

A Survey On The Form And Color In Persian Figurative Single-Sheet Miniatures Comparative Study Of The Works Of Mohammad Yousef And Mohammad Qasem

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ABSTRACT

Human figure has always been considered as the main element in Persian miniature especially in Isfahan painting school. This feature in the works of artists of that period, is completely obvious like MohammadyousefHoseini and MohammadqasemTabrizi, especially in their single-sheet miniatures. Considering the political, military and commercial changes of the Safavid period, we can see miniatures that indicate the influence of western art on these artists; however, the attempts of the miniaturists in Iranizing the figures is perceptible. Accurate details, in form and color, are applied to present the reality in their works too. The purpose of the present research is identifying the features of the figures created by these two artists and also the influence of the western art on them, in this way, we are looking for answers to the influence of these artists from European art penetration in Iran and similarities and differences in the iconography of these two miniatures. The method of the data collection in this research, is descriptive-analytic and the data is first gathered through library sources and then the differences and similarities of figures are shown in some tables. The results show the political, economic and social situations' influence on Persian paintings of Isfahan art school. This influence is studied in the miniatures of Mohammadyousef and Mohammadqasem as two contemporary artists. Here we see miniatures with European signs that are completely Persian in the space, their originality and the way they are executed.

Keywords:Persian miniature, Isfahan art school, figurative painting, form and color, Mohammadyousef, Mohammadqasem.

INTRODUCTION

PUBLIC INTEREST STATEMENT

Persian painting, in the form of miniature, has been worldly well known. Iran's painting in the Islamic period had been devoted to book illustrations because of religious and political factors and acted as a narrator in the small pages of books for a long time. After emerging the Safavid government and the political, economic and social changes following it, the miniature was detached from book pages and was performed as single-sheet miniatures by Safavid artists considering the orders of new customers. One of the main subjects of miniatures was human figure. Here we have studied the figurative paintings of two Safavid artists whose works have been influenced by the taste of new customers and tended towards western paintings while their attempts to keep Persian traces in their paintings are evident.

Persian painting is known as a noble art in the history of Iran and world. This art along with literature has been present in history, science and poetry books for centuries by creating fine and unique miniatures that regarded the principles and rules of painting at its most. The book illustration that had been strengthened in the paintings of KelilehvaDemneh" by the Chinese painters in Samanid period, continued and consolidated in Safavid period (Tabriz art school) and was finally presented as single-sheet miniatures in Qazvin art school and under the influence of economic and social situations and separated from the book pages and its climax was in Isfahan painting school. In this period, the

Europeans were present in every stage of Iranians' society and even this influence on Iranian miniatures is evident. Mohammadyousef and Mohammadqasem were two outstanding miniaturists of Shah Abbas court and took part in illustration of "Rashida" and "Qarajaghay Khan (Windsor) Shahnameh", "Divene Hafiz", Chehelsotoon palace murals and also in the production of single-sheet miniatures. They applied new compositions in their drawings and showed a special taste and elegance in their works. They tried to draw realistic figures and this made their miniatures the same as each other. This was originated from the taste change in Safavid court and Isfahan rich customers. These changes occurred as a result of the expansion of the import of European goods (stuffs') into Iran, which eventually led to fundamental changes in the content and style of the Iranian painting style. The penetration of European methods changed the nature of Persian painting in a different way than in the past. However, the miniaturists could create miniatures with Persian characteristics. The focus of this article is on single-sheet miniatures trying to show the influence of western art methods on artists especially in form and color. For this purpose, the miniatures of Mohammadyousef and Mohammadqasem are compared to find out their effectiveness from west and even their influence on each other. The goal is to know the influence from western art and similarities and differences of their single-sheet miniatures in form and color. To attain a coherent structure of data, introduction of works and answering the research questions, a descriptive-analytic method is applied and five miniatures are chosen from each artist randomly. The data is gathered through library sources and is analyzed and compared in the form of some tables.

Research history

- The book "The lives and art of old painters of Iran" by Mohammadali Karimzadeh Tabrizi (1992) is the first book in which Mohammadyousef Hoseini and Mohammadqasem Tabrizi are introduced.
- The book "Persian Painting" written by Basil Grey and translated by Arabali Sherveh (1930) has studied the changes in Persian painting.
- "Articles on miniature" gathered by Valiollah Kavousi (2008) has studied miniatures of Isfahan school.
- The book "Isfahan Illustration School" by Yaghoob Ajand (2007) has just introduced Mohammadyousef and Mohammadqasem and their works.
- "The Foundations of Isfahan Painting School" by Asghar Javani (2012) has studied the thought and artistic structure of Isfahan school paintings.

Regarding the history of the most previous researches, they have just tried to introduce Persian painting and famous Persian painters. Other researches have widely studied the factors forming Isfahan painting school in Safavid period and as a result of which political, social, economic, cultural changes influential in attitudes and the thoughts of Iranian artists, are examined. The present article has continued the previous ones while studying two Safavid artists and we finally find out how their artworks have changed and secondly how much of the visual and artistic values of Iranian art have preserved in their works?

Isfahan school painting

The miniaturists of Shah Abbas reign experienced a new movement that had not been important before. This new movement was the creation of miniatures in the form of single-sheets. These images were used to decorate walls, and were commissioned by courtiers, merchants, aristocrats, and tourists. The single-sheet miniatures became independence as they moved away from literary themes, and new visual aspects found their way into these paintings to create the works in which the taste and tendency of the art supporters had a great and effective role.

The Isfahan school had three phases. The first one was artworks of Reza Abbasi and his students that followed his style, like Afzalolhoseini and Moein Mosaver. In this phase, the traditional method of miniature was executed with the special features of Isfahan school. The second phase, was the Students of Reza Abbasi, including Mohammad Qasem, Mohammad Yousef and Mohammad Ali who followed changes in his style. This phase can be considered as the transition of Isfahan miniature from tradition to modernity that tried to induce dimension, remoteness and proximity in spaces, form and color.

The third phase, was a combination of tradition and innovation, originated from European painting and some artists as Bahram Sofrekesh, Aligholi Jabadar and Mohammadzaman were its representatives. (khajeh Ahmad Attari, 2012: 85).



URL 1 (left): young man with bottle and cup, attributed to Reza Abbasi

URL 2 (right): lovers, attributed to Reza Abbasi

Figurative painting in Isfahan school

The artists in Europe were impressed by new humanists. They emphasized on the principles of humanism and believed in much respect and value for human in the entire world. They used their own or others' portraits in their paintings with no doubt. Following this movement and, subsequently, the Renaissance, before the rebirth of art, these images were used to decorate walls, and were commissioned by courtiers, merchants, aristocrats, and it was considered a change and transformation in the field of human thought, which is also reflected in the valley of Iranian paintings. After the economic flourishing and starting communications with European countries in Shah Abbas period, the influence of European thought and culture on the life and culture of Iranians, became apparent. Therefore, the mystical and religious atmosphere of the previous paintings was replaced by pictures of daily life. (Moghadammanesh, 2016: 3) Subsequently, the depiction of human figure as the main element, found an alive manifestation through the reconstruction of his manners and natural movements. After the formation of Isfahan school, the miniaturists, preserving their previous painting traditions, began drawing single-sheet miniatures for direct supply to their new costumers. The features of these new miniatures were as follow: 1: human at the center of paintings as the main subject. 2: applying thin and thick brushes. 3: artists' signatures on paintings. 4: applying color in figuresⁱⁱ. 5: exact drawing of different kinds of facesⁱⁱⁱ. 6: depicting humans in elegant silk, golden or European clothes with henna on hands and feet that showed paying much attention to human. 7: the use of ornaments in the design of clothing, especially in the late Safavid period, which indicates the influence of Indian painting on Iranian painting from the period of shah Abbas II onwards. It is worth mentioning that the miniaturists of this period, in view of the changes that had taken place in the tastes and collective thinking of the society, used their efforts to preserve the values of painting and to draw pictures with faces that were as Iranian as possible. (Khajeh Ahmad Attari, 2013: 86)



URL 3 (left): attributed to Afzalhosseini

URL 4 (middle): a woman standing with a hubble-bubble, attributed to Mohammadqasem

URL 5 (right): European young man, attributed to MoeinMosaver

The influence of Iran and Europe communications on Persian miniature

After nine centuries of political collapse of Iran and emerging Safavid government, standing in front of Ottomans as a political ideological power, Iran was the center of Europe's attention as a new political power in the world of Islam. Shortly before the Safavids in 1498, the Europeans had bypassed the cape of good hope and opened a new seaway to the East and were in search for their commercial and political benefits. (Hajianpoor, 2008: 32). The influences of this communication on Iranian art and painting are as follow:

1. The Armenians entering new Jolfa.
2. Bilateral relations between Iran and the Gurkani School of India.
3. The new intellectual movements in Isfahan.
4. Commercial communications with Ottoman.
5. Tourists arrival to Iran.
6. Establishment of trading companies of Iran and Europe.
7. The religious policy of Shah Abbas. (Moghadammanesh, 2016: 5)

Life and artworks of Mohammadyousef

MohammadyousefHoseini, the Iranian miniaturist active in the middle of 17th century (Pakbaz, 2017: 524) was one of the students of Reza Abbasi according to some sources. (Ajand, 2015: 172) He got the title "Abbasi" in the time of Shah Abbas II^{iv}. (Kavoosi, 2008: 27) It seems he was one of the painters supported by shah Abbas II and had signed the famous name of the Safavid king at the foot of his works to give himself value and credit. There is no exact date of his birth and death but he may have been older than Mohammadqasem. (Canby, 2002: 108) Some of the mural paintings of Chehelsotoon palace are attributed to him. He also took part in the illustration of Qarajaghay Khan (Windsor) shahnameh, Divan e Hafiz in 1691 and also Rashida shahnameh. He has applied the "pardaz" method in most of his miniatures. (Ajand, 2015: 172)

Life and artworks of Mohammadqasem

Mohammadqasem was the Safavid miniaturist, poet, calligrapher and musician of 17th century in Tabriz. (KarimzadehTabrizi, 1992: 1061) He was a student of Mohammadali and Mohammadyousef with many similarities between their works. After Soltan Mohammad, he was the second miniaturist who applied pardaz in miniatures and after him this method was abandoned till Qajar period. (Soheili, 1976: 21) His interest in elegant, multi-layered and carefully selected clothes for his characters, is a special feature that can be found in his works. (Kavoosi, 2008: 315) Mohammadqasem was a follower of MoeinMosaver and generally illustrated the battle scenes. (Pakbaz, 2017: 522)

He took part in illustrating some manuscripts and has planned for two well-known editions: one is the Divan e Hafiz in 1682 and the other one is Ferdowsi shahnameh in 1680 with 42 miniatures executed by him. He was active in performing mural paintings too. He illustrated a group of people who walked and enjoyed and also some single figures on the walls of Chehelsotoon. The figures in his single-sheet are ornamented with poems on margins which show his interest in poetry. (Ajand, 2015: 171)

Figures in Mohammadyousef miniatures

Mohammadyousef has used the Free engraving in drawing the faces. (Pakzad, 2015: 17) According to table 1, the faces of the young people in his paintings are chubby and round, the eyes are stretched and small, eyebrows with high arch, long noses and thin lips. Women's eyes and eyebrows are more stretched. Angled and narrow faces have been used to draw older faces. Their eyes are round, they have fleshy or hawk noses and their lips are flat and to show their old age, the artist has used beard.

According to table 2, His figures are drawn in single-sheet, tall, and elongated drawings, and the size of the figures is approximately one to eight in proportion to the head; But the proportions are less observed in the display of the arms and legs, and the size of the arms and legs are about three-quarters of the face and the proportions to the body are not taken into account in performing the actual size of the arms and legs. Moreover there is the same delicacy in showing hands and feet of men and women and women figures are more delicate. Their waists are narrow and the hips are large; meanwhile, all of them match exactly the traditions of Persian miniature.

Table 1: face details in Mohammadyousef miniatures, Source: authors































painting					
Eyes and eyebrows	Eyebrows arched and short, eyes small, space between eyes is equal to one eye	Thin, arched and joined eyebrows. small and stretched eyes, the space between eyes is less than one eye	Thin, arched and joined eyebrows. small and stretched eyes, the space between eyes is less than one eye	Thin, arched and close eyebrows. small and stretched eyes, the space between eyes is less than one eye	Thick, arched and joined eyebrows. small and stretched eyes and close to each other, the space between eyes is less than one eye
Noses	fleshy and arched	long and fleshy	Long and narrow	long and fleshy	long and fleshy
Lips	Wide mouth, fleshy and flat lips	Small mouth, thin lips	Small mouth, thin lips	Small mouth, thin lips	Small mouth, thin lips
Roundness of face	Three quarter, angled and long	Three quarter, round and chubby	Three quarter, round and chubby	Three quarter, round and chubby	Three quarter, round and chubby

Table 2: figure details in Mohammadyousef miniatures, Source: authors

painting	 URL 6: young man with a stick on shoulder	 URL 7: sitting young man	 URL 8: lovers and the wondered viewers	 URL 9: Young man standing in blue garment	 URL 10: Woman with goblet
Hands	 Equal to one face	 Equal to three quarter of face	 Equal to three quarter of face	 Equal to three quarter of face	 Equal to one face






Feet	 Three quarter of face	 Equal to half of face	 Three quarter of face	 Three quarter of face	 Three quarter of face
Upper body	 From shoulder to waist equal to two and half heads	 From shoulder to waist equal to two and half heads	 From shoulder to waist equal to two and half heads	 From shoulder to waist equal to two and half heads	 From shoulder to waist equal to two heads
Lower body	 From waist to ankle equal to six heads	 From waist to ankle equal to five heads	 From waist to ankle equal to five and half heads	 From waist to ankle equal to five heads	 From waist to ankle equal to four heads

Figurative paintings of Mohammadqasem

According to table 3, in Mohammadqasem miniatures, the eyes of the older people are round and in the younger figures are small and stretched. In the older people the eyes are drawn on a direct line with an appropriate distance from each other; but in the youngsters the eyes are not parallel and not drawn on a symmetrical line. The noses of the young characters are fleshy and long and the older ones have hawk noses. Mohammadqasem has drawn the roundness of faces and lips the same as Mohammadyousef but his faces are more smiling and happier, the space between eyes and eyebrows are more and the faces are completely Iranian. The line of the lips and noses is not parallel in his works and there is a space between them that makes the face seems smiling in addition to making the corners of the lips.





















According to table 4, Mohammadqasem considers the proportion of upper body to head well while drawing the lower body shorter. The ratio of whole body to head is seven and half; hands are three quarter of face; feet are small and three quarter of the face. The short lower body shows the figures fat and the ratio of back and thighs to the ankle is not considered correctly so the ankles and legs seem a little thin and delicate. "This ignorance of body proportions and the artificial movements are characteristics of Mohammadqasem's miniatures." (Javani, 2012: 122)






Table 3: faces in miniatures of Mohammadqasem, Source: authors

painting					
Eyes and	Wide and flat eyebrows, round and	Thin and arched eyebrows,	Arched and thin eyebrows,	Thin, stretched and arched	Wide and flat eyebrows,

eyebrows	stretched eyes, space between eyes is equal to one eye	round and stretched eyes, asymmetrical eyes, the space between eyes is less than one eye	small and stretched eyes, the space between eyes is less than one eye, not on a direct line	eyebrows, eyes small and stretched with a space less than one eye, not on a direct line	round and stretched eyes, space between eyes is less than one eye
Noses	Arched, long and bony	Long and thin	Long and fleshy	Long and fleshy	Arched and fleshy
Lips	Wide mouth, upper lips covered by beard, the lower lip fleshy	small mouth, narrow lips	small mouth, narrow lips	small mouth, narrow lip, just the lower lip is drawn	small mouth, narrow lip, just the lower lip is drawn
Roundedness of face	three quarter, long and angled	Three quarter, round and chubby	Three quarter, round and chubby	Three quarter, round and chubby	three quarter long and angled

Table 4: figures in miniatures of Mohammadqasem, Source: authors






painting	 URL 10: standing woman with a hubble-bubble	 URL 11: standing young man	 URL 12: young man with a goblet and notebook	 URL 13: woman in a beautiful coat	 URL 14: maiden in a golden cloak
Hands	 Three quarter of face	 Equal to one face	 Equal to one face	 Three quarter of face	 Equal to one face
Feet	 Three quarter of face	 Three quarter of face	 Three quarter of face	 Three quarter of face	 Equal to one face
Upper body	 From shoulder to waist equal	 From shoulder to	 Equal to two heads	 From shoulder to	 From shoulder to

	to two and half heads	waist equal to two heads		waist equal to two heads	waist equal to one and half heads
Lower body	 From waist to ankle equal to five and half heads	 From waist to ankle equal to five heads	 Equal to five heads	 From waist to ankle equal to four and half heads	 From waist to ankle equal to four heads

Form and line in Mohammadyousef miniatures

In addition to the definitions and contents that the artists and art schools have presented for form, it has some details the first of which are visual elements. The six visual elements are: line, color, value, shape, texture and space. They are the first details coming to eyes of the spectators. Since these elements are basic in all types of images, they can be considered as the main components of the visible world. (Jansen, 1986: 21)

Table 5: form and line in Mohammadyouef miniatures, Source: authors






painting	 URL 15: young man		 URL 16: standing lady	 URL 17: poor young man	
Line and form	The lines are curved, vertical, diagonal, horizontal, thin and thick. The form is made of vertical and direct lines	The lines are circular, diagonal, vertical, horizontal, curved, thin and thick and the form is made of vertical and curved lines	The lines are diagonal, cursive, vertical and the main form is made of vertical and curved lines	The lines are diagonal, horizontal, curved, cursive, circular, thin and thick. The main form is made of horizontal and diagonal lines	The lines are curved, vertical, diagonal and the main form is made of vertical and curved lines

According to table 5, in Mohammadyousef works applying soft lines around the figures and also thin, thick, diagonal, curved, circular, vertical and horizontal lines for narration is remarkable. Using forms to create dimensions in miniatures is one of the characteristics of Mohammadyousef miniatures.

Form and line in miniatures of Mohammadqasem

According to table 6, Mohammad Qasem's lines have more courage and power than Muhammad Yusuf's especially the lines around the figures and in single-sheet drawings. He has applied curved, vertical, horizontal and diagonal lines to create feelings and movements in figures, the same as Mohammadyousef.

Table 6: form and line in miniatures of Mohammadqasem, Source: authors






<p>Picture</p>	 <p>URL 18: standing woman with a goblet</p>	 <p>URL 19: Shah Abbas in companion with an intimate relative</p>		 <p>URL 20: a girl with a hubble-bubble</p>	 <p>URL 21: the maidservant and old man</p>
<p>Line and form</p>	<p>The lines are curved, cursive, circular, diagonal, vertical, thin and thick. The forms are made of vertical and curved lines</p>	<p>The lines are curved, diagonal, vertical, horizontal, cursive, thin and thick and the main form is made of vertical and diagonal lines</p>	<p>The lines are diagonal, horizontal, curved, thin and thick. The main form is made of horizontal, curved and diagonal lines</p>	<p>The lines are curved, diagonal, vertical and horizontal and the main form is made of curved and vertical lines</p>	<p>The lines are curved, vertical, diagonal and horizontal and the form is made of vertical and curved lines</p>

Color in miniatures of Mohammadyousef

Light doesn't originate from a specific source in Persian miniature; Everything and everyone has been given the same comfort by this light, and like the sun, it has given everything existence. Color is the medium to show the nature of light. It is represented in nature visually but shows itself as clear and uniform in light radiation in Persian paintings. (Yousefi, 2016: 238)

According to table 7, applying complementary colors and considering color harmony to control the color energy of the miniature is significant. Moreover there are the same amounts of cold and warm colors that show the skill of the artist in color selection.

Table 7: color in miniatures of Mohammadyousef. Source: authors

<p>painting</p>			 <p>URL 22: standing man</p>		
<p>color</p>	<p>The primary color blue, the secondary colors orange</p>	<p>The primary color blue, the secondary</p>	<p>The secondary colors green and red, complementary</p>	<p>The primary color blue, the</p>	<p>The primary colors red, blue, and</p>

	and brown. The complementary colors red and orange and the dominant colors are warm	colors green, brown, orange, gold, the neutral color white and the dominant colors are warm	colors brown and gold, the neutral color white and the dominant colors are warm	secondary colors purple and ochre and the neutral color black. The dominant colors are cold	yellow. The secondary color navy blue and orange and the neutral color white
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Color in miniatures of Mohammadqasem

According to table 8, Mohammadqasem has used more cold colors in his miniatures. Mohammadqasem and Mohammadyousef both used the color to create spaces showing depth and even dimension. The complementary colors are used in the dresses of the main characters. He has used shadows, light colors, and dot processors to create the dimension of the work. The works of Mohammad Qasim, while being loyal to the Isfahan School, show a tendency towards Western painting. These effects can be better seen, especially in his naturalization. (kavoosi, 2008: 191)

Table 8: color in miniatures of Mohammadghsem. Source: authors






painting			 URL 23: portrait of a young man		
color	The primary color blue, the secondary color orange. The complementary colors blue and orange and the neutral color black	A tonality of the primary color blue. The secondary color green, gold and orange. The neutral color is white and the dominant colors are cold	The primary color blue, the secondary colors crème and green, the neutral color white and the dominant colors are cold	The primary color blue, the secondary colors green, navy blue, gold, grey and orange and dominant colors are cold	The primary color blue. The secondary colors orange, gold and brown, the neutral color black and the dominant colors are warm

Table 9: comparing figures' details in miniatures of Mohammadqasem and Mohammadyousef. Source: authors

MohammadyousefHoseini	face						body	
	similarity			difference			similarity	difference
	eyes	no ses	lips	eyes	nos es	lips	The upper body equal to two to	Lower body equal to five and half heads, exagge
	Both miniat	Lo ng an	sm all mo uth and nar	joined eyebrow, eyes small and	Lo ng and nar row	Nar row upper lips		

	round and chubby. The eyes were stretched and the space between them less than one eye	y	row lips	stretched, more delicate with make up			two and half heads, the hands and feet smaller than the body and more delicate	rated thin waist
Mohammadqasem Tabrizi				Stretched and round, no symmetrical line for eyes, the eyebrows with distance	Thin and arched	No upper lips		Lower body equal to four and half to five heads

Conclusion

In Isfahan art school, the method of painting based on allegorical spaces and pure form and color, changed and turned to application of linear drawings. Ignoring some previous principles and traditions and choosing new subjects (daily life, ordinary people and etc.) were the result of weakening the connection between painting and poetry and finding new functions of paintings separate from books. Moreover, to utilize the capabilities of Armenian merchants and craftsmen, Shah Abbas transplanted some of them from the other side of the Aras River to next to Zayandeh Rood River in Isfahan. Soon they developed their activities especially in silk trade. Undoubtedly among the various goods imported by them to Iran were pictures, curtains, and paintings from European paintings. This economic, social, political and cultural flourishing influenced artworks of Persian miniaturists too.

The main factors that influenced Persian miniatures include Reza Abbasi paintings, the European paintings and productions, the rise of standards of people's life, increase in demand for single-sheet paintings besides the court tendency towards using paintings for the decoration of the walls of palaces. All these, provided the requirements for the independence of miniatures from books. Following the change in people's taste and the customers, the paintings with European signs popularized with linear drawings, change in subjects, new look to daily life and ordinary people and production of figurative works developed. It can be said that the independence of miniatures from books is a result of the influence of culture and the presence of merchants, businessmen or even painters who were present in Isfahan at that time. Among them, Mohammadyousef and Mohammadqasem started producing single-sheet miniatures as a reply to the situations and the demand of the society and both drew human figures carefully and skillfully with accurate details.

Based on the findings and comparative study and careful consideration of the works of both artists, mohammadyousef was more skillful in human body proportions and at the same time did not pay much attention to the space details of his works. He could control the contrast and dimensions by applying complementary, warm and transparent colors and also thin and thick lines. According to table 9, both artists drew hands and feet smaller than the other body parts. The upper body is the same in their works but lower body is more proportionate in works of Mohammadyousef that has helped body to seem taller. Overlay, Mohammadqasem's miniatures are more delicate in executing elements and ornaments; but the faces and bodies of both artists are the same as each other and completely Persian, the influence of western art can be just seen in the subject (figurative paintings) and some changes in dresses of the characters. It can be said that it was the customers' taste that influenced the creation of such works. As the European tourists and merchants' interest was Persian miniatures on small pieces of paper, the Iranian merchants and customers' interest was figures with western cloths and ornaments.

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ⁱ Elegant, tiny and ornamental illustration that was popular in East from a long time ago and separated from books and was performed on single sheets in Safavid period.

ⁱⁱ Transparent monochrome color in painting natural elements that results in losing the semi real connection between them. This method was used in drawing figures for more attention to human figure.

ⁱⁱⁱ In some paintings in the form of upper body with impressive execution of faces

^{iv} He signed his works: MohammadyousefAlhoseini, MohammadyousefAbbasi, Mir yousef, Mohammadyousef and MohammadyousefMosaver with the date of the works

^v A kind of hatching or stippling with brush