



Analysis of the colors clothing of Hazrat Ali's illustrations in Kavarannama based on the views of 'Ala' al-Dawla Simnani

Mina Shirani^{a1}, Mahnaz Shayestehfar^b

^a PhD student, Faculty of Arts, Tarbiat Modares University, Tehran, Iran.
minashirani@modares.ac.ir, <https://orcid.org/0000-0002-9411-6762>

^b Mahnaz Shayestehfar, Ph. D., (Corresponding author) Associate Professor at the School of Art and Architecture, Faculty of art, Tarbiat Modares University, Tehran, Iran.
shayesteh@modares.ac.ir, <https://www.orcid.org/0000-0001-9957-1214>

APA Citation:

Mina Shirani , Mahnaz Shayestehfar (2022). Analysis of the colors clothing of Hazrat Ali's illustrations in Kavarannama based on the views of 'Ala' al-Dawla Simnani, *Journal of Language and Linguistic Studies*, 18(2), 87-104

Submission Date: 26/12/2021

Acceptance Date:03/03/2022

ABSTRACT

This research analyzes the colors of the illustrations of Imam Ali (peace be upon him) in Khavaran-nama based on the views of 'Ala' al-Dawla Simnani. The remarkable approach of Muslim sages and mystics to "color", ended up to subtle meanings and delicate concepts of this artistic element that can be seen in Iranian-Islamic arts, including Iranian painting. Ala Al-Dowleh Semnani is one of the most important Iranian mystics who has mystical reflection and attention to color and has used colors a lot in his Nourieh treatise which describes the journey and behavior of seekers. Khavaran-nama is one of the valuable works in the history of Iranian painting, which includes the admirable paintings of a painter named Farhad. Considering that Khavaran-nama has a theme for all Shiites, it seems that the painter has also benefited from mystical concepts. Therefore, in this study, the researcher seeks to answer the question that 1. Has the views (Opinions) of Ala Al-Dawla Simnani had an effect on the use of Imam Ali pictorial color illustrations in the Khavaran-nama? By examining the opinions of Ala Al-Dawla Simnani regarding color, he tries to show the mystical representation of color in the pictorial drawings of Imam Ali (peace must be upon him) in Khavaran-nama. The research method is descriptive-analytical and the method of collecting materials is a library collection. Farhad, by using distinctive and bright

¹ Corresponding author.

E-mail address: minashirani@modares.ac.ir

colors, has used them in the service of the core meaning, and according to the Shiite theme, it can be said that referring to Shiite and mystical sources of color has been very probable.

Keywords: Color, Khavaran-Nama, 'Ala' Al-Dawla Simnani, Mysticism.

INTRODUCTION

One of the important elements in many civilizations is the occult and symbolic use of color. In Iranian-Islamic civilization and art, the element of color has been very important and effective, especially in painting. In general, color is considered in two fields of physics and metaphysics; in the second field, it is related to the world of meaning and is the cause of advent that Muslim sages and mystics have also had significant opinions in this regard for their pilgrimage and world of intuition. They gave a different color for each rank and position. So that they wore the same color of their clothes and established a kind of harmony between their inner and outer self. 'Ala' al-Dawla Simnani in his mystical thoughts has achieved seven Levels of Existence, each of which has described the existence of beings with a specific color. Considering the characteristics of Persian-Islamic painting, which deals with the world of Forms, it can be said that in choosing colors, the artist has escaped from realism and may have referred to theological and mystical reflections, especially in the paintings of Khavaran-nama which has examples of those Shiite themes. The study of the semantics of color in mysticism and through it in the works of art, especially Iranian-Islamic painting, which in a way depicts the world of Forms, helps us to understand how the soul ascends from the stage of humanity; to understand the divinity through the color of various manifestations and epiphanies. Therefore, in this study, the researcher seeks to answer the question of whether the opinions of 'Ala' Al-Dawla Simnani had an effect on the use of pictorial color drawings of Imam Ali (peace be upon him) in the Khavaran-nama? First, the views of Ala Al-Dawla Simnani regarding color are discussed and then, by selecting five paintings in which Imam Ali is illustrated, the researcher analyzes the clothing of Imam Ali and other mystics - in these drawings - with the views of 'Ala' Al-Dawla Simnani.

RESEARCH METHODS

The method of this research is descriptive-analytical and the method of collecting materials is library collection. The statistical population is the drawings of Khavaran-nama, of which 5 drawings were selected for analysis. For the sampling method for the study, those illustrations in which Imam Ali and other mystics were present and the color variation is evident are chosen in order to perform different analyzes. The analyzes have been done from the perspective of the color of the saints' clothes, relying on the opinions of Ala Al-Dawla Simnani.

RESERCH BACKGROUND

Khavaran-nama drawings have been researched from different perspectives and can refer to Mohammad Memarzadeh's essay (2011) entitled "Khavaran-nama from the perspective of painting, emphasizing the effective factors in the formation of the work of art and analysis of its symbols". This article, while explaining the effective factors in the formation of images (drawings), has analyzed their symbols and concepts, and its analytical achievement has shown the close links between art, religion, and also shows the interactions of art, religion and politics. Also, Saeed Akhavani and Fataneh Mahmoudi (2018) in an article entitled "Analysis of semantic layers in Khavaran-nama drawings with an iconology approach" have given a methodical reading using the iconology approach to analyze and reveal the semantic layers of several images of this version (Khavaran-nama). In regarding of the opinions of Ala Al-Dawla Simnani, we can refer to the article of Jamshid Jalali Sheijani (2014) entitled "The code of light and color in the opinions of Ala Al-Dawla Simnani and Seyyed Mohammad Nourbakhsh" which examines color and light in Semnani and Nourbakhsh. This article examines color and light in Semnani's and Nourbakhsh's works and finally concludes that the concept of color and light in some of the mystical texts of Kubrawiya and the works of Semnani and Nourbakhsh, can open a new realm for human beings in understanding mystical revelations. Behrouz Awazpour and Fatemeh Mehrabi (2019) in their article "Analysis of the colors of a tomb cover of the Safavid period based on the views of Ala Al-Dawla Simnani" have analyzed the colors of a tomb cover in the Safavid period based on the views of Simnani. They have read that work of art and have considered the purpose of their research to be to go beyond the mere reading of these opinions and to achieve the practical application of these opinions. Also, Masoumeh Yadegari's master's dissertation under the guidance of Hanieh Nikkhah (2017), entitled "Analysis of how Timurid painters were influenced by the views of Ala Al-Dawla Simnani' regarding colors" with the aim of analyzing how Timurid painters were influenced by Ala Al-Dawla Simnani's ideas in color. They have concluded that: In addition to the view of mystics, the description of color in the Qur'an and Persian traditions and poems has probably been influential in the choice of color by painters, and Semnani's special view of light and colors has not had a direct effect on painters in Herat school. Also, Zeinab Chavoshi under the guidance of Hassan Balkhari Ghahi (2009) in her master's thesis entitled "Aesthetics of Lataif (subtlety) of light in the views of Ala Al-Dawla Simnani with emphasis on the drawings of the Ascension Letter (Meraj0nama)", emphasizing the views of Ala Al-Dawla Simnani to study the views of Iranian scholars and thinkers with the interior levels of light, it deals with historical primacy and recency, respectively. Finally, they have examined the images of the prophets in the Meraj-nama and Habib al-siyar. They have come to the conclusion that the painter has used symmetry based on his deep philosophy and the combination of religious and mystical concepts, and by resorting to the aesthetics that govern painting. This symmetry, consciously or unconsciously, is evident in the color and light, the composition and clothing of the prophets, and the subtle color of their existence in the paintings. In the book "The Man of Light in Iranian Sufism" by Henry Corbin

(2004), the famous French Orientalist, the views and opinions of Iranian mystics, Sufis and scientists including Ibn Sina, Suhrawardi, Baqli Shirazi, Najmuddin Kobra and Ala Al-Dawla Simnani have been studied comparatively with Zoroastrian's belief in the field of color concept and light. Regarding color, researches have been done that due to the length of the speech, it is enough to mention one book, the book "Light and Color in Islamic Mysticism up to the Ninth Century" by Sakineh Ansari (2013), which introduces the functions of light and color in the way of Kubrawiya. In addition to studying the specific attitude of the Sufi sect in mystical interpretations of the Qur'an and their scattered speeches in the books of the Tabaghat-e Sufi (Classes of Sufi), the historical evolution of their views and how it is used in different centuries is also discussed. In this regard, topics such as: the background of color and light in religions, symbolism of color (white, black, green, red, blue, purple, etc.) in religions, the concept and nature of light, the place and status of light, light quality and how to receive light, levels and degrees of light, etc. have been studied. Looking at the researches, except for the last article, which analyzes the colors of a work of art with the opinions of Ala Al-Dawla Simnani, they (books) did not have an analytical approach based on the opinions of Ala Al-Dawla Simnani. Therefore, in this research, the author tries to analyze the clothing of Imam Ali (Peace Be Upon Him) in some pictures from the Khavaran-nama, based on the views of Ala Al-Dawla Simnani.

THE VIEWS OF ALAA AL- DAWLA SIMNANI

Sheikh Ala Al-Dawla Simnani, through the views of Sheikh Najm al-Din Kubra, explained a theory in which he used light, color and seven subtleties to bring the enlightened man to reality. "Najm al-Din Kubra was the first Sufi master to base his view on the phenomenon of color and the feeling of colored lights that reach the mystic throughout the spiritual world" (Henry Corbin, 2004). In their sect, which is known as the "Kubrawiya Order", the seven subtleties are compatible with color and light. In fact, in the eyes of the Kubrawiyan people, in every aspect of human subtleties, a matching color and light of that subtlety appear, and with the discovery of any light, if it lasts and survives, its subtlety will be revealed (Mohammadi, 2001). Semnani in "Human Mystical Organology", perfected color and light in the form of a mystical human being. In his mystical interpretation of the Qur'an, he expressed his views by considering its seven esoteric meanings and citing a kind of mystical organology and existential levels that existed in the Kubrawiya Way and even before that. The above subtleties are: nature, soul, heart, secrecy, secret, isolation, which are seven levels of humans. The basis of Ala al-Dawla Simnani's views and thoughts can be sought from his manifestation. This concept is important to Ala al-Dawla Simnani, because it determines the relationship between right and creation in his views. His explanation is that since the divine attributes and essence are the same, if he wants to express the present essence and attributes, he must manifest it (Awazpour and Mehrabi, 2019). This view is based on the hadith "I was a hidden treasure, I wanted to be known, so I created the creatures" (Ibn Arabi, n.d.). Ala al-Dawla

Simnani considers the manifestations of God to be formal, light, spiritual and tasteful, and counts them innumerable.

He says, "Apparent manifestation is the beginning of attainment. It is through the act of truth and the manifestation of medium-light through the ray of current attributes, and it is on two horizons to observe the manifestation of light on the horizon. Because it has reached spirituality, on the horizon of eternity, it is mediocre, and the manifestation gives astonishing astonishment, and is free from error, Shath, and buncombe. Because it is the manifestation of nature." (Simnani, 1990) In this regard, Simnani believes that the correct understanding of the mysteries of the universe and the manifestations of God depends on understanding its levels, and the levels of existence, obligatory and levels of the world begin in the descending arc. It ends with man joining his origin or principle. "The graded truths, which are embodied in the Seven Subtleties, will return to their origin in the place of ascension, and will be excited by its attachment to the principle, and will find eternal pleasures forever." (Simnani, 1990). In the following, we will deal with the seven levels of God's light manifestations, which are called *Latifa Sab'a* (Seven Subtleties), in order to become more familiar with Simnani's views.

LATAIF-E-SAB'A (SEVEN SUBTLETIES) IN THE OPTIONS OF ALA AL-DAWLA SIMNANI

The theoretical foundations of *Latifa Sab'a* according to Simnani are based on this hadith of the Prophet (PBUH): for the Qur'an it is external and inside and for its inside it is another esoteric up to seven insides (Feyz Kashani, 1993). He adapts what Kubrawiya calls the seven-dimensional of the heart to the state of the soul in relation to the truth which he interprets as the subtle, and shows each of the subtle subtleties in accordance with the appropriate color. This kind of *Sab'a* in the existence of man, which is considered a Microcosm, has the ruling of the existence of prophets in the Macrocosm. As each of these subtleties indicates the spiritual face and the position and rank of the Prophet, the manifestation of which is a subtlety in the Macrocosm (Zarrinkoub, 1990). In each of these subtleties, there are ten thousand covers and curtains in front of human beings, which, when raised, prepare the ground for entering the next subtlety. Here are seven subtleties:

Lataif-e-Ghalebiyeh (Subtlety of Form): The first subtlety that is presented is called Being and is related to the physical form. This subtlety is the beginning of man's spiritual journey and its color is then close to smoky gray and its veil is slightly bluish. In describing this subtlety, it can be said that the mystic in the experience of this subtlety should think and ponder on every verse that is revealed to Adam in order to find its secret and benefit from the grace of the divine word (Modarressi, 2002). For Simnani, this stage is the status of the body and is more an idea of existence than form or figure. It has been said before that this time is called Being by Semnani, and this naming is due to the fact that Hazrat Adam (pbuh) also originated at the beginning of creation, from the world soul (Kakai and Mahmoudian, 2009).

According to Corbin, "this subtlety cannot begin to take shape before the physical body is complete. It has the shape of a body; but in the subtle state, it can be said that the embryonic form of the body is fresh; a delicate body is obtained." (Acquired body) "(2004, 178).

Latifa Nafsiyah (Subtlety of Spirit): Ala al-Dawla says about Latifa Nafsiyah: "When the fire of remembrance of Shahada reaches the heart, the secret fire in which it is embedded appears and falls into the spark of the spirit, and existence is ignited by it, and the veil is broken. The finer the bites, the smoother the color, and the less the smoke, the more the smoke disappears, the more pleasant the odors, and the brighter the color, and the more spiritual the observation. Because of the fire of dhikr (Shahada), the doomsday cometh and the light of the soul appears. The mixture of red, white, blue and black colors in this position is one of the strengths of the fire of dhikr. This position is afflicted and corresponds to the position of Prophet Noah (pbuh) and its special color and halo is blue (Modarressi, 1381). The perception of this subtlety is done with an organ that is in line with the presumptive soul. The spiritual, which is the central organ of the center of filthy desires and lusts, the Qur'an calls the soul of presumptive. And, in the face of his lower self, he is in the same position as Noah, who faced the enmity of his people, and when the seeker overcame it, this delicate organ is called Noah of your being (Corbin, 1979).

Latifa Ghalbiya (Subtlety of heart): Simnani describes this subtlety as follows: "In the next stage, the light of the heart rises and its veil is red agate. Seeing that light, a great taste reaches the heart of the seeker and causes him to persevere in his behavior" (Simnani, 1990,16). In fact, this subtlety is like a shell in which the human being grows up and his dynasty ends with Muhammad (PBUH). In this subtlety, based on the data of the Qur'an, the seeker reaches the specific events and inner states of Ibrahim (pbuh) and is surrounded by a red halo of light (Modarressi, 2002, 262). A place for that spiritual soul is in the heart of man. This organ is the image of Ibrahim Hastiyat or "Ibrahim of Existence" which is another image of the world of meaning (Balkhari, 1390). Corbin says in connection with this subtlety, "in this subtlety, the fetus of a human child's mystic appears inside him. In fact, this child is the truth of man and the main center of perception of spiritual and divine truths of man (1979, 179).

Latifa Serriyeh (Subtlety of secrecy): This subtlety is in the heart of the heart, and through this subtlety, a person prays to his God. The color of the light in this subtlety is white. "Next, the green light emits and its shade is white. In this position, science takes pleasure in being discovered (secret subtlety)" (Eftekhari, 2013). This subtlety, which was also interpreted by 'Ala' al-Dawla Simnani as Musa Hastiyat (Moses of Existence), is an organ that is defined to understand the hidden meaning of the secret and to use it to step on the principles of superconscious perception. This subtlety is related, on the one hand, to the Moses of Existence and, on the other hand, to the perception of the secret that the place and organ of intimate conversation is a secret relationship, or (secret prayer) with God, just as Prophet Moses (pbuh) in the mountain Jabal Mousa experienced (Corbin, 1979). This subtlety is the position that the mystic man is alone with his God and deals with secrets, needs and prayers.

Latifa Rouhiya (Subtlety of soul): The fifth subtlety, as its name implies, is related to the soul. The color of this stage is yellow and very charming, as the Sheikh describes it as follows: then the curtain of the soul, the color of which is very charming, appears. Its yellow color is extremely pleasant and when you see it, your soul becomes weak and your heart becomes strong (Semnani, 1990). The proportion of this subtlety in the Microcosm of human existence with Prophet David (PBUH) in the Macrocosm is due to the fact that God has made him his caliph in the land with the verse of David, who made you his caliph (Debucourt, 2000).

In the description of this subtlety, its function and its relationship with Prophet David (pbuh) we can refer to the position of the divine caliph of man on earth and that man in such a position and with the knowledge of such a thing can metaphorically his soul in other phenomena. This subtlety is a universal image of courage and beyond the form and has a very honorable place (Kakai and Mahmoudian, 2009).

Latifa Khafiya (Subtlety of secrecy): This subtlety is attributed to the Truth and in the hierarchy of officials and spiritual states, it is the stage of reaching the rank of a prophet. The fact is that it is the center and secret place of the outpouring of the Holy Spirit and represents the divine nature in the world of divinity and corresponds to the position of Jesus (PBUH) in the Macrocosm (Modarressi, 1381). "In the next stage, a hidden light is manifested and its color is black, the extremely smooth and awesome black. Sometimes, the seeker, seeing this curtain, perishes and trembles on his being. Everyone finds himself in the light of Mustafa (The Chosen), he is embraced with the shadow of His support, reaches the light of attributes, and takes the cup of love from Kowsar Inayat (Well of Abundance) and prepares it for the property of the Almighty to manifest to him in the attribute of glory and beauty, and a hidden light appears" (Forouhar, 2002). The reason for naming this subtlety as the subtlety of secrecy and the reason for its connection with Jesus (PBUH) is because this Prophet (PBUH) had announced the end of prophethood by Prophet Muhammad (PBUH). Therefore, at this stage, and through the subtlety of secrecy, the mystic becomes aware of approaching perfection, which is the culmination of his aspirations. Corbin believes in this regard that, Christ (PBUH) calls the name to all people; The name that Christ calls is the seal of existence; and that is why it is mentioned in the Qur'an that Jesus (PBUH), as a prophet who came before Khatam al-Anbiya (Last Prophet), promised the last prophet (1979, 79).

Latifa Haqiya (Subtlety of Truth): The seventh and last subtlety, which is known as the position of truth or the world of divine essence and goes back to the divinity of human existence. This organ is the image of the true self, and the color of this subtlety is green, and if He has fulfilled the right of this position, the absolute light, which is the special attribute of the right, is manifested from purity, unity and sacred from connection and separation, and its veil is green. Its greenness is a sign of the life of the tree of existence. This curtain is the curtain of the unseen (Semnani, 1990). This subtlety represents The Rare Gem of Muhammad. This subtlety in the Microcosm, which is the existence of man, is like the Prophet Muhammad (PBUH) in the Macrocosm. (Zarrinkoob, 1998). This subtlety, which is the last subtlety of Simnani, is named after the Prophet (PBUH) because it is the end of the virtues and the last levels of the soul. In proportion to the same relationship that the Prophet (PBUH) and human beings have with

the Macrocosm and the Microcosm, this subtlety has the status of the Macrocosm in the existence of man, who is the Microcosm.

Thus, the subtlety of structure of the Lighted human body proceeds through the seven subtleties, each of which is the seven prophets of the universe; That is, the human perfection that the seeker seeks to achieve in different stages is achieved through seven steps. And it can reach the ultimate perfection when it takes on the divine character in every subtlety appropriate to the prophet who corresponds to it, and finally achieves the final goal by achieving the divine morality that is crystallized in the Prophet Muhammad (Corbin, 1979).

In this section, the intellectual principles of Ala Al-Dawla Simnani and his theoretical foundations in relation to the subtleties of Sab'ah were discussed. In the following, we have described their analytical application on the clothing of Imam Ali (pbuh) in the visual version of Khavaran-nama.

THE ILLUSTRATED MANUSCRIPTS OF KHAVARAN- NAMA

Khavaran-nama is the most famous work of Shams al-Din Mohammad Ibn Hussam al-Din Hassan known as Ibn Hussam Khosfi Birjandi and is based on the style and context of Ferdowsi's Shahnama in describing the wars, heroism of Imam Ali (PBUH) and his faithful companions such as Malik al-Ashtar, Abul-Mahajan, and Amr ibn Ma'adi Yakrib has been composed and has used the admirable paintings of a not so familiar painter named Farhad. His signature in the margins of Khavaran-nama drawings, which is the second signature of Iranian painters after Joneyd, confirms this fact. In these paintings, Farhad, based on the Timurid art, which was also influenced by the Shiraz school, has illustrated beautiful paintings with the help of his two pupils. Bright and vibrant colors are considered as one of the most important features of Shiraz school, which means rich and exciting colors in the Turkmen school. (Khosfi Birjandi, 2002).

Khavaran-nama was prepared in Shiraz in the ninth century (Islamic calendar) under the support of the Turkmen dynasty and later divided into several parts. Today, its unique paintings are housed in art collections of the United States and at the Chester Beatty Library in Dublin. But most of its drawings are in the Museum of Fine Arts in Tehran. Of course, some of its illustrated ones are available in other libraries around the world (Shayestehfar, 2005). Some of these paintings have the signature of an artist named "Farhad" with the title of "Lowest Servant", which belongs to 1476 AD. These drawings have rare compositions that show Farhad's mastery in designing and using imagination. In them, the shape and color of the clouds are completely abnormal; clouds, in golden color, are located in the blue background of the sky (Rahnavard, 2007). The stories of Khavaran-nama are all about the heroism and bravery of Imam Ali and his companions against the enemies and infidels. The book includes mythical stories in which Imam Ali confronts legendary creatures such as dragons and strange places and monsters. The deeds and heroism of Imam Ali and his companions in the scenes of wars show the historical events and stories that - next to the scenes of war and battle - have social, religious, and moral

themes. The acceptance of illustrated manuscripts of Khavaran-nama by artists has caused the name of this work to reach among the books of art history, especially works related to the art of book decoration, gilding, painting, and the history of painting. This issue has also given Khavaran-nama an artistic status. In most of the works written about Iranian painting, Khavaran-nama is mentioned as a masterpiece in the field of Iranian painting (Hosseini Rad, 2005).

ANALYSIS OF THE CLOTHING OF IMAM ALI IN FIVE DRAWINGS OF KHAVARAN- NAMA BASED ON THE VIEWS OF 'ALA' AL-DAWLA SIMNANI

In general, in Iranian painting, it is believed that this art has an intrinsic relationship with meaning since form and color in this art are not faithful to the realities of the external world. Sky, clouds, mountains, and plains have different colors and forms in this world. Since perspective is not seen in-depth, color is also the narrator of another world (the World of Forms) (Bolkhari, 1390).

The discovery of this aversion to color and the creation of an exemplary and unreal world with colors can be considered as the result of great care in the Qur'an and hadiths as the main sources of ideas and thought in Islamic civilization. Moreover, the profound philosophical reflections by Muslim sages and philosophers and, most importantly, the revelation of Muslim mystics, could influence the construction of the unreal world (World of Forms). The approach of the Qur'an and narrations in exemplary world illustration using color as well as theological and mystical thoughts about it gave a special and thought-provoking place to this visual element (Bolkhari, 2015).

ILLUSTRATION NO. 1: BATTLE OF IMAM ALI WITH THE DRAGON

It seems that Farhad (The painter of Khavaran-nama) also benefited from these reflections in the use of color. Therefore, the author continues to analyze the use of color in the clothing of Imam Ali and other saints in several drawings of the Khavaran-nama with Simnani's opinions.

It shows Imam Ali's battle with the dragon. The army of enemy is facing the army of Islam behind a hill. Imam Ali (AS) is seen in this painting with a white turban and a blue and red clothing.

Figure 1. *Battle of Imam Ali with the dragon, Source: (Khosfi Birjandi, 2002, 123)*



The blue color belongs to the subtlety of the soul and is a bed for confronting the lowly soul. According to Corbin, "the second organ is in the category that is in harmony with the soul (the subtlety of the Nafsiya); not what is the place of spiritual processes, but what is the place of organic vital processes and the sensory soul of life. Lust is evil, so the Qur'an calls it the soul of evil, and its role is enumerated to us by Najm Kubra, when he speaks of the three souls (Nafs), which means that in the realm of subtleties, this subtlety is in line with a category that examines the heaven seeker; he is in the same position as Noah when confronted with his inferior self, which was met with hostility from his people. When the seeker overcomes it, this delicate organ is called the Noah of Existence." (Corbin, 2004). The battle between the hero and the dragon is, in fact, another interpretation of man's struggle to cross the dark world to reach the self. Here the cosmic forces of evil are depicted as dragons and other demons. The root of the word dragon and Zahak in Shahnama is the same (Yahaghi, 2007). In this painting, Imam Ali appeared in front of the force of Nafs (self), which was in the form of a dragon, with power (with the sword of Zulfiqar, which represents his character) and with a strong blow on the dragon, which caused blood to flow from the dragon's head. It actually causes the failure of the self-force (Nafs al-ammarah) (Illustration No. 1).

Blue color, psychologically, means calm and from a physiological point of view, it means happiness. It means being satisfied with the state of relaxation while enjoying it. This color indicates the fulfillment of the happiness of unity and is the manifestation of infinite eternity (Luscher, 2002, 78-80). Therefore, it can be said that Imam Ali (AS) achieved satisfaction and peace by defeating the enemy or the power of the Nafs ammarah (Evil soul), and in fact, ten thousand curtains are removed and bright blue light appears, which - for this Imam - is permission to pass through the subtlety of the soul. Imam Ali's undergarment is red.

Regarding the red color, it was said that it belongs to the subtlety of the heart, and Ala 'al-Dawla Simnani refers to it as "Ibrahim of Existence", and Corbin states in his analysis that the third delicate organ is the organ of the heart (the subtlety of the heart). In this organ, the child grows, like a pearl in the heart of an oyster. This pearl or child is nothing but a delicate organ that will be the true self or the true personal individuality of Man (Latifa Anaieh). The reference to this spiritual "me" - who will be a child engraved in the heart of the mystic - immediately explains to us why this delicate center of the heart is named after Ibrahim (Corbin, 2002).

Seeing this bright color, "a great taste comes to the heart and endurance in behavior emerges" (Simnani, 1390). In modern psychology, the red color means the need to achieve the desired results and succeed, that is, the motivator of the will to win. Red means either the effect of will or the power of will (Lüscher, 2002). In this illustration, it can be said that by defeating the Nafs Amara or demon, the true knowledge of the person can be reached, which takes place in the next stage. Considering that the undergarment (innerwear) of Imam Ali is red, it can be said that the next stage is the path to the truth and also shows the courage, strength, and willpower of Imam Ali.

ILLUSTRATION NO. 2: BATTLE OF IMAM ALI (AS) WITH MYTHICAL CREATURES

The plot of the story is that; one-day Imam Ali (AS) saw an old man worshipping an idol. The Imam put the old man next to him and brought him to the Prophet. They wanted him to convert to Islam, and he made his conversion to Islam conditional on drinking water from a well called Bir Aleilm (Well of Knowledge). The Prophet wanted someone to go and get water. Gabriel informed the Prophet that there is an underground wilderness with seven countries. God makes Imam Ali (AS) to go and convert his inhabitants to Islam. Imam Ali entered the well. The inhabitants of the underworld tore his rope and he landed on a mountain; suddenly he saw a land full of jezebels and raging divans (Soltani et al., 2000). Their king was a seven-headed demon. The Imam went to war with the demons and killed everyone. With the death of the seven-headed demon, all the Jinns surrendered and converted. The Imam came out victorious and gave the jugs of water to the old man (Sarai, 2000).

In this painting, Imam Ali (AS) is seen in a golden dress and a red diadem with a white turban on his head, which is surrounded by a fiery halo. It is said about the yellow color that it belongs to the subtlety of the spirit and it is described as follows: The fifth subtlety is the spirit (subtlety of spirit.) This organ, from its honorable position, rightly represents God and is called the David of Existence (Corbin, 2004, 158). This representation is due to the fact that Prophet David (PBUH) is one of the few prophets to whom God gave wisdom and rule at the same time and made him a perfect example of the divine caliph on earth.

Figure 2. *Battle of Imam Ali (AS) with mythical creatures, Source: Khosfi Birjandi, 2002, 64.*



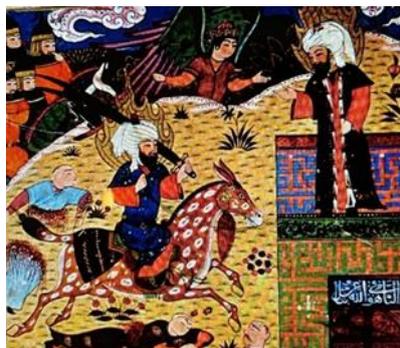
The light of the human soul has not risen and the very soul-pleasing yellow color does not appear until the Nafs (Lust) is not subdued and the heart is not strong enough against it. The color of the light of the soul is described with the adjective "extremely pleasant" and the most important effect and psychological message of this color is to create strength and courage in the seeker. "Seeing it makes the Nafs weak and the heart strong." The profound effect of yellow on the heart indicates the fact in mystical chromatography that yellow belongs to the "heart". In a fire, the yellow color is the ray of the heart (Simnani, 1983, 265). Physiologically, yellow means relief from responsibilities, problems, harassment or restrictions "(Luscher, 2002).

In this painting, by defeating the seven-headed demon, Imam Ali causes all jinns to believe in Islam and become Muslims. His presence in the well shows his strength and courage. Considering this verse of the Qur'an that "God conquered the jinn and demons to David" may be related to the fact that the painter used a very pleasant golden color for clothing of Imam Ali which is in touch with a "subtlety of the spirit" and David the Prophet.

ILLUSTRATION NO. 3: GABRIEL SHOWS THE EXTRAORDINARY MIGHT OF IMAM ALI TO THE PROPHET MUHAMMAD

In this painting, Gabriel shows the courage of Imam Ali to the Prophet (PBUH). The Prophet (PBUH) and Imam Ali (AS) have a similar halo. Imam Ali (AS) on horseback, holding his sword and talking to the Prophet. The Prophet is standing on the roof of a mosque, at the bottom of which is a white inscription on a black background with the text "God Almighty is infinite". In this painting, Prophet Mohammad (PBUH) is seen in black and white and red, and Imam Ali is seen in dark blue and red. Gabriel is also depicted with red clothing and green wings (Illustration No. 3).

Figure 3. *Gabriel shows the extraordinary might of Imam Ali to the Prophet Muhammad, Source: (Shayestehfar, 2005, 88)*



Black belongs to the subtlety of secrecy. The sixth subtlety is linked to a center whose best Latin is Arcanum (Subtlety of Secrecy). The help and inspiration that come from the Holy Spirit are received with this organ. In the series of spiritual states, this organ is a sign of attaining the status of prophet or messenger and is the "Jesus of existence". It is Christ who gives the name to all the other subtle organs and people within these senses. Because he is their secret and the name, he calls is the seal of existence. As it is said in the Qur'an (Al-Imran/6) that Jesus, at the base of the prophecy, who came before the last prophet of our time, promised the last prophet; the advent of the Paraclete (Corbin, 2002, 180). White also belongs to the subtlety of secrecy. This is the position and organ of intimate conversation, secret communication or "secret prayer" (prayers) and is called the Moses of Existence (Corbin, 2002).

With the descriptions mentioned above, the choice of color for the Prophet Mohammad's clothing (PBUH) was the best choice by Farhad. The location of Prophet Mohammad on the mosque building is also an emphasis on secret prayers. Regarding the clothing of Imam Ali, it can be said that the blue

color indicates overcoming the enemies and the same "Noah of Existence" and the red color which means "Abraham of Existence". The subtlety of spirit that the seeker at this stage, like his prophet Ibrahim, sees the red agate after the hardships in the face of divine trials. Perhaps it can be inferred that achieving the true self depends on sacrificing the fruit (Nafs) of the human heart, in which the best example for man is the Prophet (PBUH) and his special faith in the truth. As in the illustration, the innerwear of the Prophet (PBUH) is also shown in red. Considering that the defeated enemies of Imam Ali (AS) can be seen at the bottom of the picture, it can indicate the superiority and legitimacy of Imam Ali in this path.

ILLUSTRATION NO. 4: AL-KHIDR COMING TO MEET IMAM ALI

In this painting, Imam Ali is depicted with a khaki and blue clothing, and Khidr can be seen with the green color of his innerwear (undergarment) and his black cloak; the same clothing of Muhammad (PBUH), which was discussed in the painting of "The Miracle of Muhammad".

Figure 4. *Al-Khidr coming to meet Imam Ali*, Source: Khosfi Birjandi, 2002, 103)



Among the colors mentioned in the opinions of Ala al-Dawla Simnani, the Khaki color has no place, but in mysticism, color is mentioned by its name, which has two meanings: 1) A cloth in the color of soil considers as humble with high tolerance. (Khaki means soil and humble). 2) It means that the cloth is not dyed and is natural. This color is the color of the soil and of those good people, and it also means modest and humble, which can refer to the characteristics of Imam Ali, and whoever wears this color of clothing must have been dominated by the attribute of endurance. (Kashfi Sabzevari, n. d.).

The undergarment (secondary clothing) of Khidr (AS) is green, it belongs to the subtlety of truth that goes back to the divine heart of human existence. According to Simnani, "Absolute Light, which is the special attribute of Great Truth (God), is needless of reincarnation, unity, connection, and separation, its veil is green. Its greenness is the sign of the Tree of Life. This veil is the veil of the unseen." (Simnani, 1990).

This color in the clothing of Khidr (AS), who came to the aid of Imam Ali (AS), was very aptly chosen by the painter and emphasizes his magical presence and reminds him of his blessed name. In this painting, the sky is painted golden, which intensifies the mystery of this painting.

The robe of the Imam is depicted in black, which is related to the subtlety of secrecy. This subtlety is attributed to the Great Truth, and in the hierarchy of authorities and spiritual states, it is the stage of reaching the position of the Prophet. Because it is the heart of truth and a place for the Holy Spirit representing the divine nature in the world of divinity and corresponds to the status of Jesus (PBUH) in Macrocosm (Modarressi, 2003, 262). As mentioned earlier, the Prophet's clothing was also painted black.

ILLUSTRATION NO. 5: IMAM ALI'S BATTLE IN THE COURT OF TAHMASP SHAH

In this painting, the clothing of Imam Ali (AS) is seen in black and green, the same color that was previously mentioned in the clothing of Imam Khidhr (AS) in the previous painting. This choice of color for Imam Ali's clothing is based on the Shiite belief that Ali (AS) was chosen and is the successor of the Prophet. Unlike other hand-to-hand combats, Imam Ali (AS) did not use his sword, he raised the statue of Shah Tahmasp above his head.

The color green belongs to the subtlety of truth. The seventh and last subtlety refers to the divine center of the universe, on the eternal seal of your individuality; the subtlety that is Muhammad for sure. This subtle divine center that is covering the "Rare gem of Muhammad", is the subtle organ that is the true self and its fetus begins to appear in the subtle organ of the heart, Ibrahim of Existence (Corbin, 2004).

Figure. 5: *Imam Ali's battle in the court of Tahmasp Shah, Source: Khosfi Birjandi, 2002.*



This color also has signs of spirituality and perfection. Green in the subtlety of spirit carries the message "Life is the tree of being" (Simnani, 1990). The manifestation of this light at the end of the subtlety of truth means total annihilation and resurrection of the soul. After that, the seeker stays in paradise and pays full attention to the Great Truth (God) until the essence of truth is manifested on the mystic (ibid.). Green is a combination of the two main colors; blue and yellow, needless of warm or cool properties; The green light of subtlety of truth, as the level of perfection of the seeker, is the only additive color in Simnani's opinions. This color is a combination of the color of the Nafs and the color of the soul; In this position, the mystic will always see the green light on his path which is a sign of obedience (Taheri and Varedi, 2018). Green means stability, willpower, consistency, self-awareness and pride (Luscher, 2002). The black color previously discussed is the subtle light referred to as the manifestation of the

Holy Spirit. black color is sometimes the source that makes the seeker perish and tremble. The black light of the hidden veil is a sign of the end of human subtleties (Simnani, 1983). The level of conduct, after the death of the seeker, ends with the manifestation of hidden light (Light of secrecy). Black light at this stage is the light of Truth. In the final drawings of the Khavaran-nama, the clothing of Imam Ali (AS) is the same color. That is, the same color that was seen in the image of Khidhr (AS). In previous paintings, the clothing of Imam Ali (AS) was seen in blue, red, and yellow, ie the light of the Nafs, heart and soul, respectively. In the same way, when the soul expands, it takes the seeker to the stage of the heart and after the growth of the subtlety, he enters the level of the soul. The characteristics of the seeker are also transcended in this evolutionary transition, and the colors, reaching higher levels, reveal more sublime concepts and a higher personality and shine in a more complete shape and figure.

The lights of secrecy with white colors indicate the transparency of science and the darkness of hiding the truth. In the chromatography of subtleties, the concepts of vitality and courage are yellow, strength and faith are red, and serenity is blue. All these concepts of the three main colors are related in the prominent character of green light - which is the last type of colorful light and the highest stage of transition (Taheri and Vardi, 1399). According to the color choice of Khavaran-nama (Farhad) in the clothing of Imam Ali (AS), he considers him to have vitality, courage, strength, faith, and finally peace. In this illustration, his clothing is depicted in green, which contains all these concepts.

Note: As can be seen in the drawings, the artist uses white only to cover the head of Imam Ali (as) and other saints. White color, as mentioned, belongs to the subtlety of secrecy. The fourth subtlety is attached to a heart that is technically considered to be the secret word meaning or the threshold of super consciousness. This is the position and organ of intimate conversation, secret communication, or "secret prayer" (prayers) and is called the Moses of Existence (Corbin, 2001, 180). The subtlety of secrecy is the level of inner knowledge. Its moral achievement is the induction of knowledge within the seeker; Because "the seeker comes back from there; he has accumulated so many sciences in his heart that he has never read or heard before". Therefore, it's safe to be said that it can be the best choice to cover the head (center of knowledge).

Another point is about the smoky gray color which belongs to Latifa Qalbieh (Subtlety of Satan) and the painter did not use it for Imam Ali (AS). The subtlety of Satan, which is also interpreted as the veil of the devil, is related to the physical and material body of Man. In his treatise "Fath al-Mubin", Simnani states that the deliverance of this subtlety distinguishes man from the animal, and the owner of this subtlety is deprived of the solution of the book and wisdom. If man stays at this level, he will stay away from books and wisdom and will remain in ignorance (Simnani, 1990). At the end of this level, the fire of remembrance occurs for the first time in colorful phenomena; with the lights from left and right to the seeker (Simnani, 1983). Red, white, blue, yellow, black, and green are the successful results of this stage (Semnani, 1390). Therefore, according to the spiritual position of Imam Ali (AS) and other saints, who are distinguished from other people in each painting by the light of the flames around their heads, it can be said that the painter deliberately put this color and subtlety together to depict it on other

characters. By doing so, the painter emphasizes the superiority of the divine aspect of Imam Ali over his material and earthly aspect.

TABLE 1. THE ANALYSIS OF ILLUSTRATIONS

Illustration of Imam Ali (AS) in Khavaran-nama	Symbolic concept (meaning)	Views of Ala Al-Dawla Simnani on colored halos
This color is not used in Khvaran-nama.	Subtlety of Mold (Latifa Qalabiya)	Cold and black burgundy
	Noah of Your Being, Latifa Nafsiya ("Soul")	Bright blue
	Abraham of Your Being, Latifa Qalbiya ("Heart")	Red agate
	Moses of Your Being, Latifa Sirriya ("Secret")	Green with white veil
	David of Your Being, Latifa Ruhiya ("Spirit")	Yellow
	Jesus of Your Being, Latifa Khafiya ("Inspiration")	Black
	Mohammed of Your Being, Subtlety of Seal (True Ego)	Green

CONCLUSION

By examining the drawings of Khavaran-nama and paying attention to the colors of Imam Ali's (as) clothing, each of which in each situation expresses the states of his high personality and the features mentioned in the text of this book, which can be adapted to Semnani's mystical subtleties. It can be stated that Farhad - the painter of Khavaran-nama - according to Iranian-Islamic mysticism that has a special meaning for each color, depict the clothing of Imam Ali (AS) with knowledge of the meanings of light and color. Therefore, according to the Shiite theme of Khavaran-nama, the element of color is fully in the service of meaning and the traces of the mystical image of color are evident in these paintings. So the artist's reference to Shiite and mystical sources of color is very likely.

REFERENCES

- Ibn Arabi, (n.d.). *The Conquests of Mecca*, Beirut, Dar al-Sader.
- Akhavani, S. & Mahmoudi, F. (2018). "Analysis of Semantic Layers in Khavaran-nama Drawings with Iconology Approach", *Journal of Fine Arts*, No. 23, Summer 2018, pp. 34-23
- Eftekhari, M. (2013). "Truth and Revelation", Tehran, Ayat Ishraq.
- Ansari, S. (2013). "Light and Color in Islamic Mysticism until the Ninth Century", Tehran, Hamadad.
- Bolkhari Ghahi, H. (2011). "Mystical Principles of Islamic Art and Architecture", Tehran, Surah Mehr.
- Bolkhari Ghahi, H. (2015). "Theory of Art and Beauty in Islamic Civilization", Tehran, Surah Mehr.
- Jalali Shijani, J. (2014). "The Secret of light and color in the opinions of Ala Al-Dawla Simnani and Seyyed Mohammad Nourbakhsh", *Journal of Religions and Mysticism*, P. 566.
- Chavoshi, Z. (2009). "The Aesthetics of Subtleties of Light in the Opinions of Ala Al-Dawla Simnani with Emphasis on Meraj-nama", M.Sc. Thesis, Faculty of Arts, Al-Zahra University.
- Khosfi Birjandi, Ibn H. (2002). *Khavaran-nama, Golestan Palace and Printing and Publishing Organization, Ministry of Culture and Islamic Guidance*, Tehran.
- Monique de Beaucorps, A. (2000). "Living Secrets of Soul", translated by Jalal Sattari, Tehran, Samt.
- Zarrinkoob, A. H. (1997). "In Search of Iranian Sufism", Tehran, Amirkabir.
- Saraei, Z. (2000). "Poet of Misty Peaks" (correction, translation and poems of Gholam Reza Khan Arkavazi), Tehran, Goyeh.
- Soltani, A., Sarai, Z. & Tohidifar, N. (2010). "The Effect of Persian Religious Epics on Prayers"
- Simnani, A. Al-D. (1990). "Persian Manuscripts", by Najib Mayel Heravi, Tehran, scientific and cultural.
- Simnani, A. Al-D. (1983). "Al-Urwa, the Gods of Silence and Manifestation", correction and introduction by Najib Mayel Heravi, Tehran, Mowla.

- Shayestehfar, M. (2005). "Elements of Shiite Art in Painting and Inscription of Teymourians and Safavids", Tehran, Institute of Islamic Art Studies.
- Saffari Ahmadabad, S. (2012). "The Semantics of Color in Iranian Painting" (eighth to eleventh centuries AH), Master Thesis, Faculty of Visual Arts, Tehran University of Arts.
- Taheri, H. & Zarrin Wardi, B. (2021). "Analytical-Descriptive Recognition of Light and Color in the Opinions of Ala Al-Dawla Simnani", *Journal of Literary Text Studies*, Fall, pp. 139-166.
- Forouhar, N. (2002). "Manifestation from the point of view of Sheikh Ala Al-Dawlah", *Qoms Cultural Quarterly*, pages 158-529.
- Faiz Kashani, M. M. (1995). "Tafsir Al-Safi", Volume One, Tehran, Islamic Bookstore.
- Kakai, Gh. & Mahmoudian, H. (2009). "Mystical Theology from the Viewpoint of Ala Al-Dawla Simnani and Bonaventure", *Quarterly Journal of Religious Thought*, Shiraz University, pp. 79-98
- Kashefi Sabzevari, M. H. V. (n. d.). "Soltani Photo Letter", by Mohammad Jafar Mahjoub, Iran Culture Foundation Publications.
- Corbin, H. (1979). "The Land of the Kingdom and the Human Body on the Day of Resurrection from Iran-Mazdaei to Iran-Shiite", translated by Zia-ud-Din Dehshiri, Tehran, Iranian Center for the Study of Cultures.
- Corbin, H. (2004). "Enlightened Man in Iranian Sufism", translated by Faramarz Javaherinia, Tehran, Golbaran.
- Luscher, M. (2002). "Psychology of Colors", translated by Vida Abizadeh, Tehran, Dorsa.
- Memarzadeh, M. (2011). "Khavaran-nama from the perspective of painting", with emphasis on the factors affecting the formation of artwork and analysis of its symbols, *Khorasan Social Cultural Studies Quarterly*, fifth year, pages 139 to 179
- Mohammadi, K. (2001). *Najmuddin Kobra*, Tehran, Tarh-e-no.
- Modarressi, F. (2009). "Two Flowers from the Garden of Simnani Thoughts" (Enlightenment Man and Ibn Arabi's Theory of Unity of Existence), *Ghomes Culture Quarterly*
- Mehrabi, F. & Awazpour, B. (2009). "Analysis of the colors of a tomb cover of the Safavid period based on the views of Ala Al-Dawla Simnani", *Quarterly Journal of Mystical Literature and Cognitive Myth*
- Yadegari, M. (2017). "Analysis of the influence of Timurid painters in the field of color from the views of Ala Al-Dawla Simnani", M.Sc. Thesis, Farabi International Campus, Tehran University of Arts.
- Yahaghi, M. J. (2007). "Culture of Myths and Epics in Persian Literature", Tehran, Contemporary Culture.
-