

Research Article

AESTHETIC CRITICISM OF THE MINIATURE "ISFANDIAR KILLED ARJASB" FROM THE ISLAMIC ART

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ABSTRACT

Shahnameh (The Epic of Kings) is of a special position in the Persian illustrated books, especially "Baisonghor Shahnameh (The Epic of Kings)", which belongs to the school of Timurid Herat. In this version, the miniature of "Isfandiar killed Arjasb" has the structure in accordance with the principles and rules of the school with remarkable consistency and stability. Timurid Herat school advent in the brilliant Islamic Art Era required it to follow its original values; therefore, the mentioned miniature can be as an example of the miniature that has followed Islamic Arts Wisdom principles that is going to be studied here. This study aims to criticize the structure and meaning in the miniature of "Isfandiar killed Arjasb", the study conducted in the wake of the asking the question that how the mentioned comply with of Islamic art? Therefore, in addition to appearance and symbolic description of the motifs and colors of the miniature and elements evaluation, the miniature is compared with a number of contemporaries in order to deepen the findings of this miniature. The current study has been conducted as the critique of aesthetic (cosmetic critique) using the library and documentary studies and the results indicate: the miniature of "Isfandiar killed Arjasb" has an upward movement, that is a perfectionist movement matches Islamic Arts wisdom principles, moreover, the plurality of components in order to create visual unity has been reached the unity in plurality. Furthermore, movement available in this miniature, asymmetry and simultaneous display of multiple space together has made it different with other contemporary miniatures and somewhat resembles the foundation of Behzad and Tabriz Safavid schools.

Keywords: Criticize, Shahnameh (The Epic of Kings), School of Herat, the Miniature of "Isfandiar Killed Arjasb", Islamic Art wisdom

INTRODUCTION

The relationship between miniature and book layout is one of those issues that undoubtedly have led to the creation of several illustrated books in Iran including "Shahnameh, The Epic of Kings" which ranked first in terms of quantity and quality. Timurid ruler's interest in writing and miniature, led to the establishment of a library and a large miniature workshop in the city of Herat, and the illustrated books there founded "Herat school of miniature". The most important illustrated book in this workshop is "Ferdowsi Shahnameh (The Epic of Kings) nicknamed Baisonghor".

The miniature of "Isfandiar killed Arjasb", is one of striking miniatures belonging to Shahnameh (The Epic of Kings) and Herat school that is due to its properties may be studied according to Islamic Art wisdom aesthetic approach that the current study is based on. Therefore, this article addresses the history of Herat school of miniature and Baisonghor Shahnameh (The Epic of Kings) and then "Isfandiar killed Arjasb" is stated by Ferdowsi.

Structural description of miniature has been conducted through the spatial evaluation of elements, as well as the color evaluation along with symbolic study of motifs, and finally aesthetic analysis of the art work is carried out from both the appearance and the nature of the work. According to the logic and process of criticism, the differences between the miniature and other contemporary miniatures as well as its influences on the later works that have been studied; This distinguishes this study from other studies on the identification of Herat school and Baisonghor Shahnameh (The Epic of Kings), including Bazlgary Iranian miniature, Roen Pakbaz Iranian miniature for a long time until today, the history of Iranian Pop miniature art forms and etc.

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Baisonghor Shahnameh (The Epic of Kings) Features

School: Heart

Script type: Nastaliq

Book size: 265.384 mm

Number of pages: 690 pages

Scribe: Jafar Baisonghor

Illuminated Pages: 12 pages

Total events: 22 miniatures

Painters: Maulana Khalil, Maulana Ali, qawam Al-din Naqash

An excellent gilded layout, includes inscription written in Roghae on a golden background

Cover of this edition is leather golden multiplicative with two oily margins outside and a golden mosaic inside on a blue background

Baisonghor Shahnameh (The Epic of Kings) is the old illustrated copy of Ferdowsi Shahnameh (The Epic of Kings) written in the ninth century in Herat school in 833 AH by order of Prince Baisonghor Mirza, son of Shahrukh and grandson of Timur. This work is held in the Library of the Golestan Palace Museum (Gray, 2006).

Among characteristic features of the Shahnameh (The Epic of Kings) evident in other illustrated books in Timurid Herat School are very deliberate configurations, a sort of movement and regulation, colors very clear and pure company with tall and dignified figures, coarse plant flowers and green trees. Symmetry avoidance allows the painter to illustrate lively hunting scenes and motionless and quiet parties. Courtly scenes, due to particular emphasis on the colorful designs of garments, carpets and tiles are more decorative elegantly. Also, the miniature space is shown wide and deep using accurate color schemes, on the other hand, particular interest to other architectural elements and precision in the details implementation are of specific features of Herat school evident in the miniatures of the Shahnameh (The Epic of Kings).

The Narrative Nature of Miniature

The discussed miniature was the miniature of "Isfandiar killed Arjasb" that Ferdowsi has stated as follows, and then the painter has tried to visualize the concepts.

Wear new clothes Campaign when was darker nights Esfandiar

One is relative to the wind search opened funds boxes

The combat clothing and wearable and brings barbecue and drinks

Became joyful and happy by that When bread is eaten every one to three cups

.....

He was full of worry of treatment when woke up Arjasb

Anthresh dagger to liquefy Wear caftan and Roman helmet

Mouth full of singing and heart full of blood

The man told him focus on Bazaargan Find far blade and Dinargan

One gift I give you Lohraspy with Ghashtasbi love in heart

Fought Arjasb and Esfandiar of the usual more campaign

Sword and dagger were very frequent beat some in head some on body

Arjasb too involved in wound loose saw no right place on his body

The feet were a part of elephant like body separated head from him Esfandiar

When was killed Arjasb there was a loud voice off women palace

Such is the actions of the universe Enjoy we sometimes, sometimes deadly swing

Why be fascinated by the mundane world you know you won't last, don't worry

Esfandiar in return to Arjasb action He took perdition of him

.....

Sent army away from Arjasb gate abruptly sat sisters on horse's backs

Some Iranians with Save Arjomand remained in castle among Iranian heroes

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Detailed Story Is

Isfandiar goes to Afghanistan as a businessman to save his two sisters from Arjasb. He enters Roen Dezh (Arjasb fortress) as a guest using deception

And then boozing Arjasb troops send his army into the fortress. Isfandiar has divided his army into three categories: The first set out to guard the fort, the second along with her sisters for their protection and the third entered into the central courtyard with him to kill Arjasb. Isfandiar army pulled him out of bed while his troop was in ecstasy, and Isfandiar beheaded him and released his sisters.

Physical Description of Miniature

The miniature frame is drawn in the vertical direction with four simple table drawings around it in gold, green and black colors used in accordance with inside text colors. Context elements are not deviated from the table and the miniature background is colorful and full of motifs. Human plant, animal, geometric and abstract patterns are arranged together intelligently. The miniature is of asymmetrical composition based on the circle, but integrated regarding the elements balance. In this miniature, the template colors are gold, yellow (ocher yellow), Persian blue and vermilion, respectively that has been used very intelligently by rotating in the miniature.

Elements Motion Discussion

Elements in this miniature are sorted in a fashion that moves the eyes of beholder around the miniature by painter tricks to the main subject and

This is not far from the concept of motion. In “Moen” dictionary the word motion is defined as “movement versus the rest - gradual withdrawal of the current state, and withdraw from the potential into action”. Aristotle says: “motion of any form is due to defect and is to achieve perfection”. Motion I also a symbol of time passage. According to the definitions, the motion in this miniature matches with the nature of story and function of the current subjects. According to the definitions, motion and its direction have different states and meanings; revolving line is of ascending or descending motion, this motion has a tendency to perfectionism; while the direct line implies change in a status and compared with the revolving motion is not perfectionist. The characters and the main topics in this miniature are arranged in concentric spiral lines with the rising upwards, that finally direct the eyes to the main subject. The densities of human motifs in the top of the miniature and on the bottom-up direction of the eye as well as the vertical walls and towers that dominate the composition of the miniature are help to emphasize the main subject of the miniature (Figure 1). The same emphasis can also be observed on the direction of the gates location (Figure 2).

Spatial Evaluation of Motifs

All elements of the miniature are arranged at three different levels each level in multi-section and interestingly, the painter has displayed all of these elements and segments from different angles simultaneously (Figure 4). The illustration of elements such as walls, trees, people, land, carpets and even the ceiling are in such a way that all are visible that suggest a lack of considering the views principles and three- views design. This is done intentionally in accordance with rules in Iranian miniature.

Elements such as men dressed in different designs and colors, brick buildings to follow the usual Herat school and the above walls and the door frames is adorned with reliefs and twisted and iterative plant and animal motifs, as well as horses, birds and trees are drawn at each level.

In this composition, although architectural elements are more evident due to further distribution throughout space, but focus on man motifs in the third and upper miniature (part 1 Figures 4 and 5) attracts the attention of the audience and stresses the scene of the fight which is the original story. As Figure 3 shows Isfandiar arms are located on a triangle upward that guides eyes to the battlefield.

The result will be the same if the miniature box is divided into 4 parts by the horizontal and vertical axes. Further, the confluence of the axis namely the center of the miniature, the second issue, Isfandiar two sisters who have been fighting for this, calls the audience attention (Figure 5).

Symbolic Evaluation of Colors in the Miniature

In this miniature, the colors and their postural follow a certain system and order consistent with current principles in miniature schools and other miniature tricks. According to Islamic beliefs, Iranian painter

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sees everything in the light, the light that emanates from the original source that is God; therefore, all the colors are used in purity without a shadow, because everything is absolute light.

According to the theory by “Seyed Hossein Nasr”, “space in Persian miniatures is indeed heavenly with its shapes and colors manifestations of the world shapes and colors”. Colors, specifically the color of gold, sapphire blue and turquoise are not merely rooted in the artist talent, but are the results of intuition of objectivity in the material world. Miniatures, such as Persian rugs and garden resemble a reminiscence of a fact beyond the mundane everyday world and daily life (Nasr, 2010).

In this miniature, colors revolving are in the bottom-up spiral motif started from gray and gets to the peak brightness of golden color in the center of circles; the same goes for miniature segmentation in (figures 4 and 5).

Isfandiar troops are illustrated dressed in gold and red colors. Semantically, in the East red is reminiscent of the fire and also represents rebirth. Moreover, the red color is the symbol of the blood over in victory; the golden color in Iranian culture is the symbol of sun and divinity. Yellow color represents a superior mind. The yellow color is clarity and warmth, seeking excellence, the joy and euphoria.

Arjasb defeated armies are taking pleasure in the corner of the miniature with the color of their clothes bluish purple and gray that fits their condition. Arjasb wear is also in the purple and black, the purple color is a sign of wealth, nobility, extravagance, prodigality, chaos, and death and bluish purple is reminiscence of lonesome. Gray is the sign of uncertainty and is the color of clouds and fog and sometimes hides what is visible and the black color is a sign of grief, fear, secrecy is being vague. Isfandiar sisters are wearing robes in green and blue, green is the meaning of life and a sense of freedom and associates prosperity sense and blue is a symbol of trust. The color blue indicates the divine sense and is a sign of sanctity.

Symbolic Evaluation of Motifs

Abstract designs to decorate buildings and clothing are used in this miniature. These motifs are often recurring with rotational motion. Fortress walls are in rectangular brick. “Square or rectangle, symbolizing the earth, fully static, immutable ..., in the architecture view is the sign of building strengthening and in contrast to the dynamicity of the circle symbol” (Cooper, 2000).

Towers along with the upper margin of the wall and the gates are decorated with slim frame. “Symbolic repeating of slim is a kind of reminiscence of human being to remember him ever release of mundane world to the kingdom of heaven and God. This repetition is the same as “Religious citation” (Pour, 2002). “Internal walls are with Chinese knot designs with motifs on hexagonal base. In geometry, the number 6 corresponds to polygon that is the first complete form, in volume it makes cubes that are the most static shape representing the most consistent aspect of creation, i.e., hexagonal or square is symbol of earth and in the mundane world, is the man who is the supreme symbol of the world (Ardalan, 2011).

Six full stars in a hexagonal in blue sapphire are drawn on the lower margin of Arjasb room wall. This star is composed of two equilateral triangles with the top one face up and one face down. “Six full stars represent the creation and are a combination of female and male triangles, and water and fire” (Cooper, 2000). The ceiling has the cross motifs. Cross symbol that later became of the Christian cross is the light of the sun symbol and symbol of love ... the love to the sun then the fire and later the cross. This is the symbol expresses a number of senses in a form (Hasanv and Rahnavard, 2006).

There is also an eight-sash windows layout. Eight full stars have been the main geometric grid pattern in the Islamic era. Eight full star shapes by swirling two squares and the number eight is the encoded number in the sun around the world. Shamseh motif is a symbol of 'unity in diversity'.

Along with the outer wall of the fort river is illustrated, according to “James Hall” is the source of fertility which nurtures the universe (Hall, 2004).

Water and river are the source of life and existence in all cultures and religions. The beliefs of ancient Persia, land has come out of water and is the source of life and creation. Also in "Quran" states: “Have not those who disbelieve known that the heavens and the earth were joined together as one united piece, then we parted them? And we have made from water every living thing. Will they not then believe?” (Surah, Verse 30).

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Cedar and sycamore trees that are in the miniature symbolically represent the concept of vitality and prosperity and ever-greenness. “James Hall” refers to this in his book: Cedar as other evergreen trees is the symbol of immortality, namely the life after death (Hall, 2004).

The Artwork Analysis

"Sadrolmote'allehin Shiraz," says: “Any beauty and perfection is a reflection of the beauty and perfection of God. And in another place says God is the source of every good and perfect beauty and faith”. Ibn Sina says: Necessary Being is a pure beauty and virtue and is origin of beauty and good in everything.” He also finds any beauty in this world, a ray of heaven beauty that is free from any defects and change in heavens, but the world is based on material defects and change (Afrasiab, 2008).

This miniature was critically analyzed regarding both aesthetic and semantic senses given the broad implications and different approaches to the concept of beauty and elegance, and the definition of beauty and harmony have been linked to deficiencies. According to Islamic scholar’s definition about the beauty and their views on the aesthetics of Iranian miniature, Ayat Ellahi says: “In Iran, Aesthetic principles emanated from two different kinds of thinking, one is technical and the other is faith”. Technical aesthetic principles are:

- 1- Tradition of realism avoidance and creating an art without time and place.
- 2- Induced space and the depths of space with the elements combination of face, top and sides concurrently.
- 3- Weariness of empty space.
- 4- Particles orientation.
- 5- Artwork centrality
- 6- Reliance on abstract shapes and bright colors.
- 7- Distinguish between the art world and the real world and create a link between these two worlds by writing or transposition of some elements from the frame and occupation of some space of audience

But the faith principles abound... In Iranian Islamic art, all humans, plants and flowers, animals, either in front or behind the hills and at home, at low or high, all are painted the same size in the vivid colors. In full screen, light is uniformly applied into the colors and is based on the idea of equality of humans the in the Islamic thinking (Ayat, 2000).

Iranian painter never tried to represent nature or the creation of three-dimensional space through light and shadow. He always believed in another world the beauty of this world originated from: the world neither with material features nor with immaterial features. This is the perfect world that mystics believe in, the realm between reasonable and sensible world. Iranian painter is either a “Sufi” or a “mystic” with his or her intellectual background attached to the wisdom of the ancient Persian and Islamic mysticism. Mystics, explaining hierarchy of existence, have believed in trilogy of reasonable, sensible and perfect. They found reasonable position of the spirit and sensible position of the material. The perfect world is between the two worlds of reasonable and sensible, there no material reality, and purgatorial forms appear there (Pakbaz, 2008).

The perfect world illustrates the beauty of the world and according to Islamic philosophers; beauty in this world is the manifestation of God's beauty. So that, the "sacred art" and especially miniature is the manifestation of the kingdom of heaven, and the shapes and colors manifest the perfect world. Sacred art is not merely a figment of the artist, but the result of the reality observation and intuition that only is possible with certain knowledge by the artist. According to this view, artist’s beauty creation stems from the God spirit that inherits some of God's attributes.

In reference to these theories, the perfect word has a form and it can be considered of a subtle body. This subtle body is the expression of Iranian painter manifested at all miniatures. The miniatures do not tell the specific time and place. Painter's mind is in flight with wings like a bird and manifests whatever has received previously.

In this miniature there is no specific times or places for the events. Such that painter could put together several events at different times and in different places; spiritual discourse to demonstrate the perfect world that can be called as “multi-dimension space” or “concurrency”. Painter, following the concept of

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the detached space separated observer from the material world and promoted him to a higher level; the world with its specific time, place, and colors and wise men call it “fantasy world”. A world seeks to show the beauty beyond the physical world and attempts to incarnate paradise nature.

Studying the concurrency concept from the perspective of Islamic art shows that although Islamic Cosmology has several areas and different existence levels, it starts from the origin of the universe and ends to the earth.

Wise men have divided existence levels hierarchy into five levels, according to “Ibn Arabi” and called it “divine presences”, including”:

- 1- Property or the material and or the physical world
- 2- The kingdom of heaven or purgatory or perfect (fantasy world)
- 3- Angels universe
- 4- Divinity or God names and attributes world
- 5- Háhūt world or unseen world or the Divine Wisdom

The Might level and whatever is above is free from form, while the perfect world has a form. This world has motion, specific time and place and real objects, colors and shapes are different that of the earth (Nasr, 2010).

According to the “Muhammad Maddad por”: “The reality of Islamic Art

That is created by the human dimension of innovation is the emergence of the name of God, romanticizing for the artist is a reason for sublimation and the presence of a name that symbolizes (Maddad, 2011).

This hierarchy can be seen in the miniatur above. Painter with symbolic composition portrays the temporal and spatial visualization and in accordance with the requirements of the mind, viewed space and miniature through multiple windows. Painter tried to illustrate all events and detailed story so that the five different spaces are depicted from two front and upper angles.

These spaces are:

- 1- outside the castle
- 2- the inner courtyard of the castle
- 3- Inside the rooms
- 4- Rooms ceiling
- 5- interior courtyard and throne (Figure 4)

All these parts are located on a bottom-up moving spiral band. The ascending motion of the motifs and the movement towards the main theme of the story is moving toward perfection (Figure 1). Gaining this aim started with the aid of elements arrangements from the outside of the castle and the surroundings and therefore the placement of five positions is possible in step to step ascending to the top of the miniature. The last position the purpose of removal of an evil from the earth and establishment of justice and freedom is obtained.

Detailed arrangement of colors and elements in the whole miniature comply with Islamic Art principles so that in figure 5 Isfandiari victorious troops on the right side box are illustrated in gold and red clothes while Arjasb failed division on the left side are purple and gray clothes. This intelligent arrangement of colors according to the symbolic definition of colors mentioned earlier indicates objectively illustrated miniature, induced a sense of battle and the representation of the victory of right over wrong.

Moreover, according to Islamic faith, no emblematic, like the light is close to Divine Unity. This is why the painter sees all miniatures under the absolute light. All places in this miniature are under absolute light, but the light source is not evident. According to the story, events happened in midnight, but even there is no darkness or a shadow in the miniature and all the elements are clearly seen. Colors are pure and vivid. The main theme of the story is on the top of the box in warm and bright colors and the circulation of Persian blue and warm colors around it added to the era of elegance. Colors are arranged from cold to hot from bottom-up and in the upper part of the miniature the cooler colors of miniature are reached peak brightness and luminance (Figure 6). Due to the composition and the space elements placement in the miniature, and as noted in previous discussions and with regard to the miniatures 1 and

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2, the main theme is located on concentric circles but the center of the circles do not coincide the center of the frame and are in the top right and left corners of the frame. This caused a kind of bottom-up movement to the center of the circles that is the original theme of the miniature.

This miniature has two themes; the first Isfandiar captured sisters and the second Isfandiar and Arjasb battle for the liberation of his sisters. As usual miniature, two Isfandiar sisters are in the center of the miniature. Both are sitting in a square room in green and blue dresses; placement of these elements together indicates peace and stability of their condition. The second theme, namely the Isfandiar battle is in line with the first one and is illustrated smartly on the top right corner. This visually triggered movement in the miniature trying to show Isfandiar rightfulness. Because according to Islamic teachings, top right corner has positive connotations. The bustle and movement in the miniature implies the battle. The direction of circles rotation, and also architectural elements toward the top of the circles as well as human motifs accumulated in the upper right hand box, Figure 5, is a proof of this theme. Due to the definition of revolving line with respect to the miniature theme, the motion, is nothing but moving toward perfection and excellence. The aim achieved by the painter at the top of the miniature.

All space is filled with motifs and colors. Individual elements, colors and motifs on clothes and buildings are to create visual unity and space integration. These motifs are followed by each other as a reminiscence facing unity. This is nothing but the ultimate goal of Islamic art that is to show “unity in diversity.”

Geometric motifs drawn on buildings are often based on a hexagonal and according to the definitions; the hexagonal is the first complete form, representative of most static aspect of the creation in the earth is the man, which is the highest symbol of the world, the hexagons are linked together towards perfection and unity to give a single figure.

If hexagonal is assumed as the symbol of man on earth that here is illustrated on the building, this is a confirmation of the fact that the man is from dust and will return to dust. Finally, we will get to the principle of unity which is the purpose of Islamic art.

Iranian miniature is often according to the elements of image and legible writing. In this miniature, as well as other Baisonghor Shahnameh written elements are not included into the miniature and the miniature is free of written words. The text in accordance with the miniature is written on the next page. This is one of the distinguishing features of the Baisonghor Shahnameh from other illustrated books, including "Tahmasp Shahnameh". In order to deepen the research findings, Structural differences between the miniature of "Isfandiar killed Arjasb" with some miniatures in Baisonghor Shahnameh been studied. Thus the miniatures of the "battle of Kaykhosro and Afrasiab", " Ardeshir and Golnar meeting" and "Manzaer learns chess in Anushirwan court" are selected.

- As already mentioned, composition of miniature " Isfandiar killed Arjasb" is asymmetric and circle based with architectural elements to display height and depth. But in the above three mentioned miniatures "battle of Kaykhosro and Afrasiab", "Ardeshir and Golnar meeting" and "Manzaer learns chess in Anushirwan court", figures 8,9 and 10 are symmetrical and linear with respect to the composition.
- Human motifs in miniature " Isfandiar killed Arjasb " is imbalanced, and with reference to previous discussions,
- Human motifs are more in the upper right corner of box while in other miniatures (Figures 8-9-10) human motifs facing each across the box in a balanced fashion.
- Bottom up spiral revolving colors and the use of warm colors and gold in " Isfandiar killed Arjasb " as well as bottom-up arrangement of colors from cold to warm are along with other miniature motion elements, also emphasis on the key theme using symbolic golden color is of the other miniature difference; in the miniature above colors are also peptidases across space without color orientation.
- In the miniature “Ardeshir and Golnar meeting” (Figure 9) and “Manzaer learns chess in Anushirwan court” all image is full of calm and dignified properties consistent with Herat school. Architectural dominance over naturalism, using geometric designs in buildings and attention to detail can be seen without any motion and dynamism in both miniatures and all elements are static. Even the miniature of “battle of Kaykhosro and Afrasiab” with the theme of battle is motionless, while "Isfandiar killed Arjasb" miniature is full of motion.

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- In "Isfandiar killed Arjasb" miniature, the painter depicted 5 different spaces from two angles while in other Baisonghor Shahnameh miniatures on space is seen from two angles that is the most obvious differences among Baisonghor Shahnameh miniatures.

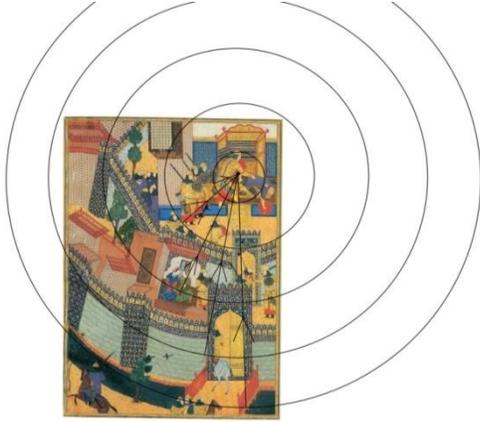


Figure 1



Figure 2

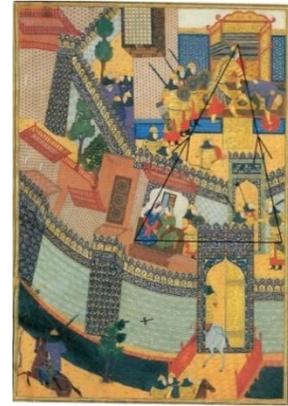


Figure 3



Figure 4

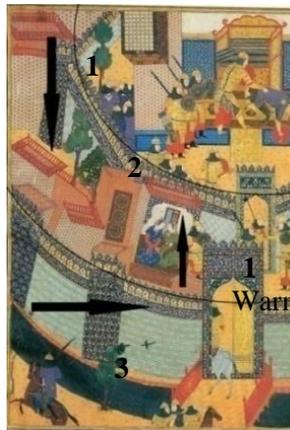


Figure 5

Warm color

Warm cold color

Cold color

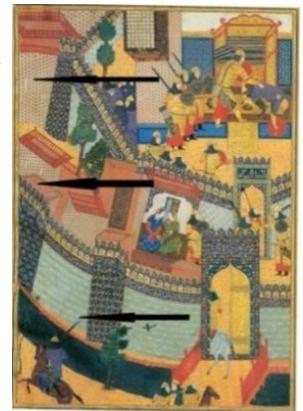


Figure 6



Figure 10

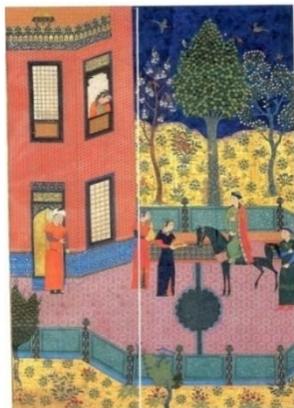


Figure 9



Figure 8



Figure 7

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Figure 1: Direction of the eye movement on concentric spiral lines (Masterpieces of Iranian Miniature, 2005: 61).

Figure 2: Direction of gates and towers (Ibid).

Figure 3: Isfandiar Arms disposition Ibid: 61)

Figure 4: different levels and viewing angles (Ibid)

Figure 5: miniature box divided by drawing vertical and horizontal axes (Ibid)

Figure6: Degrees of colors

Figure 7 an image of Baisonghor Shahnameh (Golestan Palace Museum Library)

Figure 8 battle of Kaykhosro and Afrasiab (Iran miniature masterpieces, 2005: 47

Figure 9 Ardeshir and Golnar meeting (Ibid: 64)

Figure 10 Manzaer learns chess in Anushirwan court (Ibid: 65)

RESULTS AND DISCUSSION

Results

The result of this study is that the all structural characteristics of the miniature " Isfandiar killed Arjasb " are in accordance with Herat school of miniature, including showing details in building,

Architectural triumph over nature, the use of bright and pure colors... yet:

- This miniature resembles agitation and motion less likely to be seen in any other works of Herat school and this is because the painter tried to depict the scene of the "battle" , Therefore, thought being loyal to the principles of the school special tricks of visual literacy are used in motion and bustle creation; thus the use of warm colors, especially gold, ochre and red along with vertical and diagonally across lines running through the miniature has increased the dynamics of motion and with an emphasize on the turmoil and conflict within the castle that directs the eyes of beholder to the main theme of the story.
- Composition of this miniature was based on concentric circles with its center out of the image box but in the upper right corner of the miniature. While the second theme that according to the story is the reason of the battle is fully located in the center of the box. This made all individual visual elements with the same values without special focus on any element. These elements are arranged in such a way that the beholder moves toward the main theme without focusing on a specific point and ends on the theme that is the painters main theme.
- Miniature elements move in bottom-up direction. According to revolving line definition and based on the principles and philosophy of Islamic Art and this purposeful motion is to achieve perfection; the aim of "Isfandiar killed Arjasb "is displayed on the upper right corner of the miniature. Also, the bottom-up color layout and the use of warm and gold colors as well as the bottom-up color arrangement from cold to warm comply with the other miniature elements motion with the symbolic use of gold emphasis on this subject.
- The use of geometric designs, abstract motifs and repeated plants motifs as well as the application of arabesque motifs in addition to visual unity throughout the miniature emphasizes on the theme of unity in diversity. This is the main theme of the Islamic art wisdom.
- Illustration of placeless and timeless elements, depiction of events concurrently, the use of symbolic elements and abstract forms in compliance with the principles of Islamic Iranian aesthetics in coherent and focused helps in the transfer of supernatural themes. Such coherence moves the audience's mind from the mundane world to the intellectual universe and the concrete to the abstract. Bottom-up motion is to achieve ideal perfection that Iranian artists have always been looking for.
- The miniature of "Isfandiar killed Arjasb " is all motion and dynamicity. The motion in this miniature is perhaps the beginning of a new movement in Timurid era miniature. Circular arrangement and difference creation in the human body suggest differences that later were established in the works by Behzad as the basis for motion in miniature. What is certain, Herat school is the founder of the Tabriz Safavid and Isfahan schools, as well.

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