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## Comparative Aesthetics of the Manly Face in the Parties of the Prophet Joseph and Zuleika from Safavid Era to the Contemporary Era

Maryam Shahbazi<sup>1</sup>, Ashraf Sadat Mousavi Lar<sup>2</sup>

### Abstract

One of the noteworthy stories for the Iranian writers and painters is the story of Joseph and Zuleika. This story has elegantly been described many times in the poetry of Iranian famous poets and many painters have sought to illustrate this story. One of the themes of this story which has been considered in the present research is the party of Joseph and Zuleika in confronting with Egyptian women. Because the subject matter of this party has been Joseph's beauty and it has been confirmed by a large number of people. Therefore, the painters have tried to picture the most beautiful human being by using all visual techniques. This research studies the aesthetics of the Joseph's figure from Safavid School to the art of the contemporary era. With this assumption that in the Iranian painting, there has been a certain principle for painting the body and face of the most beautiful people; the present paper with the aim of finding the principles of men's body and facial aesthetic has done the comparative study by concentration on the painting and designing of the body and face of Joseph in the figures. Some questions have been presented in this regard including whether it is possible to find an aesthetic approach common to all Iranian painting schools to show the most beautiful manly face and body? Whether exemplary beauty of Joseph is expressible by an indicator? What relation has the exemplary of Joseph had with the schools of Safavid art and the following schools?

The method of this research is comparative and content analysis. The paper refers to the written and illustrated sources. The statistical society, including six ceremonies of painting and drawing, has been analyzed from Safavid school till the contemporary art; also, painter artists of this circle have been introduced. Matching the theoretical findings with the men's most beautiful appearance manifested in the statue of majesty Joseph causes the acquisition of the embodied beauty symbols in the Iranian painting. In any of the circles, visual aesthetic dimensions and the manner of painting and drawing of the face of majesty Joseph as the beauty symbol for the men is considered. In addition to finding common features in different schools, the diversity of their perspectives is shown in different eras of Iranian painting by displaying the most beautiful symbols of the manly face.

**Keywords:** Prophet Joseph, Zuleika, Miniature, Painting, Aesthetic, Safavieh, Qajar, Contemporary art, Figure.

<sup>1</sup> MA, Art Research, Faculty of Art, Alzahra University, Tehran, Iran. Email: [Maryam.shahbazi87@yahoo.com](mailto:Maryam.shahbazi87@yahoo.com)

<sup>2</sup> PhD, Assistant Professor, Faculty Member of Alzahra University, Tehran, Iran.

## **Introduction**

The changes of Iranian paintings from Safavid era to the contemporary era are considered as the important issues of the trends of the visual arts in Iran. This research is the representative of changes in painting the most beautiful human being that is the figure and face of Joseph. By consulting to the related thesis and similar books; we found the lack of concentrated view on the Iranian-Islamic aesthetic symbols in the iconography. In one hand, the literary books regarding this written story refer more to the literary aspect and the artists of the visual field have often illustrated the story and ignored aesthetic dimensions of the circle as it should be. The face of majesty Joseph as the most beautiful individual in the circle of Joseph and Zuleika in the different schools of Iranian painting can be a constant issue in order for measuring aesthetic symbols in the painting of beautiful manly body and face. In order for achieving these symbols, initially the questions were raised that whether it is possible to find a common aesthetic symbol in all different periods of Iranian painting which has displayed the most beautiful manly body and face? Or whether Joseph's beauty is expressible by a symbol or not? What is the relation has Joseph's beauty had with Safavid artistic schools and its following school?

In order to answer these questions, we described a part of this adventurous story in the poems of Nur ad-Dīn Abd ar-Rahmān Jāmī and at the end of this section and in table 1 and 2, beauty symbols and the used contradictions in the story of Joseph were mentioned from the perspective of Jāmī poetries; then it has been referred to the history of story's miniature from Safavid era to the contemporary era and finally visual symbols of aesthetics of the party of Joseph and Zuleika have been presented, documented and illustrated.

The objective of this research is obtaining theoretical and practical symbols of visual aesthetics and the manner of painting and designing the face of Joseph in different eras of Persian miniature which has been analyzed in table 4 and 5 and finally we came to conclusions.

Narrating the story of Joseph and Zuleika narrated by Persian poets

Life story of the prophet Joseph has always provoked the imagination of painters over many centuries. Nur ad-Dīn Abd ar-Rahmān Jāmī (1483) has raised this concept in his poetry and has matched it based on theology. In this way, Joseph was granted divine beauty and the story narrated the spirit of Sufism which started from the love to creature and ended in the annihilation in God. In spite of the fact that Islamic narrative of this story is very similar to whatever has been mentioned in Torah, none of the Muslim painters have imitated Christian Pictures of its different scenes, but the poets in the way of composing this story have

traversed the ways which is far from the narrative of Quran and Torah (Okasha 2001, page 146). The story of Joseph and Zuleika is one of the best Mathnavis of Nur ad-Dīn Abd ar-Rahmān Jāmī, one of the famous writers and speakers of the ninth century; and in the following, the beauty of Joseph is described in the poems of Jāmī:

He was young man whose body was replete with light; he was so beautiful that if he had entered into the paradise, the angles of the paradise would have been fond of him. He looked taller than cedar tree. His hair was hanged from his body like a chain. It made people and unable to think mad by watching it (Haft Awrang by Jāmī, 1999) .

The works of Jāmī as expected and also the story of Joseph and Zuleika for many times were considered for video performances. Illustrated versions of these works especially Joseph and Zuleika were supplied in a countless number (Poop, 1999, page 161).

**Table 1: The symbols of outward aesthetics of majesty Joseph from the perspective of the poems of Nur ad-Dīn Abd ar-Rahmān Jāmī**

1	The description of Joseph's beauty narrated by Jāmī	Lighting, the beauty of Joseph like the sun over honor and dignity, the beauty over the perception of understanding and logic, on top of Spiritual beauty, as beautiful as gazelle
2	The description of Joseph's beauty narrated by Zuleika in the poems of Jāmī	Tall as a tree, shiny body and face, curly hairs like the tow the perception of which is beyond the imagination, round eyebrow, more beautiful than any Perry and angel, the coquetry face of beloved (he was the same beautiful creature that Zuleika had dreamed in youth in her paternal house.
3	The description of Zuleika's beauty narrated by Jāmī	A shiny face, as shiny as the sun, as beautiful as the sunrise, beautiful eyes like magical Narcissus, hairs like hyacinth, well-built and tall, tattoo on the red cheek, lips like the ruby and the bud mouth, the absolute beauty

**Table 2: The used contradictions in the story of Joseph and Zuleika according to the poems of Nur ad-Dīn Abd ar-Rahmān Jāmī**

	<b>The kinds of contradictions</b>	<b>Joseph</b>	<b>Zuleika</b>
1	Morality	The beauty of patience, compassionate spirit, modesty and secrecy, piety, fear from God's anger	The obscenity of betrayal and guilt, blindness of the wisdom and determination versus lustful desires, slander and libel, paying money in order for her guilt to remain hidden, thinking about killing the beloved
2	In the symbolic judgment	Joseph's torn cloth from the back which was the sign of his purity	Torn cloth from the front, the symbol of treachery
3	Situation conflict	Captive and far from the family	Freedom and power, gold and force and deception
4	The appearance of senescence	Beauty and wisdom in the face of Joseph	The obscenity of the depravity of Zuleika's face at the aging time
5	Position conflict: these two are in contrast with each other in two stages	The first stage: servant and forlorn, entangled by accusation and bad reputation The second stage: beloved of the Egypt, very much financial and political power	The wife of Egypt's beloved, the owner of financial and political power Poverty, illness, senescence, blindness, crone and notoriety
6	Supplement literary conflicts	life resource beloved	Thirsty Lover

## **The history of painting and visualization of the circle of Joseph and Zuleika from Safavid era to the contemporary era**

### **Miniature and Grafiti of the story of Joseph and Zuleika in safavid era**

Prominent feature of the Safavid painting is luxury and measured glamour which shows more subtle and richer taste of the Safavid court as compared to the previous courts. In the circle of majesty Joseph related to the Safavid era, Compositions tend to Stagnation. In such scenes, usually the central body is the visible image of the sovereign. In the painting of this era, the painters' tendency for avoiding warm colors is not obvious; they use any colorful composition freely and in order for achieving glory they use technical methods richer and more elaborate. In spite of damascening the paper and using cloud and wind papers in alternate pages with different colors, they sometimes filled the margins by wool of golden animals or by trees and foliage (which usually had much decorative beauty) (Binion, 2004, page 289).

Following transferring the Safavid capital to Qazvin, efflorescence era of Tabriz School comes to the end. During these years, Ibrahim Mirza, the sovereign of Khorasan sat up a workshop in Mashhad and employs a number of the masters of Tabriz School. The most important illustrated version which was codified in this workshop was Haft Awrang Jāmī (Pakbaz, 2004, page 93 and 94). Manuscript of Haft Awrang which finished in 2186 and some of the painters symbolized that, nowadays is taken care in Britain museum (Gari, 2006, page 126 and 127). It was in this era (1534) that Shah Tahmasp appointed a number of painters of the court to the decoration of Qazvin Chehelsotoun palace (Pakbaz, 2004, page 93). Chehelsotoun mansion or Pergola is located in the middle of a big garden and it is the only remained palace from a collection of royal Palaces of the era of Shah Tahmasp. Walled paintings of the first floor of the mansion are a sample of the miniature art of the Ghazvin School and they have global fame (Hazrati, 2003, page 69). This mansion in which some pale and almost disappeared and unknown painting wall is found is possibly the same building that Abdi Baig introduces it named Arshikhaneh. Visual paintings inside the building usually show banquet and musicianship scenes. These designs mostly have been painted inside the niches at the top of the wall (Sharif Zadeh, 2002, page 102 and 101). One of the 8 pictures and screens and circles which has been painted in Chehelsotoun palace as it is described by masnavi is the circle of Zuleika and Egyptian women (Pakzad, 2002, page 14). In this eighth parliament of qazvin's Chehelsotoun, Zuleika and Egyptian women have been painted any of whom have an orange in their hand and while they are immersed in the beauty of Joseph, they cut their hand instead of the orange (Sharif Zadeh, 2002, page 103). The features of this circle follow that it is affected by Iranian noble tradition and painting especially Herat school and

the men and women's bodies are recognizable through the type and design of the cloth. The beauty of the body is hidden in the decorations of the cloth and gender is not exhibited in the bodies. The bodies are delicate and slender and thin and they are tender. Faces especially Iranian eyes have attached eyebrows (Pakzad, 2002, page 28 and 29).

### **The painting of the circle of Joseph and Zuleika in the 12<sup>th</sup> and 13<sup>th</sup> decades**

The painting of the Zand era which was the continuant of the tradition of incomplete inspiring of the European painting in Safavirh era, was transferred

There were proper conditions for rebirth of the court art at the time of Fathali shah. This king gathered a number of the most prominent artists in Tehran and hired them to paint large scale curtains which were to be installed in the new palaces. Court iconography is indicative of the high integration of the Iranian and the European traditions that are formed within the same frame. In other words, it is a school in which, the naturalistic, abstracting and decorating methods has brilliantly adapted. In this school, the body of the mankind is of great importance. In spite of benefiting from the embossing technique, the simulation has always been sacrificed to metaphorical beauty, superficial glory and dignity. Women have depicted with oval face, unironed, kohl applied to their eyes, their fingers dyed with henna and with drowsy appearance. All have depicted while wearing brocades woven with gold and pearl thread, merged in the jewelries and decorations. Headbands, crowns, hats, weapons, rugs, cushions, have their own patterns and sumptuous. Generally, people were mostly introduced with objects and we observed no sign of trying to picture their mental characteristics. The subsidiary objects like cup, Fruit and Vase and other objects fill in the blanks of the space of two dimensional pictures. There is a natural or architectural landscape in the background (Pakbaz, 2004, pp. 150-151). The party of Zuleika and Joseph painting belonging to this period has not signed on behalf of the artist but the superficial characteristics of the work are very similar to the works of the Abolghasem, the painter. Abolghasem was master of simulation and makeup.

### **Party of the Joseph and Zuleika at the contemporary artists' paintings**

A new era started at the Iran's painting history concurrent with the Constitutional Movement and its social and cultural consequences. The waves of the modernism, generated from the constitutional movement, severely changed the literature. The change was also inevitable in the painting. Generally, we can see for parallel trend in the contemporary painting of Iran:

academic painting, New painting, Ghahveh Khaneh painting<sup>3</sup> and modern painting (Pakbaz, 2004, pp.185-186).

From among these four trends, we will discuss the aesthetic and visual analysis of the Joseph and Zuleika painting in the Ghahveh Khaneh painting school and modern painting. At first, we will give some information about the artists who have depicted this painting.

### **Mohammad Modabber, the prominent artist (Ghahveh khaneh painter 1890-1966)**

Contrary to the academic painting and modern painting, Ghahveh Khaneh painting was developed outside of the field of official art. This art is a kind of narrative painting which was created by some amateur artists concurrent with constitutional movement and based on the traditions of the religious and popular art under the influence of the naturalistic method that was popular on that time. The popular religious painting in Iran dates back to the safavid era when the Shia religion was extensively developed in Iran. The painter usually paints the main figure larger than other secondary figures. He made use of certain iconic arbitrary signs to highlight positive or negative aspects of the figures. But despite of being bound to narrative painting, he never fails to make use of fantasy and allegory. The painter utilizes the perspective and embossing and depicts the pictures in a free style without directly using a model. The painters themselves name their works as (making imaginary) to be distinguished from the painters who were concerned with objective realities (Pakbaz, 2004, pp.198-202). The appearance of the Joseph and Zuleika painting shows that this painting has created by the prominent artist Modabbar, with so much care and consideration. It has painted based on the favorite ideals of the Hossein Gholler Aghasi. The design of the party is similar to the method of designing applied by the prominent artist Aghasi. For example, he has depicted the port of the party and has orderly painted the bondwomen at the sides of the painting. Green velvet of the golden bed carpet of the Zuleika has masterfully been dyed and the clothes of the servants and their jewelries have properly been decorated (Seif, 1990).

### **Hossein Behzad (Iranian Painter, 1894-1968)**

The approach of Behzad, based on the Isfahan school of art, clearly shows the importance of the designing and color limitation. Paying attention to the gestures and moods of the people, casting shadows, decreasing the details, choosing new subjects, and at times contemporary subjects are some cases in which this painter has deviated from the former painting principles. He has adopted the perspective technique and observed the somatology principles from the European art and Monochromatic coloring from the traditional Chinese painting. But he has

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<sup>1</sup> In Iranian folk literature this term means coffe house or coffe shop.

shown no creativity at applying the Iranian, European and Chinese traditions and even at his own strategies. Many other contemporary traditional painters also followed the same approach (Pakbaz, 2002, p. 105). The first element in the Joseph painting that has effect on the visitor is its balance and harmony that leads to visitor's peace of mind. This painter has extensively used the continuous and delicate curves in most of his paintings. This curved lines, as characteristic of the Iranian miniature, grants Behzad's works a musical depth and insight as well as makes the visitor to think about God's infinite nature. The mystery of Behzad's achievement is his high interest in the beauty and excellence. He feels and is affected like the poets do. The faces whom he paints reflect his mental excitement and his imaginary power. His sound imagination from the imaginary faces of the great figures is the sign of his imagination power (Nassery pour, 2008, p.35).

#### **Klara Abkar (Iranian painter, 1915-1996)**

She was originally from the Armenian people, living in Isfahan but she was born in Tehran. He learned the painting method from the prominent painters such as Tajvidi, Taherzadeh, Behzd and Moghimi. He mostly followed the art school of Isfahan and mainly painted the party gatherings (Pakbaz, 2002, p.2).

The method of Abkar was to utilize the geometry art motifs and Girih tiles in the painting. The subjects of the Abkars art work in miniature mainly stem from the Iran's literature. At her Joseph and Zuleika painting, painted on the ivory, two dimensional and three dimensional Iranian complexions have depicted similar to each other. Making use of the vertical and horizontal lines on the walls and on the background shows the depth in the pictures. The artist has showed the mental and psychological conditions of the bodies by creating a kind of motion on them. The figure of the Joseph has depicted as an earthly man along with the shining flames around his head. The same technique is seen at the Joseph and Zuleika painting with more light colors in the Tabriz art school.



#### **Mahmood Farshchian (painter, Isfahan, 1929)**

He learned the painting at the Isfahan Art School from the prominent painter Isa Bahadori. He invented his own personal approach to create his works. His works are different from his former period artists and that of the contemporary artists due to this reason. The complexion and figure are more natural, he has put so much effort to show the picture dynamic and fine that his pictures look unreal. Making use of the decorations and details in his works is at maximum extent. His skill to control and move different variety of the lines shows his dexterity in painting lively and energetic works.



**Table 3: visual and aesthetic indices of the Zuleika and Joseph party painting from the Safavid era till the present era**

Historical era	Painter	Painter specifications	Specification of the Zuleika and Joseph Painting	Visual indices of the work	Picture of the painting
Safavid era	Mirza Ali (Probably)	Active in 16 <sup>th</sup> century, the painter	Zuleika and other Egyptian women, Khamsa Jāmī, 928/152, kakh Golestan Library, Tehran	Showing the face of Joseph as an earthly man, along with shining flames over his head, showing the faces in profile and in three dimensional view and similar to each other, showing a masculine figure (old and middle-aged) at the side, applying synchronism, showing the depth and dynamism by using warm and cool colors, showing the internal conditions in the motion of the figures, using 17 figures in the work of art	
Qajar	Abolghasem (probably)	Active in the first half of the 13 <sup>th</sup> century, artist, painter and make-up artist	Maid of Zuleika Losing consciousness by watching beauty of Joseph, oil on canvas, Tehran, around 1970s	Showing the faces as three dimensional, round eyebrows, almond eyed, small nose and lips, long hairs over the cheeks, with ear rings, consideration to the cloths painting with a plenty of decorations, depicting Joseph face with feminine specifications with earthly shape and light around his head with cool color, applying the warm color to Joseph clothes and other figures, making the maximum use of red color in his art work, showing the internal conditions of the figures, 9 figures in the painting	

Contemporary	Mohammad Modabber	1966-1890 painter of Ghahveh Khaneh	Zuleika and Joseph Party, without mentioning date, 93*131 centimeter Oil on the panel, Saadabad cultural complex	<p>Depicting the party indoor space, applying great number of decorations, the light color for the costume, fantasy , , showing the faces in profile and in three dimensional view and similar to each other, the side views are painted clumsily, the complexions and costume are like Qajar dynasty period, the doors and windows are covered with the thick curtains, applying cool and warm colors to create a sense of depth in the painting, showing the mental and spiritual conditions in the figures , showing the earthly complexion for the Joseph with high dignity, shining flames around his head , standing with a green-striped shirt that is the symbol of Egyptian culture, painting 20 figures .</p>	
Contemporary	Hossein Behzad	1894-1968	Zuleika and Joseph Party, 33*21.5 cm. the art collection of Naser Matini U.S.A	<p>Casting shadows, perspective, applying Persian complexion for the figures, emphasis on the line importance, enlargement of the miniature's sectors, reflects the internal emotions on the figures. Showing the face of the Joseph with a larger circle of light like a sun compared to other painting of this picture. Putting the figure of the Joseph within a special rectangular, making use of 137 figures that is the highest number within the related paintings</p>	

contemporary	Klara Abkar	1925 birth date, Tehran, died in 1996	Zuleika and Joseph Party, on the ivory 11*22.5 cm.	Benefiting from the geometry art motifs and Girih tiles in the painting, faces look like Persian people, showing the faces in profile and in three dimensional view and similar to each other, making use of different types of line to create a sense of depth, showing the mental and spiritual emotions with motions in the figures, showing Joseph as an earthly person with cool color shirt along with shining flames around his head, painting 18 figures in this art work	
contemporary	Mahmood Farshchian	1929- Isfahan- Painter	Joseph and Zuleika party	Showing Joseph face as an earthly person, with golden shining flames around his head, the figure of the Joseph has been covered with a white shirt with taking precise proportions into consideration, Applying cream colors in the painting, showing the mental states of the figures, applying s-shaped skeleton curve for showing the beauty of Joseph figure, painting 6 figures and 10 complexion in the party	

**Table 4: Visual analyses of the Joseph and Zuleika parties with an emphasis on the Iconography of the Joseph (P.b.u.h.)**

School	Analyses	Proportions
Safavid	<p>The features of the iconography of the Joseph in Safavid era</p> <p>Continuing the painting tradition of the Timurid period, depicting the faces as three dimensional, wearing no beard like Turkman ethnic group, turbans in the Qizilbash style that a white headband wrapped around it. , two shirts colored with complementary colors (red and green) and (orange and blue) have been used to show the excitement and emotion of the scene as well as the chastity and piety of the Joseph, showing golden flames like a fire around the head of the figure, figure standing up, hands are right angled, holding tankard and finger bowl, painting the figure in the center that is the place of then king of the period. It can be observed in many works of this period</p>	<p>The ratio of the head to height: 1 to 6 in the standing figure</p>
Qajar	<p>The features of the iconography of the Joseph in Qajar era: the highest integration of the Iranian and European traditions. The face of the Joseph has the beauty features special to women. The face is three dimensional with no beard, hair is up to the ears, the sacred halo painted in green with thin yellow margin, rounded eyebrows, slanted eyes, pointier nose, round lips, a mole above the lips and on the neck. Slim body, the costume is clean and is decorated with pearl and in shining red, Joseph wears decorative armbands, hands has right angled and are holding the bergamot container.</p>	<p>The ratio of the head to height: 1 to 6</p>
Contemporary	<p>The features of the iconography of the Joseph in contemporary era, Painter: Mohammad Modabber, showing three dimensional face, making use of the halos at the shape of sun, hands are right angled, holding tankard and finger bowl, Joseph shirt is in green, and a yellow, red and black striped undershirt in the shape of Egyptian shirts. Hossein Behzad, showing three dimensional faces, with no beard, making use of a shining halo at the shape of a large sun in yellow. Figure wears long hairs and they are a little fat, turban is white, hands are right angled, holding tankard and finger bowl, shirt is yellow and orange, Mahmood Farshchian. Showing full-sided face, along with sacred flames, figure wears long hairs, they also wear turban and a decorative long armband, shirt is white, figure is S-shaped to show the most beautiful shape of the body</p>	<p>The ratio of the head to height: 1 to 6</p>

**Table5: Aesthetic analyses of the Joseph and Zuleika parties from the Safavid school to present era**

School	Safavid era	Qajar era	Contemporary
Subject and content	Showing the Joseph and Zuleika party, showing earthly love using natural elements in an imaginary circumstances, via transparent and pure colors in two dimensional background while observing the principles of the Iranian painting	Showing the figures, specially the Joseph face with maximum glory, beauty, joy and earthly love, the work has been painted by court request and to hang on the wall	The main theme and subject in this period was the philosophical thought and painters sought to show that the earthly love will lead to heavenly love. The natural elements are of the secondary importance. These works were hung on the library walls to be visit by public.
Shape and format	The treasury of Timurid period on the flourishing age of the Iconography, in this period party paintings which used to paint numerous figures faded away and just one or two figures were used in the party paintings, the work was painted on a two dimensional surface, not just imitating the others in painting visual elements, using Persian faces, costumes and even Perception	Integrating the European painting approach with traditional Persian miniature, making use of the three dimensional elements in the landscape, faces are more natural, Joseph's face is painted like that of women, faces and costume are Persian.	The painter knew the artistic techniques of the European paintings and was a master at it, but he wanted to maintain the Persian traditional art form by applying two dimensional spaces and ignoring three dimensional spaces figures are the main elements for creating internal spaces. The faces and costumes are Persian
Structure and composition	Composition: curves, circles and arches, spiral composition to display dynamism and motion in the painting, keeping the visual balance by colors	The principle of symmetry is obvious on the vertical axis	The curve elements have displayed in all figures and motion of the total figures in the whole painting
Decoration	Gold color has used so much in the painting; there are golden flames behind Joseph's figure.	Painting serves to display luxury, and decoration of the Courtly life, costumes, crowns, Pearl embroidery traditional decorations, coloring halo in green	Most of the decorations are on the walls and other elements are situated based on the figures. The Girih tiles and patterns of Iranian traditional painting is elegantly used in the painting
color	The balances between cool and warm colors, the colors that are used are golden, yellow, red, blue, green, and black, respectively.	The dominant color is red, other colors; golden yellow, black, orange and green, decorations and jewelry are in white, making use of Penumbra	There is no color limitation, there is seen the maximum influence of the Iranian traditional colors in painting, the dominant colors are red, golden yellow, orange, and black, using the white color to keep visual balance, the maximum usage of warm colors

iconography	The painted figures are in the same size of the real people but they look small scale compared to the building, and they are two dimensional, without Penumbra, there is golden flames over the Joseph head, some figures are sitting and some others are standing, most faces are three dimensional	Enhancing the proportion of the body in the natural environment to put emphasis on the human being, the eyes are large, the eyebrows are rounded, the lips are small, the noses are slim, the clothes are decorated with cosmetic objects, some figures are sitting and some others are standing they look drowsy with hooded eyes, most of the faces are three dimensional.	increasing the number of the figures, they are painted in the shape of the traditional Iranian painting, some figures are sitting and some others are standing and they look drowsy and have hooded eyes, they are playing music or dancing, faces are three dimensional very few faces are in profile or his behind is toward us. The figures are distinguishable by their sex; the faces look very pretty and are similar to women faces.
Aesthetic analysis with emphasis on the Joseph figures	1. Putting greater emphasis on Joseph figure with inserting him at the center of the art work, displaying the head of the Joseph with shining halo, putting emphasis on the other figures of the painting by putting them within the central frame3. Putting emphasis on the building in which the party is hold 4. Putting emphasis on framing5. applying special structure (vertical, horizontal, curve and spiral structures)	1. Putting emphasis on the natural figure and face of the human2. Being effected by the European painting in creating the work. 3. Displaying the luxury and decoration of the courtly life, especially by the clothes, the figures look like Persian people 5. Making use of the warm colors including red one as the widely used color in the Qajar era paintings. 6. Paying so much attention to the costume decorations.	1. Putting emphasis on the human body and internal space, and letting natural elements to be on the sideline2. Making use of the old themes within the traditional Iranian environment within a new framework under the influence of the traditional frames of the Iranian painting. 3. Avoiding the influences of the European Painting on this painting space and restricting it to the traditional elements of the Iranian art 5. applying special structures (Curved, spiral, sigmoid and semicircle elements,

## Conclusion

The Joseph (P.b.u.h.) fiction is one of the most interesting fictions of the holy Quran. The adventurous stories of this prophet provoked the imaginations of the poets and painters across the centuries, and Joseph is the symbol of the divine love and Zuleika is the symbol of the rebellious love. Nur ad-Dīn Abd ar-Rahmān Jāmī, as investigated in the table 1 and 2, depict Joseph as tall and handsome, good looking, glowing face, more beautiful than any angle, and like a gazelle. The books written by Jāmī inspired the iconic works of art. In this era, the artist painted the Joseph complexion like other earthly people, and to show his holiness as a

messenger, he has applied golden flames around his head. As Jāmī's poems describes the Joseph as a tall man with a halo around his head, this characteristic of his is the only trait of the Joseph that was repeated in all of the Zuleika and Joseph paintings. In this scene, the Joseph figure as the central figure is the symbol of king of that period. The place of the figure was used as a technique in Safavid era to show the significant figure. Shah Tahmasp hired some of the painters to paint and decorate the Chehel Sotoun palace. The scene of the Joseph and Zuleika party was depicted in the palace. But this painting has not survived any more, and we have just heard its description from the writers. Based on these descriptions, the figures were painted as slim, tall and elegant figures. The beauty of the figures was lying within the costume's decorations, the body of the women and men cannot be distinguished but in the design and model of the costumes. The paintings are influenced by Herat School. The court iconography in the 12 and 13 centuries are indicative of the climax of integrating Iranian and European traditions. Since the Joseph and Zuleika party was painted within the king palace, it has been affected by the Qajar court art's special features, in this period. Being painted by using oil paint techniques, this painting displays the complexion of Joseph as a beauty of feminine face. The rounded eyebrows, the slanted eyes, slim and thin nose, rounded lips, slim waist; fine and decorative clothes embellished with so much embroidery are the features of the Joseph's iconography in Qajar dynasty. The Joseph painting is in bright red. A green halo has painted over the Joseph head which symbolizes his prophet hood. After the constitutional movement and due to its social and cultural consequences a new era begins in the Iranian painting and four trends were formed in Iranian contemporary painting. We discussed the Joseph and Zuleika party in the Ghahveh Khaneh painting and the modern painting. One of the Ghahveh Khaneh painters who painted this party was Mohammad Modabber. The body of the Joseph has depicted wearing an Egyptian shirt. A shining halo along with sun rays is depicted around the head of Joseph in this painting. Hossein Behzad has also depicted the Joseph with the same halo, but it is on a larger scale in proportion to body size. The body of the Joseph is a little bit fat, while other paintings depicted Joseph's body slimmer. The shirt of the Joseph is in yellow and orange that is a warm color. Klara Abkar has depicted the Joseph shirt in blue. Farshchian has depicted the Joseph body in white color and has utilized the S curve to show the beauty of his body. The artists have painted the shining flames over the Joseph's head to show his prophet hood. Based on the Table 3, what is obvious in all works is that artists have mainly utilized warm colors. And the cool colors have been used to keep the balance and create harmony in the work. By comparative analogy of the paintings, we came to this conclusion that the Safavid School depicts the Joseph body at the center of the painting

but other paintings (excluding Farshchian painting) depicted the body in the sides. The Safavid School avoided using make-up in the people's appearance. But the figures have worn maximum make-up in the Qahar paintings and Modabber works. The Qajar School put emphasis on the natural shape of the complexion and body of the human being and the painters make utmost use of the warm red colors. The impact of the European painting is obvious. Although contemporary artists are informed of the European painting, they try to do their best to paint their works similar to traditional Iranian painting. In the contemporary era, the painters let the natural elements to be ignored and a great number of figures are observed in the Zuleika party. And the painting of Hossein Behzad has highly manifested these qualities. We followed some objectives in this research. The primary objective was to achieve the aesthetic parameters of Iranian painting to present the most beautiful male complexion in the Joseph and Zuleika parties. Finally, the aesthetic indicators at designing and painting male figures were discussed at tables 4 and 5. we finally came to this conclusion that the female complexion is the most beautiful complexion for both man and woman figures, so the reason why artist have depicted a womanly complexion for the Joseph is that womanly complexion reflects the highest beauty and elegance. This elegance and beauty is the indicator that all periods of the Iranian painting have in common, and it has depicted the most beautiful manly complexion. Joseph complexion is the embodiment of the divine beauty and the women are the embodiment of the divine beauty as well. So, Joseph is the embodiment of the divine beauty in his youth and when he takes the political power in the middle ages and later part of his life, he holds both the divine beauty and divine glory of God.

### **Pictures' Resources**

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