeqe motifs used in ottoman textiles include design of Sarv trees, conceptual design and abstract design and the flowers used in texture motifs are variety in ottoman and Safavid era. Fruit motifs are important in ottoman texture that it can be seen as an apple and pomegranate (Pop, 2001: 232).

## 8. Uses of Human and Animal Designs

In the motifs of human and animal in Gurkani era, the Qalamkar fabric have been used in the center and around it shows humans in magnificent party with many trees. In all over the texture plant motifs and trees are scattered and it can be seen animals as deer, horse and elephant. Design such as fabrics are imitation from Safavid texture and the color used are main color (red, green, blue, yellow). In these human motifs, there is no compare and sequences in the context of art and the composition of motifs does not follow certain roles (Chishti, 2000: 22-23). A type of human motifs used in the fabric in Gurkani era is a local painting on the fabrics called Pattachitra. In Sanskrit Pata means Karbas fabric and Chitra means picture and face. Most of these images are about goodness and Indian mythology (Cummins, 2006: 129). It seems that the original theme of Safavid era is simple. There were human and animal designs in Indian cloth, but in Safavid motifs

we can see compare, coordination, elegance, beauty and repeat the role. The space is considered for each body and the bodies are delicately and beautifully matched with colored composition, which requires care and accuracy and the texture of the fabrics is less closely observed in Indian designs.

In addition, human designs have been more practical in the Safavid era and the theme of the congregation, the hunt, the battle and romantic designs are diverse which is not common in India. By observing animal and human designs in the ottoman texture, it can be seen that the depth of view is low, as the motifs used in these fabrics are not particularly visible to the animal and designs are in the someway as the fabrics, which seems to have been neglected in the original designs.

In the ottoman texture, most of the patterns are in the plant motifs in the background, along with designs of birds as pigeon, peacock used, so it cannot be said that the fabrics and designs of ottoman fabric are not lacking animal designs (Salman, 1998: 153). The range of ottoman motifs includes plant motifs, along with the limited use of animal designs and limited variety to be seen. The human motifs the ottoman texture is limited to images of religious and Christian themes, such as the effect of the cross on the silk fabric, or the image of Christ on the woven fabrics (Komaroff, 2011: 148).

It seems ottoman has been influenced by Islamic art and the other hand they were influenced by roman and Greek thought and art. The human designs were not closed motifs on the texture of human cloth, ordinary images of regular people, but had religious aspect and being sacred. The image of a woman next to the tree along with the flower and the bird is a motif that common between Safavid and Gurkani. The designs of birds as peacock are seen as the body of life in India and Gurkani weaving industry. The elephant is the symbolic animal in India. Elephant design used in Safavid texture, but it has been always considered in India (Chishti, 2000: 22). Scheme and drawing mythical animals as Dragon and Simorgh, both of them used in the composition and texture of Iranian fabrics and textured samples it can be seen the same in India. In the images obtained from the motifs of ottoman texture no significant attention has been paid to human and animal designs. According to Patricia, we can say the main difference between Safavid eras to ottoman has not used of human, animal and bird design (Patricia, 2006: 100). It seems cause of weakness in the use of human and animal motifs in ottoman era related to religious aspects. Another cause can be use of the large dimension in ottoman cloth and lack of elegance in motifs used in fabrics.

## 9. Plant Motifs

Tree and plant represent the interest of the Safavid in the freshness and life and has a remarkable role in the texture of the cloth. The roots of the tree from the past in ancient Persia and India were a symbol of holiness and sweetness and green manifestation and it was of religious significance. This role has been rooted in the Ottoman period. The only difference was the design and composition of the tree's color. The most common tree design in Safavid textiles is the Cedar tree pattern, and this design is usually applied to the light field. The colors used in, the red and yellow designs are in line with the bright background and the empty spaces filled with the flower plan. This design was usually in the Indian period Gurkani with dark backgrounds and trees with thick trunks and bright colors, branches and leaves with bloom are observed. The designs of the tree used in Ottoman textiles are delicate trees with small branches and leaves, and red is the most common color in Ottoman.



**Fig 1** left: <https://www.metmuseum.org/toah/hd/safa-3/hd-safa-3.htm>

**Fig 2** [www.shutterstock.com/search/plantmotif](http://www.shutterstock.com/search/plantmotif)

**Fig 3** right: <https://www.metmuseum.org/toah/hd/tott/hd-tott.htm>

### 9.1. Abstract Flowers



**Fig 4** Left: <https://www.metmuseum.org/art/collection/search/451487>

**Fig 5** <https://amp.scroll.in/article/762471/indian-textiles>

**Fig 6** Right: Ekhtiar, 2011, Islamic Art, p321

The role of abstract flowers is constantly used to decorate the Safavid, Gurkani and Ottoman periods. Their differences are in the size of the design and composition of the colors used in them. The pattern of abstract flowers in Safavid cloth in the form of flowers of the same size and the same is seen on the surface of the fabric, especially silk and with zarri doozi flowers. The color of the fabric flowers is usually clearer than the background. It is similar in Ottoman texture, but in the form of abstract flowers taken from the style of four flowers, as Tulips, Clove, Hyacinth and Lily are different in cloth fabrics. In Gurkani, India cloth fabric is usually bright flowers, various colors and sizes are different and sometimes without repeating.

### 9.2. Flowers of Shah Abbasi and Arabesque

This design has been used as the main role in the needle work and Velvet fabrics of the Safavid period. In India, Gurkani used this scheme as imitating the Safavid era and used it on the floor and tents of the Gurkani kings. The planes of the Safavid era were Gol-o-Morgh with Arabesque and flowers of Shah Abbasi and flowers and leaves. Flowers such as Liliy, Clove, Tulips, Hyacinth, Rose and Trees such as Cedar, Apple, Pomegranate and Blooming trees. In Islamic style, Ottoman texture of Gol-o-Morgh, similar to Safavid, has been used, and the leaves are sharp and small, of



the type of leaves as Palm leaves. The flowers are Tulips, Roses, Hyacinths, Lilies and Clove, Spring Blossoms, Palm trees, Apples and Pomegranates. The Arabesque pattern in India's cloth is usually smaller and more crowded, and it is commonly seen as Zarri doozi and Simineh doozi. In the Arabesque texture of Ottoman fabrics, a coarse texture and dark texture, blue, brown and cream were used for this design. The center of the design uses Lily flowers, with buds of spread around plan.



**Fig 7** Left: Purdon, 1996, carpet and textile pattern, p17

**Fig 8** Purdon, 1996, carpet and textile pattern, p34

**Fig 9** <https://www.metmuseum.org/art/collection/search/452854>

### 9.3. Botejeqe



**Fig 10** Left: <http://www.heritageinstitute.com/zoroastrianism/trade/paisley.htm>

**Fig 11** <http://Isfabrics.com/fabric/india>

**Fig 12** Right: <https://www.metmuseum.org/toah/hd/tott/hd-tott.htm>

This motif is used in Iranian, Ottoman, and Indian fabrics. This designs originally belonged to Iran and originated from Iran to India and the Ottoman Empire and used in Ottomans in the form of designs larger than Iran and with a simple background. In Iran, it has been used as pattern background and more elegant designed to decorating shawls in India, it has been used with a greater variety of colors and decorating the shawl of Kashmir.

#### 9.4. Single Flower



**Fig 13** Left: <https://www.alamy.com/stock-photo/safavid-textiles.html>

**Fig 14** <https://www.dreamstime.com/indian-mughal-flower-motif-image148106346>

**Fig 15** Right: <https://www.decoratorsbest.com/schumacher-ottoman-flower-sisal-mineral>

In this design separate groups of the same or with one or more branches are seen. This design is visible in the fabric of Iran, India and Ottoman fabrics. The design is more in Velvet and Zarri fabrics and also is used on the margin of Iranian and Indian shawls. Their differences are based on the composition of the color and background. The individual flowers used in the Safavid period are usually used in light and fair colors, with elegance and beauty. Single flowers used in Gurkani style fabrics in bright and dark areas, with different and beautiful colors, and design in the background. In India, single flowers are sometimes used in the same in fabric, and sometimes two or more of the same, along with the fabric margin. This design is based on the texture of Ottoman cloth with bright background and elegant single flowers, with color variations are observed in flowers, and sometimes designs are similar to each other.

### 10. Animal Designs

#### 10.1. The Peacock



**Fig 16** Left: [www.alamy.persian-embroidery-peacock-flowers-velvet.com](http://www.alamy.persian-embroidery-peacock-flowers-velvet.com)

**Fig 17** <https://www.indiansilkhouseexclusive.in/blog/different-motifs-patterns-sarees/>

**Fig 18** Right: [www.silkroadcollection/ottoman.com](http://www.silkroadcollection/ottoman.com)

Peacock plays an important role in Iran and has been used as a symbolic part of the artistic work. In ancient times, Zoroastrianism was a sacred peacock. In the Islamic art, peacock plays an important role, but it is not mentioned in the Qur'an. In the Islamic culture peacocks was like a Paradise bird. In ancient times, the people believe that peacock has eternal life due to drinking

water of life and in the early centuries and considered by the artists in the early Islamic era. In India, the peacock was a symbol of life and the peacock can be seen in the carvings and fabric of India. During the Ottoman period, animal birds such as the peacock can be seen, but the use of animal designs is limited and not diverse.

### 10.2. The Elephant

Safavid

Gurkani

Ottoman



**Fig 19** Middle: <https://www.alamy.com/stock-image-motif-elephants-geometric-design-165008987>

**Fig 20** Right: <https://www.chairish.com/1691321/elephant-motif-upholstered-ottoman>

Elephants motifs, including animal designs that have not been used on the fabrics during the Safavid period. In India, Gurkani and before that, the elephant has been symbolic of animals. Before the presence of the Muslim Mughal in India, the most important Gods in India was Ganish, the human body likes with elephant heads. In addition to the elephant in Indian culture in the paintings and other art of this land; it was also used after sculpture. The role of the elephant existed in the Ottoman period, but it was limited and limited due to the use of less depth of view, which did not have a semantic visualization in Ottoman art as a result.

### 10.3. The Horse

Safavid

Gurkani

Ottoman



**Fig 21** Left: <https://www.metmuseum.org/toah/hd/safa-3/hd-safa-3.htm>

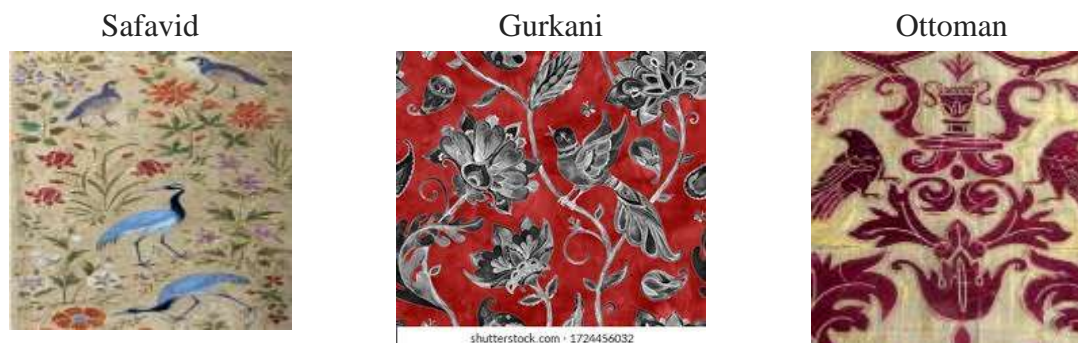
**Fig 22** <https://strandofsilk.com/journey-map/Andhra-pradesh/kalamkari/motif-and-colours>

**Fig 23** Right: <https://www.fabricsandpapers.com/ottoman-riders-fabric-navy>

Horse motifs as a common image in Iran during the Safavid era and India's Gurkani and Ottoman. In the texture of the Safavid and Gurkani fabrics, a horse with a ride is usually observed in the cloth, and some of the motifs are seen alongside the plants and flowers. The Ottoman era has

been limited to the use of animal designs and most of the plant designs have been used. The Horse's use in the Safavid designs is also sometimes seen in the shape of a winged horse that has muscular and strong body. In Indian fabric, the horse's design is dragged and carriage of the Gods' chariot has also been observed.

#### 10.4. Birds



**Fig 24** Left: <https://www.alamy.com/stock-photo/16th-century-safavid.html1>

**Fig 25** [www.shutterstock.com/search/bird+pattern/india](http://www.shutterstock.com/search/bird+pattern/india)

**Fig 26** Right: <https://www.worthpoint.com/worthopedia/17th-18th-century-ottoman-woven-silk-1815151747>

In the image of the birds, the peacock motifs in the Safavid era and the peacock and parrot in Gurkani and insects such as butterfly and dragonflies can be seen. During the Ottoman period, drawing of birds, consequently, the use of painting in the tissue is more diverse, and birds such as ducks and cocks and pheasants, peacocks and pigeons, and even insects such as butterfly, dragonflies, and bees.

#### 10.5. Mythological Animals



**Fig 27** Left: <https://www.alamy.com/stock-photo/safavid-dynasty.html>

**Fig 28** <https://www.behance.net/gallery/15502485/Islamic-mythical-creature>

**Fig 29** Right: <https://www.metmuseum.org/toah/hd/tott/hd-tott.htm>

The role of mythological animals such as dragon and simorgh or combinations of animals such as the winged lion and the lion with two head, or body of the lion and head of the eagle are observed in the tissue of the Safavid era, but it is limited and does not vary as Safavid age. The use



of mythological animals motifs in the Ottomans is limited and to some extent affected by Europe because of their neighbors.

## 11. Human Designs

### 11.1. The Woman



**Fig 30** Left: <https://www.alamy.com/stock-photo/saeavid-dynasty.html>

**Fig 31** <https://www.dreamstime.com/colourful-indian-traditional-ethnic-image171566907>

The woman in the human motifs of the Safavid era originated from the beginning and then went to the fabric design. The woman's motif in India Gurkani was from the Safavid period. However, female painting in Indian paintings is also seen more and usually, women image is elegant and beautiful alongside trees, flowers and blossoms similar to the Safavid and Gurkani fabrics. But in the Ottoman culture, the design of human motifs has been influenced by the factor of religion. Ottoman human figures are from the face of Jesus Christ, The Holy Mary and the Angels, In addition to the impact of Muslim culture due to its neighbors with Europe it is also influenced by the culture of the people of Europe.

### 11.2. The Man



**Fig 32** Left: <https://www.metmuseum.org/toah/hd/safa-3/hd-safa3.htm>

**Fig 33** <https://amp.ft.com/content/f2b6e154-62113-11e5-9846-de406ccb37f2>

The human motifs with men image are shown, especially the courtiers. This situation is also seen in the art of Gurkani. These images are seen in Safavid era on fabrics, including the presence of the king and nobles at the celebration, hunting ceremonies and music plays. These images are commonly found in outdoor space and outside the monarchy. Man's human image is not common in Gurkani fabrics. If there are men in the fabric, it shows the presence of the Gods and Indian myths. The most common of which are Ratha and Krishna, picture of men in Ottoman fabrics have not been seen.

### 11.3. Angel



**Fig 34** left: <http://www.alamy.com/stock-photo/safavid-empire.html>

**Fig 35** <http://www.behance.net/gallery/15502485/Islamic-mythical-creatures>

**Fig 36** right-up: [www.metmuseum.org](http://www.metmuseum.org); right-down: Komaroff, 2011, the image of Christ, p148; Left: peck, 2013, Mary and Christ, p70

The role of winged angels and birds in Velvet cloth fabrics and in the field of Islamic cloths in Iran during the Safavid era can be seen. This Design style is not visible in the Gurkani fabric. They use the fabric of cloth more than the role of Gods and myths. This role is observed in the Ottoman texture in the form of Holy human figures such as The Holy Mary, Jesus and the Angels of God afflicted by the Christian religion in Europe.

## 12. Line Drawings

### 12.1. Safavid Period



**Fig 37** Wilson, Christie, 1958, History of Iranian Industries, p198

These lines were used to decorate the fabric using Naskh and Nastaliq's writing and lines, and Sols, which was commonly used in the Safavid era. These writings were mostly used to decorate the graves and curtains, or to cover sacred places. And sometimes there were Quranic verses, prayers, hadiths, poems and even weaver names.

### 12.2. Gurkani Period

The use of the Graphic line during the Gurkani era was also imitative to the Safavid, but there was no cloth with motifs just the use of the line with the theme of prayer and hadith and poetry and literature. The use of these motifs is very limited and the cases of such special covering graves and Holy places and blessed.



**Fig 38** <http://sahebkhavar.ir/news/10888188>

### 12.3. Ottoman Period



**Fig 39** <https://www.metmuseum.org/toah/hd/tott/hd-tott.htm>

The use of the line drawings in Ottoman period has been by writing the Qur'anic verses and the names of God on the cloth, and even dressing and covering the graves with the Qur'an and flag.

### 13. Application of the Line Drawings on Cloth of Gurkani and Ottoman Motifs

The use of line drawings in motifs was used for the first time during the Safavid era as Naskh and Nastaliq. These writings are used to decorate curtains, graves and holy places (Talebpoor, 2011: 134). During the Gurkani era, textiles with line drawings with themes of Hadith, verses of Quran and poetry were not obtained, but literary drawing line have been in Gurkani period. The use of line drawings was in the special cases and the use of these designs on the fabric is less diverse than plant and human designs (Patricia, 2006: 128). The line drawings in Iran are in the form of mehrabi design and it use as wall covering and in most cases are decorated on velvet fabrics, but in the Gurkani era, it has been used differently as a curtain and wallpaper and it does not only have a religious aspect.

Line drawings motifs in Indian Mehrabi design have more space than the sample of Iran (Welch, 2006: 49). Use of line drawing in textile of ottoman era in front of the use of verses and the name of God on clothing as well the cover of the Holy grave with the verses of Quran and flag to be seen (Saule, 1999: 15). With regard to the above, it can be said that the use of cloth in India is less than other patterns in texture, but not limited to the religious aspect. These designs were also used at the court, but it was not used on shirt. In ottoman era most cases have been used to cover the grave, flags and even clothing with verses of Quran and use it in more clothing to prevent eyesore and health.

#### **14. The Composition of Color in the Texture of Gurkani and Ottoman Period**

Among the most noteworthy plants in dyeing, henna is one of the herbal color that has a great reputation, which also applies to the color of fabric and the adornment of the hand and feet and maintains the skin and the use of it in Iran and India was almost common. Ronas is another natural color and has a rosy redness and used for coloring and cultivated in Iran and India (Shardain, 1971, c4: 60).

Other natural and herbal colors used in texture fabric are Chamomile flowers, Onion skin, Golrang, Parsley flower, Pomegranate skin, Oak, Walnut skin and Saffron can be mentioned. In the composition of colors in the fabric was used pomegranate peel for gray and dark colors and pomegranate flowers used for red color, the walnut skin is often brown and the combination of different colors and plants could create other color (Gohari, 2015: 3). Ottoman used red, green, yellow and blue, which are known as the original color. The most important colors used in dyeing is Ronas, it was sometimes used with iron oxide and a bright red color. Ronas grew in the ottoman cotton field. The other plants used in fabric is Nile, they make it green, by adding Ronas create purple color. The other plant is Esparak which takes a beautiful yellow color. Mazo is also made up of colors that are used in the fabric, leather industry, even used in medicine and burn treatment. Used material texture for people was cotton that often comes from India, but it was cultivated in Iran. Ottoman also had cotton field, from the combination of delicate cotton and silk, it looks like atlas and gentlemen used less (Dellavalle, 2003: 116).

Types of color combinations in the Gurkani era are Balampour and Pentadon. The coloring is done according to the shapes and images of human and trees, this art existed in India during the twelfth century (Price, 2014: 188). The colors used. The colors used green, red and yellow in Gurkani fabrics and combinations of these colors are orange and bright green. The composition of the colors in the fabric, white is a priority, while it was the golden color on Safavid era. Warm red, light green and cream are combination color and used in fabric texture composition (Chishti, 2000: 22).

The composition of colors, the use of warm colors and this is rooted in the ancient paintings of India. By observing the painting of India before the Gurkani dynasty, we also see the predominance of warm colors over cold colors. This is due to the distinction between India and Iran (Verma, 1987: 2). Coloring and color combination in ottoman fabrics influenced by central Asia. In the 16th and 17th centuries, in addition to the emphasis on monochrome fabrics, brilliant colors and dark colors on the background of fabrics and the use of colors, which include the red, blue, green and yellow colors, with difference that the colors used in the Safavid era sophisticated and have a cloudy state, while the use of these colors in the Gurkani texture is in vibrant colors.

A small range of the color combinations, such as orange, light green is seen in the composition of the fabrics. In the composition of the ottoman texture, in addition to using the original color, we are more likely to see the use of a diverse range of composite colors that have been created from multiple colors, which increases the variety of fabric colors. Colors such as blue, white, black and purple are also used at the funeral ceremony (Atasoy, 2001: 3). Most important color used during the ottoman period is dark red color, that is famous Guvez and it's the color of the ottoman courtiers (Ozer, 1952: 305).

#### **15. The Similarity of the Role and Motif Texture in Gurkani and Ottoman Period**

The similarities between the Indian and Ottoman roots and texture are a common use of plant designs that is usually seen in the form of flowers and trees full of blossoms, tulips, roses or as



Arabesque designs in fabric stripes and role of binding in the field of applied fabrics. The motifs of flowers, plants and garden have had a profound effect on both the Gurkani and ottoman lands, and this indicates the influence of rich civilization of the Safavid era. Trees and plants in the past were a symbol of cheerfulness religion and sign of life.

These designs have been used to decorate Gurkani fabrics. The effect of this feature in the ottoman texture is mostly in flower with buds and stem (Tavassoli, 2008: 106). The use of plant motifs in the form of flowers and garden trees in the ottoman texture of the period is normal and balanced (Wilson, 1999: 20). The flowers used in ottoman motifs are tulip, cloves, hyacinth, rose, which are famous for the style of four flower and used in the second half of the 16th century (Suriano, 1996: 82). Among other similarities of motifs and texture of fabric in India and Ottoman, is how to use the written patterns motifs that is often decorated with the names of God, the prayers and the verses of the Quran. It was used as a cover for Graves and holy places, the cause of which must be found in religious and Islamic shared.

## 16. Difference Motifs and Texture of Fabrics in Gurkani and Ottoman Era

The distinct difference between the Gurkani and ottoman motifs is that the dimensions of the motifs used in the Ottoman textiles are large in size and the texture of the fabric does not have the necessary depth, while in the Gurkani era, there is a great deal of elegance and variety. Plant designs used in cotton fabrics are mostly flowers, buds, stem and the flowering twists are less frequent, but in the Gurkani drawings, designs are more in the front of flowers and trees, which like the Safavid motifs, have equilibrium, symmetry and sometimes flowers are used repeatedly to decorate the fabric. The design of Botejeqe is wider in Ottoman texture. Fruit designs, especially pomegranates and apples are mostly used. Flower and plan design similar to safavid Gol o Morgh are also used in fabric design and the flowers often have sharp leaves (Prham, 1985: 225).

The animal motifs used in Gurkani texture are more varied and it has roles such as peacock and elephant more than other animal designs. The use of theological motifs as Dragon, Simorg is seen as the Safavid period or the composition of flowers, birds, butterfly, which is specific to the Safavid era and has a close relationship with art and literature and poetry, is observed in the Gurkani texture. In the Ottoman texture, there is limited use of animal motifs; most of the motifs are birds as pigeon, nightingale and peacock (Kunnel, 1999: 210).

The use of human motifs in the texture of Gurkani fabrics influenced by Safavid era. Pictures of women alongside trees and flowers are examples of this art similarity. At the same time, human imagery and the presence of the king, courtiers and Aristocrats were more common in Hall, Hunting and War on the curtain of painting in India or it was used to decorate books and there was little use of human patterns in the role of texture on fabrics (Khalili, 2008: 172). The manuscripts of the Ottoman texture are influenced by the west and Christians, and the image of Christ and the sign of the cross and the image of Mary in the fabrics represent the influence of the European culture and art in the art of Ottoman knitting (Komaroff, 2011: 148).

## 17. Conclusion

The art of textile fabric of Safavid era from the Seljuk period and then Timurid had an important influence on the Ottoman government. At the same time, the king of the Gurkani had a close proximity to Iranian culture, art with the artistic and cultural commonalities of the land of Iran; they achieved the cultural and artistic development painting, miniature and textile. The Indian and

Ottoman artistic background is largely due to Islamic religion and religious similarities and the influence of Iranian art of Gurkani and Ottoman civilization in art.

The use of plant, animal and human designs in textiles, the use of natural and traditional colors, the use of mixed colors, variety in the color of the texture of the fabric, as well as the use of a striped pattern in the cloth from the religious point of the common points between India and the Ottoman empire. On the other hand, unlike Gurkani textiles, the use of animal designs (symbolic animals as peacock and elephant) and the use of motifs as Dragon and Simorg animals, the use of more mixed colors in the Ottoman texture, larger designs in texture is the case of difference between India and Ottoman.

We also see the influence of European culture and art in the Gurkani and Ottoman era during this period. Influence and impact that is mutually accomplished. In response to the question of how the art in India and Ottoman affected each other, it should be noted that factors such as trade, export and import of textiles and other products to adjacent territories, immigration, the presence of artists in court of the king, Their interest in the arts and various styles of painting, The design and effect of motifs in fabric drawing, The training artists and their passion and interest workshops of painting, knitting, textile, even the presence of Europeans in the field of the oriental art and the form of transfer the art and moving this art and the mixture of the art of East and West, cultural and artistic commonalities and Islamic religion have a great influence on the application of similar motion among civilization and this effect can be seen in the color type and composition of the fabric.

## References

- Agraval, Y. H. (2003). *Silk Brocade*. Luster Press, New Delhi: Rolibook.
- Akerman, A. P. (2008). *Move in the Art of Iran before History*, 5(11) (Roohfar, Z. Trans.). Scientific and cultural Publications, Tehran.
- Atasoy, N. S. A., Raby, J., & Effeny, A. (2001). Coords. Ipek: The crescent and the rosse: Imperial Ottoman silk and velvets. [http://www.turkishCulture.Org/fabrics and Patterns](http://www.turkishCulture.Org/fabricsandPatterns).
- Azhand, Y. (2014). *Isfahan Painting School*. vol 2. The Organization for Excellence and Charity Affairs Publisher, Tehran.
- Blair, S. S., & Bloom, J. M. (2002). *Islamic Art and Architecture* (Ardeshir, E. Trans.). Tehran.
- Cummins, J. (2006). *Indian Painting: From Cave Temples to the Colonial Period*. Museum of Fine Arts Boston.
- Dhamija, J., & Jain, J. Ed.). (1989). *Handwoven fabric of India*. University of Washington Press.
- Dellavalle, P. (2003). *Dellavalle Travel Letter* (Behfrouzi, M. Trans.). Gatre Publisher, Tehran.
- Dimand, S. M. (1986). *Crafts* (Faryad, A. Trans.). Scientific Cultural Publishing, Tehran.
- Ibn-Battuta, M. I. (1981). *The travels of Ibn Battuta* (Movahhed, M. A. Trans.). Nei Publisher, Tehran.
- Ehteshami, Kh. (2011). *Definition of Artistic and Technical Terms in Safavid Texts*. Soreh Mehr Publisher, Tehran.
- Ferrier, R. W. (1995). *Iran Arts* (Marzban, P. Trans.). Vol 1, Forouzan Publisher, Tehran.
- Gheravi, M. (2002). *Introduction to Iranian-Indian Art Relationship*. Ministry of Culture and Islamic Guidance Publications, Tehran.
- Gillow, J., & Barnard, N. (1991). *Traditional Indian textiles*. Thames and Hudson, London.
- Hagedorn, A., & Wolf, N. (2009). *Islamische Kunst* (Rashidi, S., & Ramezani, F. Trans.). Mashhad Publisher, Astan Qods Razavi and Tehran, Culture and Art research Institute.
- Halid, M., & Ghosh, H. (2012). *Iranian and Indian Art* (Azhand, Y. Trans.). Mola Publisher, Tehran.
- Harris, J. (Ed.). (1993). *5000 years of textiles* (p. 243). British Museum Press, London.

- Hekmat, A. A. (2017). *History of India from Ancient time to the Present*. Donyaye Ketab Publisher, Tehran.
- Kendra, Sh. (2014). *Traditional Indian textiles*. Central board of Secondary education community Center, National Institute of fashion technology, Preet Vivar, Delhi.
- Khalili, N. D. (2008). *Islamic Art and Culture: Timeline and History*. American University in Cairo Press.
- Komaroff, L. (2011). The art of the art of giving at the Islamic courts. *Gifts of the Sultan: The arts of giving at the Islamic Courts*, 17-32.
- Kunzel, E. (1999). *Islamic Art* (Taheri, H. Trans.). Ibn Sina Publisher, Tehran.
- Parham, S. (1985). *Nomadic and cultural Handicrafts*. Amir Kabir Publisher, Tehran.
- Patricia, B. (2006). *Islamic Textiles* (Shayestefar, M. Trans.). Islamic Art Studies Institute Publishing, Tehran.
- Pop, A. (2001). *Masterpieces of Iranian Art* (Khanlari, P. N. Trans.). Scientific cultural and Publication, Tehran.
- Price, C. (2014). *Islamic Art History* (Rajabnia, M. Trans.). Amir Kabir Publisher, Tehran.
- Salman, F. (1998). Tarihi turk kumaslarinda Desen ve Renk anlayisi. *Ataturk Universtesi Guzel Sanatlar Enstitusu*.
- Shardain, J. (1971). Shardain travel Letter (Ebadi, M. Trans.). Amir kabir Publisher, Tehran.
- Schimmel, A. (2010). *Im Reich der grossmoguln: Geschichte, kunst, kultur*. CH Beck.
- Spuhler, F. (1987). *Islamic Carpets and textiles in the keir collection*. Farber and Farber limited, London.
- Suriano, C. M. (1996). Language of kingship: textiles in the bargello museum Florence. *Hali-London-*, 78-87.
- Talebpour, F. (2011). A Comparative study of designs of Indian textile with Safavid fabrics. *Negare Quarterly*, 17, 15-39.
- Tavassoli, R. (2008). Comparative study of Safavid and Ottoman texts. *Islamic, Art studies Quarterly*, 8, 87-106.
- Saule, B. (Ed.). (1999). *Topkapi a Versailles: tresors de la cour ottoman, 17ème-18ème siècles*. Réunion des musées nationaux.
- Verma, S. P. (1987). *Art and material Culture in the Paintings of Akbar's court*. Vikas Publishing House Private, New Dehli.
- Welch, C. (2006). *Isfahan School of Painting* (Azhand, Y. Trans.). Mola Publisher, Tehran.
- Wilson, E. (1999). *Islamic Designs* (Riyazi, M. R. Trans.). SAMT Publisher, Tehran.

