

An Iconographic Study of Sultan Mohammad Naqash's Painting Called "*Masti Lahouti - Nasuti*"

Seyed Mohammad Taheri Qomi

PhD in Comparative and Analytical History of Islamic Art, Iran, Tehran,
University of Tehran, Fine Arts Campus
Employment Institute: Isfahan University of the Arts
Address: Isfahan, Shahid Keshvari Complex,
Bustan Boulevard, Bustan 5, Naz 4 Complex, Unit 83.
Phone and Fax: 031-31318551; Contact Number: 09123514710
E-mail: mehromah2006@gmail.com

Abstract

The painting called "Lahouti (divine) and Nassotti (worldly) Intoxication", has been drawn on a page in Divan Hafez by Sam Mirza, whose painter was Sultan Mohammad Naqash, a Tabriz Safavid School painter, who is regarded as one of the shining examples of pictorial icons for the creation of a mystical, symbolic, and theatrical atmosphere as well as visual attractions. The present study is a theoretical one and has been conducted through a descriptive-analytical method, analyzing the iconography used in the above-mentioned painting by collecting images and information using the library method. By utilizing a historical and semantic approach to Hafiz's poetry as well as the artistic style of Sultan Mohammad, this study aims at decrypting the mystical and narrative concepts in this painting. The main research question raised here is: "What are the philosophical, mystical, lyrical and mythological concepts behind the relationship between icons and the visual atmosphere dominating the image?" Review of literature was conducted on Hafez's life as well as semantics and stylistics used in his odes as well as the history of the Turkmen and Tabriz Safavid Painting Schools and the style of Sultan Mohammad Naqash, recorded in articles and books by Iranian and foreign authors. The above-mentioned resources were studied, and it was concluded that Sultan Mohammad's exaggerated, and humorous style matches Hafiz's quick-witted outlook and it is appropriate to divide the painting into three distinctive parts from top to bottom and consider the appropriate icons for each of the sections through a mystical and separating perspective as Nassott, Malakut and Lahout.

Keywords: icon, iconology, painting, Sultan Mohammad, Divan Hafez

Kajian Ikonografi Lukisan Sultan Muhammad Naqash Berjudul "*Masti Lahouti - Nasuti*"

Abstrak

Lukisan yang berjudul "Lahouti (divine) and Nassotti (worldly) Intoxication", digambar pada sebuah halaman di Divan Hafez oleh Sam Mirza, di mana pelukisnya adalah Sultan Mohammad Naqash, seorang pelukis Sekolah Tabriz Safawi, yang dianggap sebagai salah satu contoh cemerlang ikon bergambar untuk penciptaan suasana mistis, simbolis dan teatral serta atraksi visual. Penelitian ini bersifat teoretis dan dilakukan melalui metode deskriptif-analitik, menganalisis ikonografi yang digunakan dalam lukisan tersebut dengan mengumpulkan gambar dan informasi menggunakan metode kepustakaan. Dengan memanfaatkan pendekatan historis dan semantik pada puisi-puisi Hafez serta gaya artistik Sultan Mohammad, kajian ini bertujuan untuk mendekripsi konsep mistik dan naratif pada lukisan. Pertanyaan penelitian utama yang diangkat yaitu: "Apa konsep filosofis, mistis, liris, dan

mitologis dibalik hubungan antara ikon dan suasana visual yang mendominasi gambar?" Tinjauan literatur dilakukan pada kehidupan Hafez serta semantik dan gaya yang digunakan dalam syairnya serta sejarah Sekolah Lukisan Safawi Turkmenistan dan Tabriz dan gaya Sultan Mohammad Naqash, yang dicatat dalam artikel dan buku oleh penulis Iran dan asing. Melalui sumber yang didapat maka disimpulkan bahwa gaya Sultan Mohammad yang berlebihan dan humoris cocok dengan pandangan Hafez yang cerdas dan pantas untuk membagi lukisan menjadi tiga bagian yang berbeda dari atas ke bawah dan mempertimbangkan ikon yang sesuai untuk masing-masing bagian melalui perspektif mistis dan terpisah sebagai Nassotti, Malakut dan Lahout.

Kata kunci: ikon, ikonologi, lukisan, Sultan Mohammad, Divan Hafez

INTRODUCTION

The theoretical sciences which are concerned with the visual arts are increasingly growing in the present era due to historical achievements, ranging from Renaissance scientific studies to a wide range of philosophical and aesthetic theories, which have expanded from the Enlightenment era embracing various theses, antitheses, and syntheses. In the meantime, interdisciplinary studies, as well as theories that have eliminated the lines between the theoretical foundations of art and believe in unity among them, are more welcomed than any other method among artists, and people who study and are art-lovers. Among these studies is the science of iconography, which is the outcome of the accomplishments of art historians, mythologists, and semioticians, and has, in a way, made the interpretation and understanding of works of art easier and more scientifically based on the historical and cultural context of the time of the creation of the work. Taking into consideration the cultural, social, historical, and artistic backgrounds of the time and place of the creation of artworks leads this interpretive approach towards an objective method and even goes beyond the subjective intentions of the artist. Iconology is currently considered as an effective instrument to explain and interpret Iranian paintings as a reliable method of decoding and perceiving the paintings. It also offers a way to examine and interpret the iconography of these works, utilizing the rich literature and extremely meaningful Iranian literature that has been referred to in many noble works of this country, it paves the way for the semantic analysis and decoding of literary works related to the themes of the paintings.

The present study revolves around a painting called "Lahouti (divine) and Nassotti (worldly) Intoxication", which was drawn on a page in Divan Hafez by Sam Mirzaⁱⁱ, whose painter was Sultan Mohammad Naqash. This painting was depicted during the monarchy of Shah Tahmasb Safavid in the 10th century AH. Considering the unique way, it uses to visually interpret Hafiz's ode, it is a precious painting, worthy of being investigated. The way the hidden meaning in the ode is illustrated in the painting by using the iconography and images and symbols related

to the characters' moods led the author to search for an answer to the following fundamental question: "What are the philosophical, mystical, lyrical and mythological concepts behind the relationship between icons and the visual atmosphere dominating the image?"

RESEARCH METHODOLOGY

The present study is a theoretical one and has been conducted through a descriptive-analytic methodology using library resources. This study aims at finding a pattern and system of relations between the themes and concepts embedded in the painting and it tries to assess how the poet influenced the painter qualitatively and quantitatively.

REVIEW OF THE LITERATURE

In his paper, *Iconography and Iconology: An Introduction to the Study of Renaissance Art*, Erwin Panofsky (2009) proposed and introduced the iconological studies of works related to the field of visual arts as a scientific method. In the preface of his essay, he defines iconology as a branch of art history and deals with the content and meaning of artwork as a counterpoint to form. Marzieh Piravi Vanak (2010), in a study called *Semantic Analysis of the Term 'Icon'* looks at the etymology and terminology of the term "icon" and investigates its application in art history, and then points to the contextual relationship between icon and images and symbols. In "an Introduction to Iconology", Nahid Abdi (2012) looks at the origins of iconography during history and Ervin Panofsky's theory, and has introduced its three stages, expanding the application of iconology in describing and explaining Iranian painting works. Also other scholars, such as Mahyar Asadi and Hassan Balkhari (2014) in their article called "Feasibility of Using Iconology in Interpreting Abstract Artworks", Bahar Mokhtarian (2014) in her article called "The Tiger of Expression and Anahita Jami Buri ", Marzieh Alipour (2015) in the "Iconographic Visual Effects in Supplicating to Imam Reza (AS) in Painting", and Sernaz Parishanzadeh, Abolghasem Dadvar and Maryam Hosseini (2016) in "Analyzing the themes of the World's Myths" each tried to use Panofsky's proposed method to expand the methodology of semiotic studies through various explanatory and interpretive approaches based on historical evidence.

Considering the fact that this branch of theoretical studies is quite new in the field of visual arts in Iran, as well as its various potentials in interpreting Iranian paintings, the present study deals with the two-way relationship between content and form by looking into the imaginative view of Iran's literature and its mysticism and its relationship with the symbolism which is manifested in the images displayed in the noble Iranian painting and it also investigates the way we can perceive the contextual meanings through analyzing images. Original Iranian painting deals with

the two-way relationship between content and form in one of the leading paintings in Iranian painting history and examines how perceptions of text meanings are understood through icons.

LYRICAL AND NARRATIVE CHARACTERISTICS OF HAFIZ'S ODES

Hafez is one of the highly respected poets among the grand figures of Iranian literature. The characteristic that distinguishes him from others, especially in terms of odes, has earned him a worldwide reputation and has made it possible for most of the people from the past to the present to understand his poems. Perhaps among the Iranian poets, Hafiz has benefited most from the works of his predecessors, such as Khaqani, Attar, Sana'i, Sa'adi, Nizami, and his master, Kamaluddin Ismail Esfahani. These characteristics of different poets and artists have turned Hafiz into a distinguished poet. In a systematic classification, Bahauddin Khorramshahi points out Hafiz's privileges over other literary figures: his creation of heroes, his quick wittedness, his virtues and cultural status, his mysticism and ethics, thoughtfulness and philosophy, his ability to create social reforms, his power of speech and craftsmanship, his revolutionizing of odes, his musical approach, the interpretability of his poems, sense of humor and the joyfulness, and his thematicism combined with the semanticism (Khorramshahi, 1993: 25-24).

Each of these traits alone is sufficient to evaluate a prominent poet. What if they all came together in one artist and made him the one, we know today as Shamsuddin Mohammad Hafez Shirazi, one of the most accomplished poets in Iranian and world history. But among these features, those who are most influential on the subject of the present study, and can be interpreted and applied in the field of art, are: his creation of heroes and myths, his quick-wittedness, his mysticism, and philosophy the interpretability of his poems, sense of humor and the joyfulness, his attention to thematicism combined with the semanticism.

Hafiz is a myth-creator who, unlike other poets, who create myths based on an external reality or a priori legacy, create exemplary and abstract myths. As Khorramshahi points out, exemplary beings such as: Pir-e-Moghan (a combination of Pir-e-Tarighat and Pir-e- Mey), Deir Moghan (a combination of Khaneqah and Kharabat), Mey (combining three literary, mystical and physical forms of wine), Rend; the combination of the complete Sufi man and the beggar), the master, wine-bearer, the Sufi, the monastery, the mosque, the bar, and other concepts used in his poetry are all mythological aspects. The immortal view of Hafiz and the examples mentioned above always make his poetry everlasting and places. Hafez's quick-witted look is the result of these contradictory compositions created by him which, in addition to the mythological aspect, suggest his satire. He uses his quick-witted worldview as an antidote to hypocrisy and hopelessness and despair, using the

compositions he makes with the word "Rend", he makes the reader avoid having a superficial review and asks him to have a critical view of acceptable approaches in the society. The mystical view of Hafiz is also unique and does not conform to the principles of Khaneqah's mysticism but is critical of it, believing that the Sufi tradition opens the way for hypocrisy. Therefore, relying on his own myths, he adopts his own mystical style. On the other hand, Hafiz follows a wise path based on literary existentialism, and deals with the meaning and depth of philosophy of life in the poetry of his poems. His ability to create such imaginary settings provides the painters with valuable opportunities to depict pictures based on the meaning hidden inside the forms after having completely pictured them in his mind. In general, Hafiz's poems are both about heaven and earth. Therefore, they play an important role in reflecting different worlds and explaining the influence of divine world over the material and physical one. That is why his poems create a wonderful opportunity for the artists because they create imaginary settings which are sometimes abstract, and all created by combining real and unreal imagination. In Iranian painting history, presumably several versions of the Hafiz Divan have been illustrated by various painters in various periods, the most prominent of which is the Hafiz Divan by Sam Mirza's in early Safavid era, which will be discussed in the following.

INTRODUCING THE PAINTING

The present painting is a portrait of Hafiz's book of poems by Sam Mirza, belonging to the collection of Louis Cartier, illustrated in Tabriz around 934 AH, by Sultan Mohammad Naqash. This painting, in addition to a full representation of the Tabriz Safavid style of painting, illustrates in a good way the aesthetic value of the paintings of Sultan Mohammad. Paying attention to human feelings and moods and reflecting their dramatic aspects as a vehicle for conveying the mystical and quick-witted outlook of Hafez as the main theme of the painting is quite interesting. Also, Sultan Mohammed's sense of humor corresponds to Hafiz's intended quick-wittedness. The notion of "wine and drunkenness" inspired by Hafiz's dual view of worldly and wine drunkenness, as well as the mystical and allegorical drunkenness, can be seen in the upper and lower parts of the work. "Basil Gray views this drunkenness as a Sufi masterpiece, and the painting is an allegory. But others have described it as just a completely funny scene with a sympathetic and compassionate view of the "victory of Bacchus (God of wine)" (Rahnavard, 2013: 135) (Figure 1). A more detailed description of the painting will be given in the iconographic analysis section of the work.

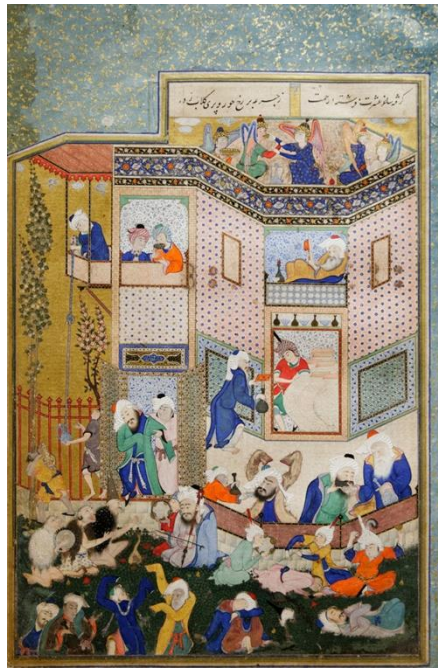


Figure 1. *Masti Lahouti and Nassotti*, 931 AH, Divan Hafiz by Sam Mirza,
Louis Cartier Collection, Harvard University
Source: Kevorkian & Sicre, 2012: 103

A SEMANTIC EXPLANATION OF THE ODE RELATED TO THE PAINTING

Taking into consideration the poem written on the top of the painting (*The angel of mercy (the perfect murshid) took the cup of delight (ma'rifat); (And) from the dregs, on the face of Hur and of Pari {seekers of God}, rose-water, dashed.*), as well as by investigating the overall meaning of the ode, which will help the researcher to be able to infer the meaning of the icons in the picture, We will read the verses of this ode and investigate it briefly.

*The door (threshold) of the magians' house was swept and water-sprinkled:
(At the door) the Pir sat, and too old and too young, salutation gave.*

In his service, the cup-lifters (topers) all loinsgirt.

But, with the cap-crown, the canopy above the cloud was fixed.

The splendour of the cup and the goblet (holy travellers, possessed of excellence) concealed the light of the moon (the qualities of the young magians, Sakis of the tavern); The path of the young magians to the sun (the splendour of the glory of unity) the cheeks (of the holy travellers, possessed of excellence, joined with the qualities of God), waylaid.

From the grace and the strife (in state of restlessness) of the Sakis (the seekers possessed of excellence) sweet of work,

Sugar broke asunder; (its petals), the lily shed; (its cords), the harp snapped.

*In that chamber of privacy, notwithstanding all her graces, the bride of fortune;
and, on the tress of (dark, fragrant) musk, musk shed.*

*The angel of mercy (the perfect murshid) took the cup of delight (ma'rifat).
(And) from the dregs, on the face of Hur and of Pari {seekers of God}, rose-
water, dashed.
(To the bride of fortune), salutation, I made; and, with laughing face, she
spake:
Saying: " O sufferer of wine-sickness, poor, wine stricken!
Holy travellers possessed of perfection.
The agent to " waylaid " is " cheeks."
. In the magians' splendid dwelling, even the radiant bride of fortune renewed the
dark indigo on her eye-brow; and the fragrant musk on her hair. She renewed her
graces.
Saying :-O certain one, who art possessed of such qualities! who hath made thee so
miserable
and despicable, that, out from the corner of the house, thou hast gone; and on ruin
pitched thy tent?

" Who doeth this that thou, with weak judgment and reason, hast done?
" From the treasure (wine-) house, thou hast gone; and thy tent on the waste hast
pitched.
" Thee, union with wakeful fortune, I fear that they (fate and destiny) will not
give;
" For thou art asleep in the embrace of fortune, sleep stricken/"
The sky is the led-horse leader of king Nasratu-d-Din;
Come; his hand in his stirrup, behold the angel hath fixed.
So that, perchance, the shoe of his steed it may be, the new (slender, crescent)
moon,
From the vault of the ninth heaven, a hundred kisses on his ground cast.
For the sake of gaining honour, wisdom, that is inspired of the Hidden,
From the vault of the ninth heaven, a hundred kisses on his majesty cast.
Hafiz! to the wine- house, come that to thee, I may present
Of those whose prayers are answered a hundred ranks arrayed*

Describing the mood dominating this ode of Hafiz, Muhammad Estelami writes:
"the imaginative picture of the mystics and quick-witted before Pir Moghan is one
of the most amazing paintings created by Hafiz in which two quite different moods
are intermingled (Este'lami, 2003: 1088).

Irrespective of the interpretation and explanation of each line in the ode
which cannot be done in this article, we focus on elaborating some of the key words
which are of overriding importance in inferring the general meaning of the ode.

- **Saraye Moghan:** also called Deir Moghan which, in the eye of Hafiz, is a
combination of a pub and monetary and a worship place which generally
refers to as symbolic pub.

- **Pir Moghan:** which, for Hafiz, refers to the perfect master and a shining example of perfection of human beings (Este'lami, 2003: 1098), a master who helps him understand the truth and, in this ode, he is sitting at the top of the gathering and calls the free, either young or old, to the feast. Based on the meaning of this verse, Pir Moghan is so highly respected that all the wine bearers and the drunks are ready to serve him and the splendor of the cup and the goblet (holy travelers, possessed of excellence) concealed the light of the moon, indicating his grandeur and his spiritual significance.
- **Shoa' Jam:** it is defined as light and the indescribable spirituality of the wine cup whose ray has covered and hidden the moon.

Moghbachegan: is one of the terms highly used by Hafiz. After Islam became the wide disparate religion wrong, the Zoroastrians, Jews and Christians oversaw making and distributing wine and terms such as "Mogh Bache" and Tarsa Bache" were used by Hafiz to talk about the young who served wine in the pub Este'lami (2003: 1089). However, as it was mentioned earlier, the mythical intended meanings of Hafiz do not only cover characters appearances or their real personality but also, they include spiritual and divine meanings. Moghbachegan has been used to describe a group of people whose responsibility was to cheer the crowd up and increase their spirituality by serving them wine.

Kasmeh: it refers to a piece of hair which is shaped in the form of a curve placed on the face which is also called Picheh (Khorramshahi, 1993: 1040).

Aroos Bakht: it is a metaphor for the fortune accompanying Pir Moghan and all the mystics in the feast. Also, Hejleh refers to the house of Moghan which was mentioned earlier in the beginning of the ode.

Fereshteye Rahmat: (angel of mercy) which is defined as the compassion and mercy God has over the spiritual and drunken feast of the mystics in the house of Moghan which is in charge of bringing down the mercy of God to this house and the angels themselves are enjoying their time at the feast by a spiritual drinking and are splashing rosewater on the faces of beautiful women and fairies.

Shahid: it has been defined as a symbol of beautiful creatures indicating the beauty of creation and they tried to cheer the crowd up by performing pleasant dances, courting, distributing sweets, pouring down flowers and playing musical instruments.

Ganjkhaneh: it refers to a special world which is open to wise mystics and none of the worldly drunks can enter it and as it has been pointed out in this ode, Pir Moghan reprimands for not having been allowed to enter this place because of his weak willpower and poor thinking and still being a worldly drunken. In the next verse, he invites Hafiz to the spiritual pub to show him a line of answered prayers. Here, the poet has tried to criticize materialism and asks the reader to travel into the spiritual, pure and honest world of drunkenness because of the unity wine.

It seems that the two last verses have been added later to the ode and perhaps they have been composed to please Shah Yahyaⁱⁱⁱ (see Khramshahi, 2003: 1141). Speaking generally, it can be concluded that in this ode Hafiz seeks to describe a drunken and a spiritual feast which is held in the house of Moghan and led by the Grand Master described as *pir Moghan* inviting them to experience real passion and the spiritual drunkenness to worship God and on the other hand there are some angels of mercy bringing down God's compassion to the feast and there are also beautiful ladies and wine-bearers who have added to the excitement of the feast. Even the worldly drunks all present at the feast at a lower level, but *Pir Moghan* reproaches them by asking them to struggle harder so that they can enjoy the wine of unity in the upper levels of divine love.

INVESTIGATING THE ICONOLOGY OF THE PAINTING

A. A formalistic description of the visual icons

The painting under study is composed of three parts or areas in terms of composition. The dividing factor of these three areas is the architectural and construction space, which is referred to as *Deir Moghan* and is divided into sections: the exterior area (lower part of the picture), the interior area (middle part of the picture) and roof (upper part of the picture). In each of these three sections, a group of figures is depicted, which, considering the different space, moods, and gestures, have taken different forms. In general, we can divide the groups of figures into the following categories according to the layout:

1. Exterior and lower figures of the painting: Musicians, dancers, quirky humanlike creatures, drunk figures, and wine bearers.
2. Interior and middle figures: beautiful ladies, sommelier, the lying master (*Pir Moghan*)
3. Figures on the roof of the building and the top of the painting: Angels

Due to the bottom-up composition of the image, it seems that from the lower part to the upper part of the work, the diversity and the number of the figure groups has decreased.

It is also important to note that the lower part of the painting is depicted with more variety in terms of exaggeration and deformation than in the upper part. Figure 2 shows some examples of the exaggerated and caricaturized approach of the painter towards displaying the figures in the lower part of the painting. In addition to being depicted exaggeratedly in terms of the head and body ratio, these figures are much more diverse than their neighboring ones. The gestures of the dancers in the form of Sufi hanging sleeves which are drawn to the bottom left of the image depict a pleasant scene. In the upper section, there is a group of musicians, which, according to the activity they perform, are divided into the figures of *Robab*^{iv} player, a drummer, and a flute player. Among them, there are three figures resembling

demons or demonic creatures (Figure 3), which differ in terms of both the anatomy of the face and the outfits they are wearing.

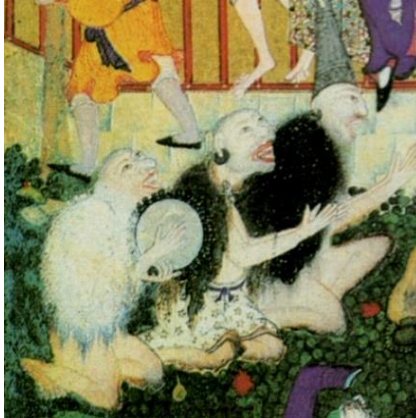


Figure 2.



Figure 3.

Part of *Masti Lahouti and Nassotti*
Source: Kevorkian & Sicre

However, like other works of Sultan Mohammad in *Shahnameh Tahmasebi* and even earlier works, which tried to represent the Deev (in the literal sense of monsters), they have neither horns nor tails and are more similar to human anatomy. Here, the artist seems to have intended a humorous portrayal of human beings in a mundane condition, and this has been achieved by exaggeration in the form and appearance of these characters' faces and their outfits depicting a degrading status of human beings which is somehow closer to those of the animals. Figure 4 shows a comparison between these creatures and the demons depicted by Sultan Muhammad, as well as the demons by Muhammad Siah Qalam, which in turn illustrates the profound differences between these figures and the demons in the structural and anatomical form.

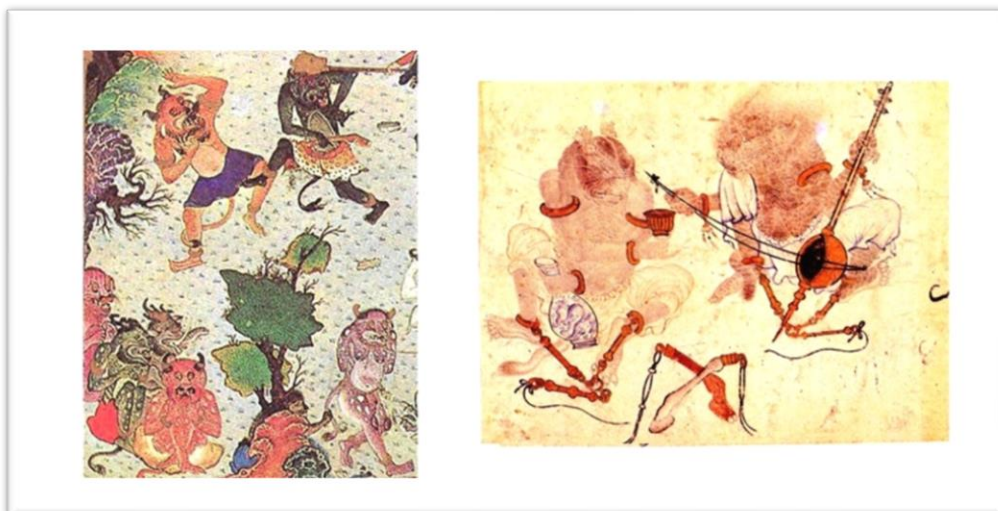


Figure 4. Comparison between demons drawings by Mohammad Siah Qalam (right) (Source: Kevorkian & Sicre, 2012: 29) and Sultan Mohammad (in the picture *Tahmours kills the demons*, *Shahnameh* by Shah Tahmasbi) (left) (Source: Ajand, 2005: 152).



Figure 5. Part of *Masti Lahouti and Nassotti* Painting

In the lower right of the picture, two sleeping figures are shown, one in a sitting position and the other lying on the ground and asleep (Figure 5). But just above them, there are two figures of musicians (one is playing flute and the other one is playing the drum) and there are two other figures one of which is kissing the other on the foot and the other is holding a glass of wine and moving his forward to be kissed. His cheerful facial expression is a reflection of his indescribable joy and the power of music on him.



Figure 6. Part of *Masti Lahouti and Nassotti* Painting



Figure 7. Part of *Masti Lahouti and Nassotti* Painting



Figure 8. Part of *Masti Lahouti and Nassotti* Painting

On the porch of the building, which is still considered as the part of the exterior area, the movements and vitality of the figures are fewer. But the exaggeration in size as well as the anatomy and proportions of the bodies can still be observed. In this section, the two figures on the right side of the painting are drinking, and beside them is another one performing a Sufi dance similar to the one performed by the figures in the lower part of the painting, while a cupbearer is offering him a glass of wine. The surprised look of the cupbearer as well as the caricaturist exaggeration used in drawing this figure are among the interesting points to note in this part of the painting. (Figure 6) On the left side of the picture, a drunken figure stumbles out of the doorway into the building, while a good-looking cupbearer grabs his arm and helps him out. In the upper left-hand corner of the painting, there are also two drunk figures, who appear to be responsible for the transfer of wine sticks from the upper balcony of the building (Figure 7). The inscription on the entrance hall of the building also bears the signature of Sultan Mohammed which says, "By Sultan Mohammed" (Figure 8).

In the middle area of the building, which actually represents the interior, there are three groups of figures. The lower two figures show a Sheikh, who is giving a book to a good-looking young man beside the wine containers while he is holding a glass in his other hand (Figure 10). In the upper part of the painting, a lying old man is seen boys sitting in his own special place, holding a book under is a glass of wine in front of him (Figure 9).

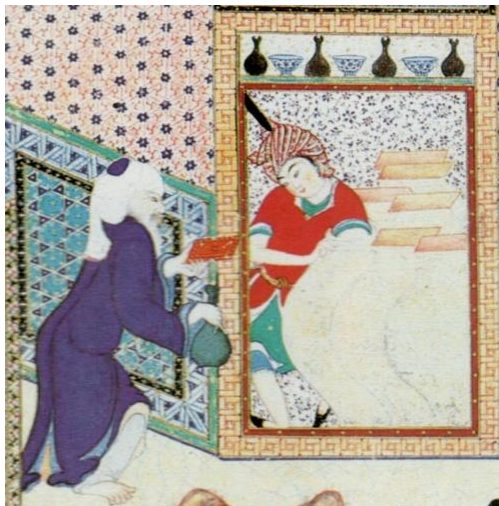


Figure 9.



Figure 10.

Part of *Masti Lahouti and Nassotti*
Source: Kevorkian & Sicre

This state of affairs has given this figure a state of calmness, wisdom and contemplation. On the left and on the balcony of the building, two figures can be seen, one giving a cup of wine to another, and the other near them has a canopy over his head and has tied a wine container with a string, sending it down. And finally, on the highest part of the painting, a group of angels with crowns on their heads, and luxurious, imprinted, colorful clothes are seen drinking. At the far end of the painting, the calligraphic inscription, which depicts one of the verses of the ode related to the image, refers to the presence of angels and somehow places more emphasis on the high positions of the angels than other parts of the painting (Figure 11). The composition atmosphere of the work is enclosed with the frame line and, unlike many of his contemporary paintings, it is not related to the surrounding margins (Figure 12).



Figure 11. Part of *Masti Lahouti and Nassotti* Painting



Figure 12. Comparison between Sultan Mohammad's *"Masti Lahouti and Nassotti"* (right) and Mir Mosawer's *"Zahak's Nightmare"* by Shah Tahmasbi's *Shahnameh* (left).

Source: Kevorkian & Sicre, 2012: 107

Another important point in this section is the presence of a variety of hats or caps on the figures of the paintings. Some of them are wearing a turban and a Araghchin, and some others are wearing a cape, and the group of angels are wearing a crown, and one of the supernatural triple figures in the lower left of the image also has a cone-shaped cap; These hats and handkerchiefs have been instrumental in creating a symbolic image of a particular community. In terms of color composition, cool colors are also dominant in the image, and a wide variety of blue, turquoise, and blue-violet colors are applied. Of course, to balance the color, the painter has tried to use colors such as red, yellow, and gold. Here we have a gentle and subtle color composition that displays a relaxing harmony despite the use of relatively varied colors.

B. Analyzing iconographic of the symbolic and semantic implications of the painting and the ode

The distinctive, yet connected, aspects of all three areas or essential parts of the "Lahuti and Nassuti Drunkenness" painting have some symbolic reference to the world of Nassout (earth) Malakut (heaven), and the world of Jabraut (world of truth and a spirituality). As the viewer looks at the painting bottom to top, investigating the varied forms on the exterior of the building and the lower part of the composition, up to the middle and finally the upper part of the building, which is home to the angels, is somehow the artist's spiritual journey and consequently, it requires the viewer to ultimately consider the unity despite the variety and divisions. On the ground floor and in the lower part of the picture, the cartoonish exaggerated display of characters depicts a reproaching feeling of weakness in willpower and lack of reasoning that is discussed in Hafiz's poetry:

I said hello to the wine mugger and laughed at me.
The tents have been torn down by the treasure chest so that you can do
it poorly.

Here, with the interpretation of Hafiz's interpretation, which speaks of Pir Moghan's embarrassing word as an exemplar of the underworld and munitions of grapevines, the faces and figures belonging to this class and area are necessarily from The visual aspect must also be painted in a way that symbolizes the evil of thought and impurity and impurity; therefore, the figures with inhumane composition to the body or even to the awe of creatures not quite like human beings, but in between Human and demon (or human and animal) are depicted.

The reference to the role of dormant figures is also derived from the poet's words in this verse:

*(To the bride of fortune), salutation, I made; and, with laughing face,
she spake:
Saying: "O sufferer of wine-sickness, poor, wine stricken!*

Saying: O certain one, who art possessed of such qualities! who hath made thee so miserable and despicable, that, out from the corner of the house, thou hast gone; and on ruin pitched thy tent?

In this part of the painting, by applying Hafiz's wordings, who speaks of the scathing remarks of the Pir Moghan regarding his worldly drunkenness or others who are miserable and wine-stricken individuals, the figures in this area had to be painted as symbols of wrong choices and impurity of thought. That is why most of the figures lack the right proportion in their bodies and heads and in some cases, they have been depicted as human-like creatures (human and beast).

The painter also has tried to illustrate the concept of "lying figures" in the statements of the poet:

*"Thee, union with wakeful fortune, I fear that they (fate and destiny) will not give;
"For thou art asleep in the embrace of fortune, sleep stricken!"*

Despite all the benefits for a healthy life, sleeping and resting is considered as ignorance in Islamic teachings which might make a person lose divine opportunities and blessings. In Bahar-al-Anwar, the holy Prophet of Islam (PBUH) has been quoted as saying: "the people of the world are asleep, and they wake up when they die." (Majlesi, vol. 4 :43). Based on this narration the holy Prophet of Islam believes that people are sleeping their whole lives in a state of ignorance, and it is death that can reveal the truth before their eyes and Hafiz himself believe that being awake in the middle of the night or at the dawn was one of the ways to enjoy divine blessings, for instance, he writes:

*At dawn, I was rescued from all the sorrows
in the dark of the night, I was given the water of life*

Now if you look at the painting and most of specifically at the sleeping figures in this lively feast, we can truly understand the symbolic concept intended by the creator of this work in depicting the ignorant who are wasting their lives and losing the opportunities to enjoy heavenly blessings which is defined as a spiritual and love wine. Another important thing that should be mentioned about the musical instruments in the hands of the musicians illustrated in this painting is that the painter has used both the poem and their meanings in Islamic mysticism and rituals. The musical instrument called "Rabab" which is a lute like instrument (with bow and strings) is in the hand of the central figure in the lower part of the painting (Figure 13) and has been inspired by the poem:

*for all the cheering and shouting of the beautiful
all the wine cups broken, wine spilled, and Rabab playing*



Figure 13. Part of *Masti Lahouti and Nassotti* Painting

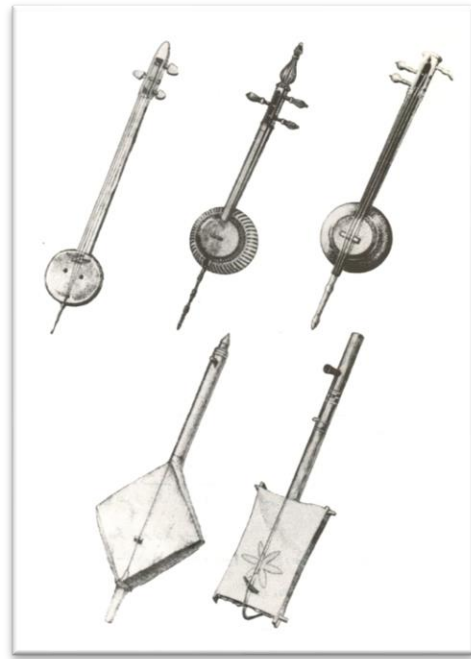


Figure 14. The evolution of Rabab instrument
Source: Azarsina, 2001: 25

Amid Persian dictionary defines “Rabab” as one of the musical instruments resembling Tar with a smaller bowl which had two strings in its original form, and it was played while robbing the bow on the strings. Also, Dekhoda dictionary defines Rabab as:

- "-One of the musical instruments whose other name is Tanbour. (Nizam Dictionary)
 - Instrument to be played (Aqrab al-Mavared)
 - one of the musical instruments which is played using strings (Taj al-Arus)
 - In the book of Moarabat, Rabab has been defined as Rawadeh meaning a sad song, and Rawad refers to a saddening song and it is like a large string with a short stick and instead of a board, a piece of the skin is used to cover it and it has four strings.
- " (Dekhoda, 1982: 148)

Also Mehdi Azarsina, the author of the book "How To Play A Fiddle” defines Rabab in this way: "Rabab has been used as an old instrument in Iran, and instead of wood a piece of skin is used as a board on the bowl and because of other things that it has in common with a fiddle, such as the handle’s position and bar beneath the bowl and the use of a bow to play the instrument, it is presumably the original form of the bow. ” (Azarsina, 1992: 23). In Figure 14, an example of Rabab instrument is given which is quite like a fiddle. Other instruments such as a flute and a drum are also included in this section, of course they are not mentioned in the text of the poem, but regarding the semantic and symbolic compatibility with the mystical atmosphere of the painting, they were illustrated by the painter. The figure

kissing the foot of the player can be regarded as a symbol of worldliness, shortsightedness, and ignoring spiritual realities.

The two figures on the left side of the painting, who are carrying wine containers and glasses are the servants serving the guests at the feast. Here they receive the wine containers by a rope from the upper floors, which indicates that the main source of Moghani's spiritual drunkenness is the high world, and it is the result of heavenly blessings, which quenches the thirst of the people at the feast. This somehow points to the celestial and divine origin of the spiritual drunkenness and its divine origin in the eye of Hafiz:

*in the beginning of the time, the wine bearer of your lips gave me a
glass
about which I'm still baffled and drunk'*

It is noteworthy that in the middle of the painting there is a sheikh holding a glass of wine, who, with the other hand, is presenting a book to a young good-looking man, who is standing beside wine containers and bottles, and seems to be a guardian of the containers (Figure 7). Given the appearance of the man with the book, it is likely that the book is a symbol of rationality and wisdom, which the lower-class people have no access to and in its poetry, Hafiz as describes Pir Moghan reproaching them. This possibility is reinforced by looking at the upper class in which the Sheikh is lying with the book in his hands. But the sheikh is pictured, exchanging a book for a glass of wine. "In the middle of the painting, there is a man who seems to be Hafiz himself, who has a book in his hand, possibly his own collection of poems, and is donating it to a young man for a wine cup" (Azand, 1384: 123). Of course, the body posture of the youngster indicates that he has a cup in his hand and dipped it in the container to get the wine out of it and pour it into the poet's cup to have the book. The eager look on his face implies his enthusiasm for the book.

The lying old man, as emphasized by Hafiz in his poem, and his significant position in the painting and its composition, must be Pir Moghan or the Grand Master.

*The door (threshold) of the magians' house was swept and water-sprinkled:
(At the door) the Pir sat, and too old and too young, salutation gave.
In his service, the cup-lifters (topers) all loinsgirt.
But, with the cap-crown, the canopy above the cloud was fixed.
The splendour of the cup and the goblet (holy travellers, possessed of
excellence) concealed the light of the moon (the qualities of the young
magians, Sakis of the tavern).*

The old man who was described above is both holding a glass of wine and a book and is also the only figure in the composition of the painting who is alone, contemplating in a personal space. The angels of mercy who oversee bringing down

the blessings of God are also drinking and having fun in their own world above his head.

As it was mentioned earlier, at the top of the painting there are some angels, who are depicted on the basis of the main verse of the painting, which is engraved on the painting and also on the inscription (Figure 12).

*The angel of mercy (the perfect murshid) took the cup of delight (ma'rifat);
(And) from the dregs, on the face of Hur and of Pari {seekers of God},
rose-water, dashed.*

The crowns placed on the heads of the angels are intentionally similar to the crown of angels in painting on the ascension of Prophet Muhammad, painted by Sultan Muhammed belonging to *Tahmasbi's Khamseh Nezami* (Figure 15). Figure 16, it is alleged that the crown was granted to them as a symbol of their divine position and their heavenly status, and also in this painting, the same symbolic concept has been used to depict the celestial and divine status of these holy messengers, as well as the varying quality of their drunkenness and intoxication.



Figure 15. *The Ascension of the Prophet (pbuh)*
Source: Sultan Mohammad,
Khamseh Nezami

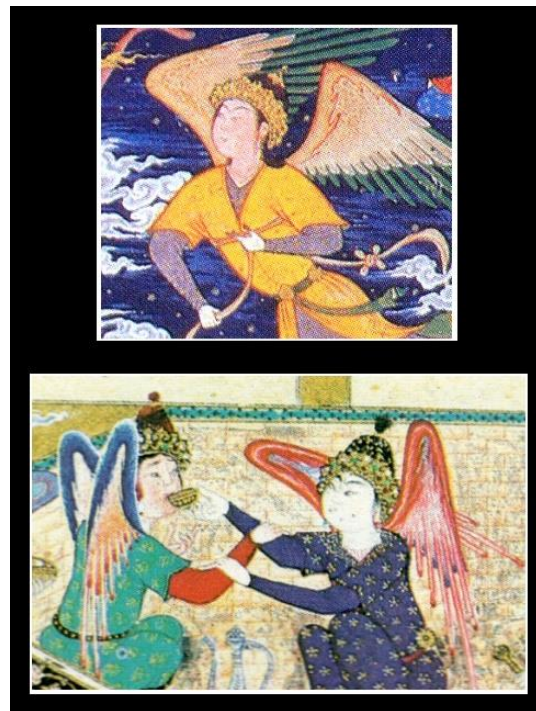


Figure 16. *Comparison of the crowns of angels in two paintings by Tahmasebi, 950-946 AH, British Library, London. (Top) and "Lahouti and Nassotti Intoxication" (bottom)*
Source: Kevokian & Sicre, 2012: 43

THE FINAL INTERPRETATION OF THE PAINTING

In sum, Sultan Mohammed, in his painting called "*Lahouti and Nasuti drunkenness*" has depicted different groups of human beings and various figures as well as applying the symbolic states and circumstances to each of them, and somehow he has attempted to imply some kind of separation and connection of the three levels of creation (Nassut, Heaven, and Jebraut), but he considers all three areas to be the eternal light of the heaven and expresses his mystical understanding of Hafiz's poetry. While utilizing common artistic traditions in the Tabriz Safavid School and borrowing from Turkic figuration and spatialization, the painter, uses a language of humor and exaggeration in imagery to somehow attempt to characterize and reveal the intentions and true nature of the painted characters. Having emphasized the transparency of the figures' modes, their motions, habits and shapes and movements of the figures, he tries to reflect the realm of meaning, and reveal the masks human beings are wearing. To do so, he boldly depicted characters as strange and grotesque-like creatures. In sum, this style of portraying mystical and lyrical scenes, along with their biased emphasis on the Sufi concepts, has become a form against traditionalism in Iranian painting history, has taken the definition of this type of art far beyond symbolic and mythical art.

CONCLUSION

Sultan Mohammad's "*Lahouti and Nassotti drunkenness*" is one of the few paintings in Iran that itself is considered as a school. The seemingly contradictory approach that connects the belief in the former traditions of painting and, at the same time, the departure from some of the common styles and theories of time in any painting, has made this painting a unique work. Of course, given the abstract and mystical theme that dominates the ode based on which the painting was depicted; the painter's work in depicting it also seems extremely demanding. However, the creation and placement of figures and spaces in the painting to imply the concepts stated in the poem, is what has made Sultan Muhammad an audacious and artist with his own style. At first glance, it may be difficult for the viewer to understand the individual roles and philosophies of their application and the quality of their presence in the painting and in its overall composition. But thanks to the application of iconography knowledge, decoding of the icons and the final interpretation of the work will be possible, depending on the audience's initial knowledge and understanding. The comparative and evasive view of paintings, texts, hadiths and other reference or parallel sources has a prominent role in the process and appears to be instrumental in the interpretation of the work.

Generally speaking, Sultan Mohammed, in his painting, emphasizes the mystical conduct in different levels of the world, and reflects Hafiz's mystical and

romantic vision in explaining the eternal and everlasting a spiritual drunkenness by the unity wine. He believes that everybody, depending on his spiritual level, can enjoy the blessings of heaven. By this painting, he passes on the advice of Pir Moghan expressed in the poems of Hafiz asking all the creatures of the world to join the spiritual drunkenness in the divine feast after many centuries.

REFERENCES

- Ajand, J. (2005). *Image of Sultan Mohammad Painter*. Tehran: Tehran Academy of Art.
- Amid, H. (1958). *Amid Culture*. Tehran: Ibn Sina.
- Azarsina, M. (1992). *Fiddle Styles*. Tehran: Soroush.
- Bayani, M. (1984). *Calligraphers' Works*. Tehran: Scientific.
- Dehkhoda, A. A. (1982). *Dictionary of Dehkhoda*. Tehran: University of Tehran.
- Este'lami, M. (2003). *Hafez's Lesson: Critique and Description of Khaje Shams al-Din Mohammad Hafez's Ghazals*. Tehran: Sokhan.
- Kevorkian, A. M., & Sicre, J. P. (2012). *Imaginary Gardens, Translated by Parviz Marzban*. Tehran: Farzan Rooz.
- Kheyrossadat, A., Ayatollahi, S. M. H., Tabaeian, S. M., Vanak, M. P., & Sichani, M. G. (2019). Structural Analysis of Memorable concepts and Its Constructors Infield-Based Architecture. *International Journal of Civil Engineering and Technology (IJCIET)*, 10(1), 2484–2495.
- Khorranshahi, B. (1993). *Hafeznameh*. Scientific and Cultural - Soroush.
- Majlesi, M. B. bin M. T. (1982). *Bihar al-Anwar*. Beirut: Al-Wafa Institute.
- Moin, M. (2005). *Persin dictionary, by Azizollah Alizadeh and Mahmoud Nameni*. Tehran: Namen.
- Panofsky, E. (2009). *Iconography and Iconology: An Introduction to the Study of Renaissance Art, In The Art of Art History, Preziosi, D.* (2nd ed.). New York: Oxford University Press Inc.
- Piravi Vanak, M. (2010). Semantic Analysis of the term "Icon." *Journal of Metaphysics*, 3(11).
- Rahnavaard, Z. (2013). *Iranian Art History in the Islamic Period: Painting*. Tehran: Samt.

ⁱ . Divine and worldly intoxication

ⁱⁱ . Abul Nasser Sam Mirza Safavi (945 - 896 Solar calender / 974 - 923 AH) is one of the descendants of King Ismail I, an art lover who compiles Tazkere Sami, or Sami commentary, on poetry and poets. In the field of calligraphy, his works are also remarkable. (Bayani, 1363: 252 - 350)

ⁱⁱⁱ . Nusratuddin Shah Yahya (744 - 795) is one of the rulers of the Mozaffarian dynasty and Shah Shoja's nephew.

^{iv} . an old instrument played by a bow.

^v . Verse 47 of Hafiz's book of odes.