

**EXTENDED
ABSTRACT**

A Study on the Clothing of Figures in the Wall Paintings of Esfahan's Kaisariyeh Market

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Introduction

The present article aimed to investigate the clothing style of figures depicted on Isfahan's Kaisariyeh market entrance and study the design and color of these images. Various books and articles have been published on the historical and architectural background of Isfahan's Kaisariyeh market; nonetheless, there is a paucity of information on the wall paintings of this market. The exciting information presents the type of these paintings and their implementation. For instance, Shahabinejad et al. (2012), in his article entitled: "The perspective of Naghsh-e Jahan Square in Isfahan: values and Problems," studied this artwork and its visual, functional, and suggestive merits; however, the paintings depicted on the entrance have not been taken into account. Moreover, Ishaqi (2014) in his master's thesis entitled "Designing a Business-Recreational Center in Tehran District 4, Considering Architectural Impact on Increasing Efficiency" has used traditional markets, such as Isfahan's Kaisariyeh market, to design and create commercial venues. Tofangsaz (2014) in his master's thesis entitled "Revival of the dock of the mint complex of Isfahan's Kaisariyeh market" has studied the mint of this market and its revival. To the best of our knowledge, no study has been conducted on the garments of figures depicted on wall paintings of Kaisariyeh market.

Keyword:

Isfahan
Safavid
Kaisariyeh Market
Wall Painting
Clothing


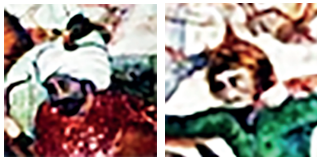




Methodology

In this research, the method of research and presentation was descriptive-analytical. Collecting data and finding was carried out through library studies and observation of wall paintings of the Kaisariyeh market from different angles. These paintings are often obtained from Isfahan Cultural Heritage and Tourism Archive. The artwork was photographed from different angles and was then matched with the existing images. The wall paintings of Kaisariyeh market which is an example of art and architecture in Safavid period depict the clothing of three groups of people, including Safavid warfare and hunting garments, as well as European clothing in Safavid era. Since the clothing of characters in the two sections above the portal and on the right is similar, in the current study, the images are divided into Iranian and European sections and analyzed accordingly.

Findings

The portraits of Isfahan's Kaisariyeh Market consist of Iranian and European sections. The paintings on the Iranian part of the portraits which are on the top and left side of the entrance have relatively uniform clothing, and the right images constitute the European garments. Iranian garments in the paintings include Safavid crown, turban, battle helmet, cloak, doublet, shirt, coat, pants, scarf, and boots. The clothing includes round collar garments and some of them are designed by lapel collars with a contrast color. The colors which were mostly used in Iranian garments include green, red, and blue. European menswear is a hat with a long crown, open and long waistcoat with wide sleeves, short pants from the belly to the knee, socks to the knees and small shoes to the ankle. On the other hand, European women's clothing includes tiara or pearl strings, long shirts with a fitted top with a variety of shapes and designs. The colors of Europeans' clothing include yellow, black, blue, green, orange, and white.

Table 1. Different sections of menswear in the portraits of Kaisariyeh market. Source: Authors

	The pictures on the right	Front and left pictures
Headcover	 <p>Features: Hat</p>	 <p>Features: Safavid crown, Turban, Helmet</p>
Overall	 <p>Features: Shirt, Coat</p>	 <p>Features: Cloak, Doublet, Shirt, Coat</p>
Overall and footwear	 <p>Features: Pants, Shoes</p>	 <p>Features: Pants, Boots</p>

Conclusion

In paintings of Isfahan's Kaisariyeh market entrance, Iranians' garments have more color variation, as compared to European people. Nonetheless, the variety of clothing designs in European characters is more than Iranian ones. In addition, the use of headcover for most figures, uniform headgear attires, such as beads and feathers, single and plane textiles for garments, and Vneck collar with different-colored turntables can be observed in European and Iranian images.

References

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