

Figurative Arrangement and Function of Color in the Paintings Arens for Kiyomars, Masti Lahuti and Nasuti

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Abstract

Sultan Mohammad Tabrizi is a miniaturist of the Second School of Tabriz who created valuable works in the field of miniature. The painting of the Kiumars Court, the painting of Masti Lahuti and Nasuti are among the most famous and important works of Sultan Mohammad. The analysis of these two paintings in the present text has been carried out with the aim of identifying the visual characteristics of these works and the importance of this work is to establish a scientific connection between the era of Sultan Muhammad and the present era in terms of the rules of artistic work. Findings of this research have shown that the composition of these two works are based on basic geometry. The figurative arrangement of these two paintings are on circular movements, circular shapes, and elliptical shapes, while the vertical and horizontal lines are used to strengthen the work. This use of basic geometry reflects Sultan Muhammad's dominance in proportion and harmony of geometric standards in that era. Application of color rules (contrasts of dark and light, cold and warm, and use of complements and quantities) are color characteristics of these two paintings, and the application of these color rules are equivalent to the rules that Johannes Itten proposed in the 20th century. Itten proposed the aesthetic theory of seven color contrasts in the 20th century, which transformed the process of related art works.

Keywords: Sultan Muhammad, Basic Geometry, Composition, Color, Painting, Figure

Introduction

Composition and use of color are the main and important principles of a painting, which in fact depend on the aesthetic structure of a painting. In the works of Sultan Muhammad, the relationship between the subject of the painting and the composition and color use age is discussed; the position of the figures in the work is considered based on the position and status of the people. The figurative arrangement of figures in the paintings of the court of Kiyomars, Masti Lahuti and Nasuti is based on circular and elliptical shapes creates visual balance in the eyes of the audience. As the painting shows the court of Kiyomars, the placement of Kiyomars in the upper part of the painting allows the audience to easily understand Kiyomars' position as a king.

The use of complementary and dark-light colors has created color harmony in the painting. The quantity of cold-warm and dark-light colors has created color harmony in the painting and has made it possible to match the colors of these two paintings with the criteria proposed in the twentieth century.

The aim of the research is to express the visual and structural values of the Kiumars Court painting, the Masti Lahuti and Nasuti paintings. The results of the research will be able to present new artistic rules based on the works of Sultan Muhammad.

Research Questions

- On what forms is the figurative arrangement of the figures in the paintings of Bargah Kiumars, Masti Lahuti and Nasuti based, and what are its characteristics?
- On what color rules is the use of colors in the paintings of Bargah Kiumars, Masti Lahuti and Nasuti based?
- On what principles is the composition in the paintings of Bargah Kiumars, Masti Lahuti and Nasuti based?

Research Method

This research was conducted qualitatively and was obtained and expressed through analysis, compositional characteristics, basic geometry and use of color in the paintings of Bargah Kiyomars, Masti Lahuti and Nasuti.

Research Background: Many studies have been conducted on the paintings of Sultan Mohammad Tabrizi, each of which has analyzed, interpreted, and examined the works of Sultan Mohammad from different perspectives. A brief summary of previous research on the painting of Bargah Kiyomars, the painting of Masti Lahuti and Nasuti can be summarized as follows:

Maryam Kashmiri, quoting other researchers, has written the following about the worldly interpretation of the painting of the Masti Lahuti and Nasuti:

The depiction of Masti after drinking and worldly pleasure is the common view of these interpretations. Graber sees the artist's skill in the depiction of "the drunkards of Qahari." Kunal describes the painting as a scene of a drinking party and the young and old Kurians of the assembly are drunk, dancing, and "headless and headless, unaware of the panache" (Kashmiri).

In the painting of "the Masti Lahuti and Nasuti," Sultan Muhammad uses architecture to show the unity of composition. An octagonal pavilion with two floors of rooms is depicted (Ajnd).

In the painting of the Masti Lahuti and Nasuti, Sultan Muhammad has caused distinction and complexity in the painting and various interpretations. In this painting, Sultan Muhammad is faced with a satire towards the Sufis, which is not without its impact from his critical perspective in drawing this

painting. In this painting, Sultan Muhammad has somehow disrupted some principles by disrupting some traditional conventions such as concepts and colors, composition without a center, and also figures (Panjehbashi and Baratifar).

Regarding the dynamic effects of the characters in the paintings of Sultan Mohammad in the skeletal man of the figures, as well as the degree of interference and exaggeration in realistic proportions, the degree of movement and stillness in the poses of the figures, Taheri Qomi has considered Sultan Mohammad one of the great painters of the second Tabriz school (Qomi).

Nemati and Hasanvand, in their analysis of the painting of the court of Kiyomars, have come to the conclusion that in this painting, Sultan Mohammad has manifested the old forms and figures of painting in a new form and has presented the obvious psychoanalytic composition, color scheme and characterization. Man, beast and nature are the main message of his painting. Panofsky's iconology method has been used to analyze this painting (Nemati and Hasanvand).

Ashrafi, in his commentary on the painting of the court of Kiyomars, wrote: In this painting, Kiyomars, the first king of Iran, lives in the mountains with his son. They are conquered by people whom he himself taught to wear clothes made of leopard skin. Kiumars lives there and does not know that Ahriman and his son, who resembles a wolf, hide a grudge and envy against him, and an angel named Soroush appears to him in the form of a fairy and informs him of the enemy's plot (Ashrafi).

One of the works of Sultan Mohammad in Tahmasbi's Shahnameh is the depiction of the Kiumars Court. This assembly is the "place of the leopards, where the lions of the forest of the image and the leopards and whales of the house of Tahrir, are stung by the sting of his pen and his face is in awe." A colorful, bustling and mysterious world in which even the rocks have come to life (Pakbaz).

Ahmad Panah wrote the following about the use of colors in the depiction of the Kiumars Court: In this work, the brilliant colors of azure blue, dark green, light purple, orange and gold have flooded the entire assembly with light and color, and by creating such an atmosphere, the artist has given his work a

heavenly, heavenly and transcendental expression (Ahmad Panah and Jabbari).

Sultan Mohammad has placed these actors of the painting in a triangular composition in a position where the two spiral movements that make up the painting pass through this square (ibid).

Najjarpour Attari and Khajeh Attari have written in their joint article on the analysis of the painting of the Kiumars Palace that more than one hundred human faces are depicted on rocks and stones, which, despite their smallness and elegance, are proportional (Najjarpour Jabbari, Khajeh Attari).

Sultan Mohammad Tabrizi: The owner of Golestan-e-Honar in his book considered him a Tabrizi and wrote as follows: Master Sultan Mohammad is from the Dar-e-Saltanah of Tabriz. When Behzad came to Iraq from Herat, Master Sultan Mohammad had made the Qizilbash method better than others. He died in the Dar-e-Saltanah of Tabriz. Dost Mohammad Haravi mentioned in the preface of Bahram Mirza, mentioning the great illustrators and painters of the library: "First, Nadir-ul-Asr in the circle and Farid-al-Avan in the time of need, with the grace of the eternal Master Nizam al-Din Sultan Mohammad, who has taken the picture to a place that no one has seen with his vast vision, among his works, which is in the Shahnameh of His Majesty Sikandar Heshmat Jam, the editor and illustrator of the Din Panah Institute, is the position of the leopard-clad lions of the forest of the picture and the leopards and whales of the printing factory are terrified by the bite of his pen and his face is amazed by the astonishment of his face."

But the best proof that Sultan Muhammad was an Iraqi is the original signature of the master himself, which can be seen below two of his surviving works (Karimzadeh Tabrizi).

Eskandar Munshi, a valuable historian of the early 17th century (11th AH), provides brief but valuable information about Sultan Muhammad: "That valueable man (Shah Tahmasp) was a student of the famous painter Sultan Muhammad. He had perfected the design and elegance of the pen. In his early youth, he had great enthusiasm for this work. Two rare masters of this art, such as Master Behzad and Master Sultan Muhammad, who were skilled in this noble art, worked in the Ma'amoura Library

while they were pure writers and skilled pen holder of all arounds."

All the information available about Sultan Muhammad, the great painter, can be summarized in these few sentences. Undoubtedly, with this few information that the scribes and annotators of the 10th and 11th centuries AH have provided about the personality and works of Sultan Muhammad, they only create a simple idea in the mind. But in contemporary literature, the situation is different; In the discussion of painting among the people of the East, various hypotheses have been presented in the information of contemporary authors about Sultan Muhammad and his life in comparison to other painters. In all pamphlets, general books, and booklets, much has been said about Sultan Muhammad, his works, and other famous artists of the Near East, and due to access to the original works, the printed works of the master, and the precious information obtained in the field of research on his works, they have a special place (Karimoff).

Sultan Mohammad was one of the masters who commissioned Shah Tahmasp to teach him painting and became one of the most prominent court painters. Sultan Mohammad also trained a number of painters of the second Tabriz school (Mohammadi).

All available literary evidence indicates that Sultan Mohammad completed his painting training in Tabriz, as his early known paintings reflect the painting traditions of this center and school (Sachek).

Of these other painters, the most prominent is Sultan Mohammad, who was also famous as a master of Shah Tahmasp and enjoyed considerable prestige at the court, and he is the one who probably succeeded Behzad as the head of the royal library; and this library was not only responsible for arranging books in it, but also housed carpet weavers, silk workers, and porcelain makers. Two of the paintings in Shah Tahmasp's fifth-military collection bear his name, and both are similar. Sultan Muhammad again placed the immediate and native manifestations in the focus of his themes, and it seems that the attempt to find definite and certain signs of contradiction between these two works will not lead to anything. Sultan Muhammad has enlivened the sky with clouds arranged in a Chinese style and formed a distinction (Pope).

Characteristics of Sultan Mohammad's Work

Sultan Mohammad, who had reached the point of perfection in his skill, his early images on the Shahnameh are a combination of the cheerful and lively color spectrum of Turkmen paintings with the structure and elegance of the Herat style. By about 1530/1937, these two styles and tendencies had fully merged in Sultan Mohammad's work. Man and nature were now in balance, although more than any of his contemporaries, Sultan Mohammad reflected the mood and meaning of stories and tales in rocks, plants, and skies (Kanbay).

Unity of Composition

The use of architectural space to depict courtly celebrations was a common practice of Safavid painters, and Sultan Mohammad brought this style to its peak (Ajnd).

Humor

No other Iranian painter was able to combine this rich and human humor with the precise execution and brilliant finish expected of a court painter. We refer to another painting of his, signed by himself, from the court of Hafez Cartier: the painting "Masti Lahuti and Nasuti" (image), in which, if looked at even more carefully, signs of humor and human insight can be seen, for example, the angels who are passing the wine goblet from hand to hand on the ceiling, the astonished eyes of a man who is concentrating on the writings of a book on the balcony of the house, and the wild singing party that is stretched to the foreground. Some researchers have found mystical meanings and concepts in this painting, but others have considered it just a completely funny scene and a simple representation (Robinson).

Analysis of the Painting (Kiyumars Court)

Sultan Mohammad, the creator of this work, depicted the Kiiyumars court in a mountainous area with lush green fields. In this painting, Kiiyumars is placed in the upper part and inside a crown-like rock, which has made Kiiyumars' position and status as a king clear. Here, we can see the perspective of a ruler and in fact, he has also used the mountain as an expressive element (Image 1).

The figure of Kiiyumars and his court are all placed in the shape of a circle, which is based on the principle of consultation and indicates that this is a consultative court (Image 2).



Image (2): Arrangement of figures based on the shape of a circle (Karim-e-F, 2006: 108).

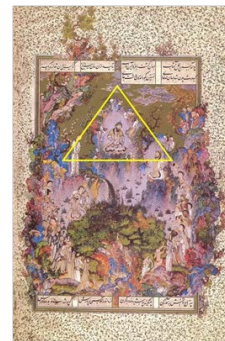


Image (1): Crown-like rock (Karimov, 2006: 108).

This painting is divided into three equal parts in terms of the divisions of the background, the height of the mountain (the part on which the Kiumars is located) and the space; one part is related to the background, one part is related to the mountain and another part is from the highest point of the mountain to the highest branch and foliage of the tree on the left side of the painting. In the lower part, two deer are located on the rock, and the movement of their body forms is upward and the point where the Kiumars is located, and by means of this movement of the deer's bodies, the eye is directed to the upper part of the painting (Figure 3).

The background of the painting is lush and full of flowers and leaves, and this background has a circular shape, inside this circular shape, no human figure is placed, and the darkness of its dark green color focuses the viewer's eye on itself. Two lions are depicted on this lush green background,

symbolically representing the power of Kiumars and could be a reference to the fact that Kiumars was so powerful that he could tame even lions (Image 4).



Image (3): The upward movement of the deer's body shape (Karim-e-F, 2006: 108)

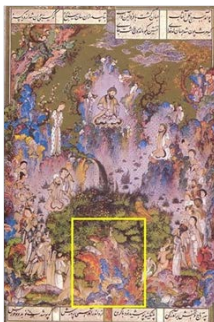


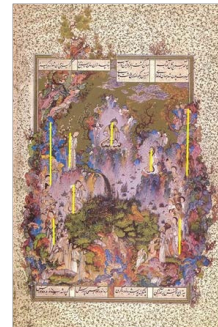
Image (4): The elliptical form of the background and the serenity of the lions (Karimov, 2006: 108).

Another point that attracts attention in the painting of the Kiumars Court is the white and cream-colored clothes of the figures, which are decorated with spots like leopard skin. These uniform clothes express the class relationship of the people in the painting and also complete the structural rhythm of a part of the work. In the color composition of the painting (Kiumars Court), four dominant colors dominate the entire painting, the color quantities of which are almost equal (the light gray color with a purple tint of the mountains, the green color of the earth, the golden color of the sky, and the purple-tinged blue color used in the rocks). In parts of the rocks, orange color is used, which is in a cold and warm contrast with the blue color of the rocks.

One of the distinctive features of this painting is the use of white color; the viewer's gaze is first drawn to the white color, although the white color is not a large mass, it attracts the eye. The white color

is arranged at intervals that can guide the eye around the painting.

This painting is divided into three equal parts in terms of the divisions; the background, the height of the mountain (the part on which Kiumars is located), and the space; one part is related to the background, another part is related to the mountain, and the other part is from the highest point of the mountain to the tallest branch and foliage of the tree on the left side of the painting (Figure 5).



What is most striking in this painting is the shape and structure of the rocks, which rhythmically and gradually lead the eye towards the site of the Kiumars. These rocks are designed in a way that creates a sense of movement and excitement in the mind of the observer, and parts of these rocks are designed based on a vertical line, which has created strength in the painting. The figures of the people in this painting are also designed based on a vertical line, and most of the figures are still and static (Figure 6).



Image (6): Design of rocks based on a perpendicular line (Karimov, 2006: 108).

The open composition of this painting by Sultan Muhammad evokes the vastness of nature in the viewer's mind; on the right and left sides of the painting, rocks protrude from the frame, and in the

upper part, trees and part of a rock protrude from the frame. The lower part of the painting is limited by a border with several white and gold panels, which confines the viewer's eye to the text of the work.

Analysis of the Painting (Masti Lahuti and Nasuti)

The painting of Masti Lahuti and Nasuti is by Sultan Mohammad, and we can see signs of human insight and spiritual humor in it (Ajnd).

This painting (Figure 7) was drawn for Hafez's Divan and based on Hafez's poem.



Image (7): Masti Lahuti and Nasuti (Karimov, 2006: 107).

The angel of mercy's cup of wine poured on the face of the maiden and the rose-watered fairy.

In this painting, colors are soft, several drunk angels are seen on the roof of a tavern, while many of whom are old and behave like arrogant drunkards. This painting has an anti-religious atmosphere. This is the type of Sultan Mohammad and represents high skills in using figures for purposes that are more humorous than threatening. It is possible that these two paintings are a kind of social criticism of the rich and the affluent classes (Graber).

This painting shows a drinking party where a man and a fairy are immersed in pleasure. Sultan Mohammad wanted to give a visual objectivity to Hafez's wandering gaze. The whole group, of all ages, teenagers, young people, middle-aged people, old people, fairies and angels are immersed in drunkenness and pleasure. At the bottom of the painting, a sleeping youth and a drunk youth, a group is playing music, two old people are engaged in dancing, a young man has kissed the foot of a person who, from his appearance and full turban, seems to have a high rank and position in society. Three dervishes have also entered the party, one of them is playing the daf. An old man in the window of the second floor of the house holds a scroll in his

hand and looks surprisingly to something, as if he has understood a truth. Here Sultan Muhammad's meticulousness in expressing inner states is astonishing.

The angels are drinking on the roof of the tavern. The one place drinking of a fairy, an angel, and a human shows the means of wine for which assembly is not intoxication and pleasure of this world. The anatomical realism of the figures in this painting is also a point that speaks of the artist's skill.

The figurative composition of this painting is based on a circular form; a circle begins with the old man with a white beard who is in the lower right part of the painting and holds a bowl in his hand and gives drinks to the bearded man from a dish, and the heads of the figures on a circular shape end with the young bartender who is in a room next to the bends of the wine, forming the shape of a semicircle (Figure 8).

Another circular movement begins with the young man in red clothes at the bottom right of the painting, and the heads of the eleven figures are placed in a circle, ending with the angel on the roof of the tavern on the right, forming a semicircle (Figure 9).



Image (9): Figurative arrangement based on an ellipse (Karimov, 2006: 105).

The third circular movement begins with the figure of a man lying drunk in the lower right part of the painting, and the heads of the ten figures are arranged in a circle; this circular movement passes

over the head of the young figure who is on the balcony of the tavern and lowers the wine glass with a rope, and ends with the angel who is on the roof on the right part of the painting (Figure 10).

The hidden geometry of this painting is obtained from the combination of the vertical and horizontal lines of the tavern building and the combination of the three circular movements of the figures' heads (Figure 11).

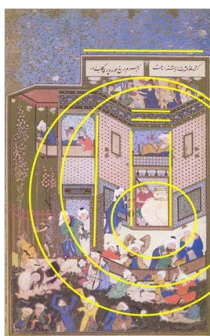


Image (10): Figurative composition based on the shape of a circle (Karimov, 2006: 105).



Image (11): The geometry of the hidden image (Karimov, 2006: 105).

In this painting, most of the elderly are wearing azure and green clothes, except two old men, one of whom is sitting by the window and the other is dancing drunkenly in the lower part of the painting. The azure colors of the figures' clothes create a dark and light contrast with the bright colors of the building. The orange and blue colors of the clothes and the green and red colors of the clothes create a contrast of complementary colors.

Discussion

In the Kiumars Court painting, the figurative arrangement of the figures on the circular form is

not static, and the circular movement in the circle expresses plurality and unity, and is the cause of its beauty. As Hutchison, the founder of modern philosophical aesthetics, considered the special balance of the independent qualities of unity and plurality important in aesthetic pleasures and said that beautiful objects create pleasure for us due to "unity in plurality".

One of the main and important points in the Kiumars Court painting is the basic geometry of this work; the geometry of this painting is planned based on the circular form, the figurative arrangement in the Kiumars Court painting is planned on the form of a circle and an ellipse. Regarding the figurative arrangement and composition of the Kiumars Court painting, there is a discussion that the size of the Kiumars figure in this painting is due to the perspective of the place.

The use of white in the painting (Kyomars Court) may emphasize the element of beauty, the spiritual state of white in this painting and the contrast of cold and warm is not accidental, the symbolism of white as purity, empathy and honesty and white as the embodiment of the purity of the place are emphasized.

In the painting of the Kyomars Court, Sultan Muhammad used only two colors (white and khaki) in the colors of the clothes of the figures. It is possible that the artist chose the colors according to the subject of the work, and if we assume this assumption is correct, it can be argued that Sultan Muhammad used the complementary color pair of blue and orange in the color of the mountains.

In the painting of the Kyomars Court, there are four dominant colors, which are: blue on the rocks, pale lily of the mountains, green of the earth and golden of the sky; These four colors attract the most attention in the painting.

Sultan Mohammad has filled and saturated the ground of the painting with flowers with all the exaggeration that has been done in the gathering of flowers and leaves.

However, in terms of shape and form, the flowers and leaves in both paintings have been worked with naturalistic tendencies and with an emphasis on natural form.

In the painting of Masti Lahuti and Nasuti, Sultan Muhammad has drawn the figures fatter and shorter. If we want to judge that Sultan Muhammad wanted to draw drunkards fatter based on the tendency towards drunk human fitness, it is observed that he has drawn some of the figures as dwarfs. If it is judged that Sultan Muhammad was not able to draw proportionate bodies, the figures in other works of Sultan Muhammad, which are proportionate, refute this claim.

Whether Sultan Muhammad was aware of the large heads of some of the figures in Masti Lahuti's painting is a debatable issue, and that is the artist's goal in drawing the heads of some of the figures large; in a work of art, hyperbole or exaggeration is usually used to better visualize and express a subject, attract the attention of the audience, and raise questions in the audience's mind. In Masti Lahuti's painting, Sultan Muhammad has drawn the heads of some of the figures larger than others to express the level of knowledge of some of the characters in his painting.

What gives this drinking party a mystical spirit is the drinking of wine by the angels, who are on the roof of the palace. By visualizing the angels, Sultan Muhammad has emphasized the essence of Hafez's poetry. Sultan Muhammad's approach in choosing the theme of divine and intoxicating intoxication, including a human and an angel in the context of a painting, raises the question of Sultan Muhammad's mental attitude towards wine.

Conclusion

From the analysis and study of the paintings of the Kiumars Court, Masti Lahuti and Nasuti, it can be concluded that Sultan Mohammad used the circular shape in the figurative conduction and arrangement to emphasize plurality and unity. The artist's consideration of the perspective of the place can be seen in the painting of the Kiumars Court. The realism of the anatomical proportions of the figures in both the Kiumars Court, Masti Lahuti and Nasuti paintings indicate the artist's mastery of figurative design. The precision in expressing the internal states of the figures is one of the strengths of Sultan Mohammad's work, and the use of complementary colors, cold-warm, and dark-light are characteristics of Sultan Mohammad's work. The depiction of the

mountain is considered as an expressive element in the painting of the Kiumars Court and can be an expressive rule. Specific principles for planning the initial building (composition), the division of the painting in the initial plan into several separate parts, and expression to use basic geometry are special characteristics of Sultan Mohammad Tabrizi works. The humorous expressions and movements in the portraits of Masti Lahuti and Nasuti are a kind of critique of different characters in society. The figurative arrangement of the figures in both portraits is based on circular and elliptical shapes.

The works of Sultan Mohammad broaden our understanding and knowledge of Iranian miniatures, and lead us to believe that Iranian miniatures had vast dimensions and scientific approaches, and also the artist acted intelligently for each part of the painting and was able to create the pinnacle of beauty. Iranian miniatures also had a strong intellectual theme.

Sultan Mohammad's works lead the audience to believe that Sultan Mohammad did not merely deal with natural and social phenomena, but rather, with a new vision, tried to create works that express the deep Iranian spirit and thought by combining objectivity and subjectivity. This deepens our understanding of his works and shows that historically, Sultan Mohammad's era was a period of thought, Sufism, science, beauty, and profound of human attitudes.

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