A review on seventh labor portrait in three Shahnameh: Ilkhanate, Baysonqor, Tahmasbi

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Abstract

Ferdowsi’s Shahnameh has been in center of attention during the history from the composing until now; and Iran owned an epic masterpiece which was originated from ancient identity; and gradually had an extended reflection in various aspects such as: literature, arts, history, and etc. Kings in every era have ordered its production to show their power and magnificence; and painters have tried to portrait its assemblies and Shahnameh’s imaging tradition has been emerged. In this study there has been an attempt to investigate aesthetical facets and compare segregation and commonality aspects of artistic elements of two Rostam’s seventh labor portraits in three Shahnameh: Ilkhanate, Baysonqor, and Tahmasbi with a little information of Iran’s historical, social, and cultural background in Ilkhanate, Timurid, and Safavid eras because this scenery is the most important and the only painting in Rostam’s seven labors which has been portrayed in top three Shahnamehs and three various era and dynasty with 200 hundred years distant in Iran. This study has been performed based on library resources with comparison, explanation, and analytical methods. In this article along with portrait narration, eras picturing characteristic has been explained and each artist novelty has been investigated based on his independence. As a result, it can be said that by time passing, court (durbar) support, investment and more attention to artist, art schools impression has been declined and ways for more creation and independence has been increased. As we pass by Ilkhanate era, interference and imagination of the artist in imaging develops.

Keywords: Shahnameh, white beast, imaging, Rostam, Seventh labor.
Introduction

Shanameh is one of the longest and the most fluent Persian poetic locution which encompasses different epical, legendary, serenading, and peremptory contexts. Ferdowsi has rhapsodized Iran’s epical history in almost sixty thousand distiches which points out to four Iran’s dynasty, before Islam until Sasanian downfall. Ferdowsi’s Shanameh position among with world is where that a short time after composition, its contexts, stories, and characteristics has been paid attention to by Iranian or foreign researchers. Humanistic purport, national context, composer courteousness and characteristic, imaging abilities and Shahnameh’s charming stories also epical stories painting tradition in ancient era cause that Shanameh become the most important book for imaging. After Mogul domination over Iran, Shahnameh became more heeded by artists and in every era pictured and scribed by the most embossed artists. In many ruling dynasties in Iran, from Turk to Mogul, Shanameh has had a special place among rulers. Because of this reason many precious and considerable works from Ferdowsi’s Shahnameh has been remained. As an example three Shahnamehs “Ilkhanate, Baysonqor, and Tahmasb” can be hint. Shanameh’s imaging is an expansive topic because of its importance and painter works multiplicity. Actually when it is studied about imaging styles recognition, it can rely on Shanameh portraits recognition since it is in all Iran’s imaging art subjects. Therefore by choosing and studying Shanameh’s portraits a way for related era about imaging methods can be discovered. Among diverse stories in Shanameh, seventh labor stories (killing white beast by Rostam) has special portrait feature. All elements forming white beast story are legendary and also in their historical and geographical life span have a reasonable and balanced appearance. Meanwhile seventh labor is the only scenery in seven labors which has been pictured in Iran’s three famous Shanameh which is the reason for importance of seventh labor. In this article seventh labor of the seven labors in Shanameh has been investigated. This matter includes is the major reason of importance and heedfulness of this scenery from Ilkhanate to Safavid.

In the present study with comparing seventh labor in three well-known Shanameh in imaging history, which has been pictured in three dynasty and era in 200 years distant, we are trying to consider dissimilarity and resemblance of these eras. This survey has been done by comparative, descriptive, and analytical methods based on library resources. In examination of these three portraits from Ilkhanate, Baysonqor, and Tahmasb Shanameh which are superior to all Iran’s Shanameh, it can be interpreted that the artist has been under his own time school’s impression but little by little has found his own independence and can portrait his creativity in portrait to the point that in Safavid era the artist novelty gets to its highest point and the considerable point is that Baysonqor Shanameh has little influence from Ilkhanate Shanameh, but Tahmasb Shanameh is under Baysonqor impression and as we go far from Ilkhanate artist imagination and interference in imaging the portraits raises. According to background of this survey “two portraits from beast Ekvan” article can be pointed out which is written by Fariba Aryan Nejad. It is pressed in architecture and art journal (1387-num70) and is allocated to Similarities and dissimilarities in tow Ekvadan portraits. Another article is named “A comparative survey on color and frame of two portraits” which has discussed about Zahak slaving in Baysonqor and Tahmasb Shanameh. Its author’s name is Narges Bikmoradi and is pressed in architecture and art journal (1387-num77) which has devoted to comparison of two portraits in Zahak’s capturing in two Baysonqor and Tahmasb Shanameh.
Rostam’s seven labors

In European and Indian epical stories and in foreign samples in heroes accounts; those stories repeat that champions need to pass some difficulties or dangers in order to get to their known intentions. These famous stories have seven paradigm or several labors that the most well-known Iranian story among them is Rostam and Esfandyar’s seven labors. In Rostam’s seven labors, in order to emancipate KayKavus and Iranian champions from white beast, Rostam travels to Mazandaran and these seven stages: 1- Rakhsh and lion battle 2- Rostam passage from an arid desert 3- Rostam and dragon battle 4- witch woman 5- Rostam’s combat with margrave’s Olad 6- Rostam’s battle with Arthang beast 7- Rostam and white beast battle happen respectively. There are other stories about seven/ several labor in Iranian stories like what has been presented in Faramarz Name, Indian lithography, in which Faramarz passes several labors and in Jahangir Name Rostam also passes 5 stages or in Jamshid and sun poems, Jamshid passes 6 labors to get to his mistress. In Bahman Name several/ seven labors story shape is been observed after heroic poems. The most adversary sceneries in Iranian seven/ several labors stories, killing animals, legendary and mythical creatures and among them in terms of frequency it is beast, lion and dragon and then confronting natural disasters and among them mostly repeated is passing from an arid desert (Indelo, 1388,7-5).

It seems that sanctity and importance of number seven in a subject integration itineration or a human growth in Iranian culture in ancient era has a long history like seven position of Mithraism ritual that the seventh position is Mitre an in Iranian literature he is called Shepherd’s staff (Vermazen, 1383,28). In Islamic literature and culture period also this sanctity manifests in theosophist trajectory and behavior like mental maturity thoughts in 7 years in philosophical story of Hae-Ebne-Yoghzan written by Ebne-Tafil who reaches to the perfection in seven years stages (Shimil, 1391, 144). So it can be said that maybe the most repetitive topic about Rostam’s seven labors in Iran’s culture and literature culture also Iranian tradition studies, its similarities and relations with seven behavior valleys is Mithraism seven stages (Amir Moezi, 1374, 79).

Seventh labor story summery

At the turning of the Keykavus reign, a bard beast goes to the king and tells him that he is a Mazandaran prominence beast and king accepts his presence in his court. The beast starts describing the beauty of his country until the king unhesitatingly decides to expedite to Mazandaran. Iranian elders and champions get upset when they hear about this decision and try to change king’s mind but, Keykavus, who knows himself as a powerful king do not care about others advice, so he and his corps with Tus and Gudarz accompany move toward Mazandaran. When Mazandaran’s king become aware of this matter, informs white beast to go to the battle.

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1 Beast in ancient era meant devil and giant and in Zoroastrian religion each of demonic gods which was actually symbol of sin and shame was called beast. Iranian Originals who settled in north of Iran’s plateau in Mazandaran district was called beast and that was because they were powerful and stalwart and usually wore pelisse which made the look like animals.

2 White beast is huge and head of Mazandaran’s beasts that other beasts were under his command and he had a magical power. In Shahnameh Mazandaran’s Beasts are counted as the most dangerous beasts.
field with his beast army. After that white beast defeated Keykavus and his army and made the blind. Keykavus, in order to inform about his situation, send someone from Mazandaran to Zaal, and Zaal sent Rostam to rescue Keykavus. Hereby, seven labors starts. After Rostam passes adversities, at fifth labor reaches to an area that its champion has been called Olad. After Rostam defeats and captures him, he asks about Keykavus location. Rostam in company with Olad after passing Esperoy and a combat with beast Arjang in the sixth labor succeeded to meet Keykavus. Keykavus told Rostam that after passing seven mountains, beasts can be seen as a group of guards that you need to pass it to get to white cave. Then after Rostam mounted on Rakhsh, passed seven mountains rapidly and get to the white beast. Then he asked from Olad to help him kill the beast. Olad told him” wait until sunset and other beasts sleep, then you can conquer him”. Therefore, Rostam after tying up Olad to a tree, waited until the beasts sleep. Then after Rostam flagged all beasts until he gets to white cave. He saw a black cave that was filled by a slept beast like a mountain. So he woke the beast up and started fighting and amputated one arm and one leg of the beast. White beast fought by his split body with Rostam. Cave was overheated by their battle. Both athletes collide with each other and cut each other’s body. The cave soil was soaked by both athletes blood. Finally audacious Rostam got angry and intertangled, clawed, and like a brave lion hold up white beast from ground, and knock him down to the ground and then straight away daggered him on his side and pull out his liver. White beast like a mountain became dead and fell on the ground.

Rostam came out of shedding blood cave and untied Olad, Gave the beast’s liver to Olad and then headed to Kavus place. On the other part, Keykavus and other elders look out for Rostam’s return until he comes back from the battle with victory and set them free. Finally it was reported that Rostam has come back with triumph. Iranian jubilates and all the adorers roil to Rostam and applauded him. Then they poured beast’s liver blood in Keykavus eyes and suddenly he got back his sight and every one jubilated (Shanameh, 1389, 105-109).

White beast appearance features

Here white beast dignity and outward, with black face and white hair are described that get close to Rostam like a black mountain. Hint on black and white contrast in here indicates to beast’s heart and appearance. Devil despite his charming appearance had a black and wicked heart and only with awareness it is possible to reach to the truth (Matini, 613:13).

In the following, Shahnemh’s epical story has been deliberated in three different era and also in three Iranian imaging masterpiece including Ilkhanate, Tahmasb, and Baysonqor Shahnameh.

Iran’s top three Shahnamehs introduction

Ilkhanate Shahnameh³ is actually one the oldest illustrated Shahnamehs which was known as Demout Shahnameh long ago. It has been completed during Ilkhanate era in Jamadi-A-Aval year

³ This edition was being kept in Golestsan palace library, during chaos in Mohamad-Ali-Shah Qajar period it was stolen from the royal library by one of Parisian pothunter called Demout and was transferred to abroad. Demout offered the whole edition to the Metropolitan Museum of Art but they did not accept it so he split the portrayed pages and sold them out separately and lost the rest of the book. This edition currently is being kept in Behnam Saltykov-Shchedrin museum in Leningrad with number 329.
733 AH/ 1333 AD in Tabriz the capital of Ilkhanate and was written by Abd-Alrahman-Abd-Allah. It has 4 column and 33 rows in 369 pages and 59 drawings also, its dimensions are 36*28 cm. it seems that the real size is bigger because top of some parts of the drawings have been lost (Hilen Brand, 2009:96).

Iran’s second prominent portrayed Shahnameh is Baysonqor that is one the most elegant editions of Timurid era. It added a new preface to it and was printed on Nokhodi-Khanbalegh paper in 833 AH/ 1430 AD written by famous calligrapher Jafar Tabrizi in Rehli layout (38*26 cm) (Vaziri, 2004:193). This Shahnemh also has 700 pages and 22 drawings which are portrayed by three painter of that era named, Molana-Ali, Molana- Ghiam-Aldin, and Amir-Khalil. Book pages are mostly embellished with decoration margined on a golden background (Teymuri, 2007-2). This edition has been prepared in Baysonqor library in Harat and its main edition is being kept in Golestan palace library.

Third portrayed Shahnameh that is one of Iran’s masterpieces is king Tahmasb-Safavi’s Shahnameh. Preparation of this edition started in King Esmail Safavi period in Tabriz’s royal studio and it has 258 drawings. It was completed almost in year 944 AH/ 1537 AD. Its preparation took 20 years and its artists were sultan Mohammad, Abd-al-aziz, Agha-Mirak, Abd-al-vahab, Sheikh Zadeh, Mir Mosaver, Ghasem Ali, etc. After King Esmail died, this edition completed under King Tahmasb’s support and in the second half of tenth lunar century was dedicated to second sultan Salim, Ottoman king (Hoseini Rad, 2005:231).

It seems that importance of seventh labor story is too much in Rostam’s seven labors because the whole story of Keykavus and seizure of Mazandaran in Rostam’s seven labors and Rostam’s pluck in battle and passage from difficulties of these seven labors are being explained, but seventh labor is the victory labor and end of the story. On the other hand Rostam and white beast battle is the only scene that has been portrayed in three Shahnamehs and this selection is probably because the significance of this scenery. Therefore, in order to recognize and compare seven labors drawing from three great Shahnamehs which are attributed to three epoch and ruler ship, we analyze each epoch style features.

Ilkhanate painting school characteristics
Actually Injuids were mostly follower of Sasanian art and culture. Abu-Eshagh supported art more than other kings and incessantly showed interest in illuminating manuscripts and drawing Shahnameh. In transcription, he mostly emphasizes on painting and in that manner illuminating manuscripts become more prevail and some Shahnameh from this era has been remained which have some similarities in painting and some of the researchers believe that small Shahnamehs portraying has been inspired from graffiti (Ajand, 2008). One of this style painting features that can be named is dauntless method in coloring, firm but careless design in cincture, using bright colors and plain composition which was constantly under Far East and Mogul impression (pope, 1954, 17). Most of miniatures with uniformed background are sketched in red, yellow, and golden which is derived from Sasanian graffiti traditions. In these drawings conical mountains with wired red, blue, purple, yellow colors are being observed that looks like old graffiti in Buddhist temples in central Asia. Many visages have Mogul’s face but, it constantly has followed Sasanian graffiti and is portrayed in three-quarter profile (Pakbaaz, 2014, 57). Trees are the most obvious elements that are loaned from China (Kan Bay-1999:28). It seems that Injuids
Shahnameh painters like later artists knew their paintings as the necessary part of book and by imitating former artists have honored them also, they remain some novelties in their paintings which is considerable (Geraber, 2011, 72).

Fig 1. The 7th Nigara Khan (killing rustam Div-e-Sepid), Ilkhani Shahnameh, 1330/733, Leningrad Library

Analyzing the Ilkhani painting

Seventh phase image in Ilkhante great Shahnameh is placed in square cadre at the center of page, and as it is obvious, the paint have occupied a small part of page, and shows the there are not much interaction between painter and calligrapher. This image is depicted based on several main verses. In this image, there are two spatial enclosures, and depicts two different space from upper viewpoint and front viewpoint; one is the mountain schema at the background of a cave, showing impassible mountains, habitat of marvelous creatures, having the shape of colorful rectangular, Al-Injou style, and adapted from Mongols, they are depicted with numerous lines, and by different yellow and red colors, and formed a rhythm, and are enclosed with peripheral lines of thick schema. It is likely the painter has painted the connected mountains based on seven mountains that Key Kavus recommended to Rostam to track to reach the White Daemon. The other point is that Mazandaran Mountains are verdurous, but in this image, it is depicted as desert. The second space is interior part of the cave, containing the major part of the picture, and main part of story. Inside the cave is the scene for the fight of Rostam and White Daemon, at the moment Rostam has penetrated a dash into the heart of Daemon. At the left part, unlike the poems of Ferdowsi, which have depicted Daemon in black color, the image of Daemon is depicted in white, with bolt marginal line, without any movement, and in large size, occupying the whole cadre. In a dark cave, with mutilated hand and legs, he is not much visible in this image, because the image is to some extent erased, and the painting is redone. Daemon body is amateurishly cinctured; and the body of Daemon is depicted without measures, and attention. Beside, Rostam is depicted with a long face, with moustache and beard, and helmet and a cloth adopted from Iranian painting, while penetrating a dash into the body of Daemon. Beside Rostam and in right side of the cadre, a tree can be seen, not mentioned in the poems of Ferdowsi. There is only one reason for the presence of tree, and that is maybe everlasting life tree, because, in
some image of this Shahnameh, the presence of the tree is the sign of triumph and, victory of good over evil. This tree which looks like an arrow bend toward Rostam, is the sign of the victory of Rostam over Daemon. In this Ilkhanid image, the artist has completed the considered event, by relying on his own choice and imagination, and the image is without any complexity, and dynamism, and locational deepness, and the details are in its minimum level. In this image, it seems that each element is transformed to signs, and is compatible with text, and the colors used in this image are very limited, and the combination of elements in this image is as if the image draws your attention to the left side of image, where the Daemon is placed.

**Painting Specificities of Herrat School**

The achievements of paintings of Timurid period is rooted in Shiraz, Tabriz, and Baghdad painting in fourteenth century A.D./ eighth lunar century. The most imminent characteristic of new Timurid period, is the new concept of space: the horizon is placed in upper part, and objects, figures, trees and flowers, has ordered and systematic theme, and this way, the artist was able to paint the compressed groups, with much variety in spacing, without density (Sherato, 50- 1384: 43). One of the characteristic of this style is bright colors, high accuracy in details, complete unity of structure, significant characterization of individuals in human statute, rich and golden-colored sky, winder cloths, statues with colorful and bright cloths and spirits, rock view in crinkled form, bunched herbs,(Rabinan, 21-1386:20), simplicity combined with delicacy in design of imagery elements, innovation of systematic order between text and image based on proportions and geometric relations between surfaces and shapes, the existence of chinese elements in images, poetic view to nature, tall statues with triple faces, ambitious and bearded men, tall single tree with dense bright and dark leaves, nodded trunks, ingenious view in design of statutes, creation of immenseness depth in the image space by help of delicate choice of color, expansion and development of image beyond its margin, accuracy of proportions and details of image, composition based on vertical and oblique lines, and application of geometrical methods in compositions (Shayesteh far, 1381: 59). Baysonqor Mirza library artists have created new experiences from the point of movement expression of flowers, plants and rocks. Geometric structure and existing order in Baysonqor images is based on harmonic relation between horizontal, oblique surfaces and delicate rhythm of color in whole work. The background perspective is specified with stones that dotted the small flowers of background, and the figures are placed with minimum motion, without any enthusiasm in images. One of the significant elements of this version is the existence of big flower bushes and single green tree, application of complementary color in a scientific way, dominance of blue color over the whole set, realism in design of animals (Grabber, 1390: 130).
Fig 2 the 7th Nigara Khan (killing rustam Div-e-Sepid) Bayasanghori Shahname, 1430/833, Golestan palace

Analysis of Bayasanghori Shahname portrait
In Bayasanghori Shahname image, Artist has depicted image along with details that are expressed by ferdosi in poem. (Fig 2- A) in a general view, image includes 2 space presences from up and opposite angle that shows one landscape along with green birds and trees and in another space, it shows the scene of Rustam war and Div-e-Sepid in the cave.
In the first space, artist describes green mountains of Mazandaran based on Ferdosi poem. A landscape of sponge-shaped rocks in green and blue colors and Chinese style along with teeth scaling that are filled with yellow tinge. In some parts, shrub flower and bramble are seen in brown color that creates constant rhythm. Trees with Crowded leaves are seen among the rocks that are depicted with the same and regular rhythm, so we observe sequence of tree trunks on the left side and top of the mountain on the right hand that leads to a huge tree where rostam fasten his son to it. The son has been depicted with a sad face along with beard and mustache in Iranian tradition and he look into the cave. You see Rakhsh on top of the cave and beside his son where half-body is hidden on the back of the rock and face to his son. We can see rostam' bow and arrow that are hang. A few birds are seen above the left picture. Horizon line is on the top that is adopted by Shiraz school and blue sky. Poetic space show a nature with bright and thick color and poem dominance on portrait is seen. Thanks to correct coloration, painter is evident in the image and placement of trees is based on vertical and horizontal lines. It seems that rocks and tree's coloration are arranged altogether and birds are in triangle-shape configuration. (Fig 2) cold colors are dominant on image especially azure blue has the most usage. The presence of Chinese element is evident in image and no passion seen in picture. The second space shows a dark image inside the cave that is in the middle and lower part of image. Rostam and demon are fighting in the middle of the cave. Painter shows demon in a white color whose leg has been cut in the meantime half-face is drawn with a horn and three- sides body and he has taken left cut leg in his
hand and has gray mustache and beard and wears green and golden color clothes. Contrary to Ferdosi description which covers the whole aspects of the cave, it is depicted in the same size of Rustam and proportional to human body. Rostam is depicted with a red face, Iranian helmet and clothes while taking demon's horn in the left hand and dip a dagger into the demon's body. The scene is drawn with exact details and movement. In a general study, painter describes the scene by fastening the children to a tree and dipping a dragger in the body of demon so that image extends close to the edge of paper. Because painter believes that space is not enough for the paper, so he has extended the image close to the paper with creativity and skill. Portrait covers most of the paper's space and writings are in lower and upper frame in six columns that covers 1/3 of the paper. Skew and straight lines dominates portrait and logical connection between human and environment by using geometric methods in configuration is then main features of portrait.

Characteristics of Tabriz 2 painting school
Tabriz school of Safavid dynasty has formed from different sources; 1. Torkaman school which belongs to Shiraz school of Ag Qoyunlu dynasty and Khalil Sultan and is followed by Timurid art tradition. 2. Famous artists like Sultan Mohammad Tabrizi and school of Harat Sultan Husayn Mirza Bayqara together with distinguished artists such as Agha Mirak becomes the features of a more glorious and bigger portrait style. Twisting clouds and heavenly passion in imaginative and strange sceneries, poetical description of nature, color coordination and shapes balance, movement of even statue (Ajand, 2015: 91). Configuration in this style is usually circle-based that cause coordination and coherence between every line and statue, movement representation and human natural state is a kind of configuration, in this period, Calligraphy and Painting has significantly developed and it is placed as several verses on the top and lower frame and most space is dedicated to painting which is adopted by Herat school and they mainly form in nature space (shayeste Far, 2002: 62) Shahnameh Shah Tahmaseb paintings has been under control of Sultan Mohammad and Agha Mirak, but many painters have played role in depicting images which is evident in the works of these two artists to a higher extent. For this reason, they are not uniform in terms of quality and skill to use them is highly different. In Shahnameh Ferdosi, moods, configuration and coloration exceed that was tune to political faith and spirit of Shah Esmaeil. Sultan Mohamad's works was among bright, joyous, and stirring painting school of Tabriz and complex structure Herat school and he always create balance between human and nature. He also showed mood and story meaning in the form of rocks, plants and sky (Kan bay, 2012-81:79).
Fig 3 the 7th Nigara Khan ((killing rustam Div-e-Sepid) Tahmasebi Shahname 1978/944

Analysis of Tahmasebi Shahnameh portrait

In Tahmasbi Shahnameh, image was depicted coupled with innovation using details mentioned by Ferdowsi in poem. This painting as well as Baysonqor image was depicted from high-angle and eye level view. In the first scene, a mountain was shown by painter which was designed according to Soltan Mohammad’s style that is imaginative and strange in a circular mixture full of fresh and bright colors. Beautiful bloomy trees are seen depicted with rhythmic twist and part of it is adopted from Tabriz Doctrine and another part is symbol of joy and victory over evil and cool and warm colors were professionally mixed. Most of the cliffs facing cave, a fantastic and ironic image was created by artist using colors and cliff instead of green mountains of Mazandaran. The cliffs created consecutive rhythms in the form of circle. There is an autumn landscape behind the cliffs with yellow leaves plus a small blue-white cloud in golden sky. Such autumn landscape is based on Tahmasbi Shahnameh features. Cliffs are out of the margin size and it indicated that the event is beyond the terrestrial framework and it conducts discerning audience out of this range. There is a giant tree at the right corner separated from cliffs by frame and Rustm’s son is fastened to that tree by him. Rakhsh (Rustam’s horse) is observed next to the son with a saddle in azure with black and gold motifs and back foot of the horse and the tail are out of the frame. In this image, cliffs, trees and plants are wavy and cliffs unnatural colors make the scene fancier. Several demons depicted behind cliffs that is retrieved from Ferdowsi’s poem, where Keykā'ūs says Rustam “you will see the demons as guardians after passing 7 mountains; you should pass them in order to reach the cave”. So that, the artist painted 5 guardian demons with two horns behind the hill, at the top of cave in white, orange, blue, black and azure and all are with playful and humorous faces. It should be mentioned that such kinds of playful and
colored demons can also be seen in the “Hooshang’s conflict with black demon” and “failure of demon in fight with Tahmoores” scenes as if the demons have same trend.
In the second scene, a dark cave is shown at the center of colored cliffs in which demon and Rustam are fighting. Here, the demon is irony in light gray with black eyebrow and mustache and beard and with a body equal to human size. An image that includes the demon wears green cloths with jewelries in hands and feet was cut at the demon’s right foot image and was put at the right corner of the cave next to the Rustam and the demon. Rustam was depicted three-faced and with Iranian dress and helmet. In this image, Rustam holds the Demon’s horn with one hand and plunges dagger into the demon. Notable point is that Rustam and Demon fight was drawn at the middle box and at the intersection of diagonals. In general, images cover most space of the page and writings are at the top and bottom of box in 4 columns and covered almost 1/3 of the page space. Out of the cave elements (the son, Rakhsh and colored demons) are designed in semicircular shapes next to the cave and move from white demon and Rustam to black demon at the top left corner is spiral. This spiral mix is climax of this painting and is a masterwork that increases the importance of that fiercely fight at first glance and evokes the sense of motion in time that is not available in the previous version (figure 3).

| Table 1- analyzing the paintings of Ilkhani, Baysonqori and Tahmasbi Shahnameh versions |
|-----------------------------------------------|-----------------------------------------------|-----------------------------------------------|
| painting explanation | Ilkhani shahnameh | Baysonqori shahnameh | Tahmasbi shahnameh |
| picture frame | square | rectangle | rectangle |
| out of the margin | no | Yes, opposite side of turning | Yes, opposite side of turning |
| image status | middle of page | total page | total page |
| emphasis in image | total page and quite middle | middle and 1/3 of the bottom | middle and towards the left |
| perspective | no | yes | yes |
| background | mountain | jungle and mountain | mountain with sparse trees |
| the status of depicting the scene | moment that Rustam brings out the demon’s liver | moment that Rustam brings out the demon’s liver | moment that Rustam brings out the demon’s liver |
| configuration structure | simple | triangle based on skewed lines, horizontal vertical | circle and spiral arc |
| direction of Roustam’s movement | left | right | left |
| painting the demon and Rustam view | high-angle view and eye level | high-angle view and eye level | high-angle view and eye level |
| appearance of Rustam and the | careless and retrieved from | carefully and details retrieved from Iranian | carefully and with a little imagination retrieved |
white demon | Iranian painting | paintings | from Iranian painting
---|---|---|---
available elements in image | mountain, plant | mountain, plant, animal | mountain, animal, plant, demon
available animals in image | no | 6 birds, 2 antelope and Rakhsh | Rakhsh and guardian demons

Comparison of the seventh labour in the three Ilkhani, Baysonqor and Tahmasbi Shahnamehs

With examination of table 1 and comparison of seventh labour in these three Shahnamehs we can say that artists in the three Shahnamehs used one model to visualize the seventh labour scene, and in the three pictures depicted the main distich of killing demon by Rostam; but it seems that in every period this scene has developed and has some differences because in Ilkhani Shahnameh, the artist depicted this scene with simplicity and without going to details. In Baysonqor Shahnameh, the artist drew the scene in details and tried to depict an atmosphere corresponding with the text of Ferdowsi poem. In Tahmasbi Shahnameh, the artist depicted the picture in details mixed with imagination world and in a mysterious and epic atmosphere, and eternity moment. The colors and turning compounds have diminished the harshness and difficulty of a heroic event.

In Ilkhani Shahnameh, the artist dedicated the most of space to the inside of the cave and showed external space with several mountains. In contrast, in two other pictures, the artists dedicated the most of space to the external space. Shape and size of demons are different in the three Shahnameh. In Ilkhani Shahname the demon was depicted as a strong and giant creature which spaced whole of cave. In the two Baysonqor and Tahmasbi pictures, the demon is in human size and has worn cloths.

From the aspect of page layout, with a short view of Demuth Shahnameh we can find that the calligrapher has had more superiority, and passing time the painting became more independent from text like selection of space around frame which can be seen in the Baysonqor and Tahmasbi Shahnameh and it was one of functions which a painter could intervene in it more and made creativity in this limitation. In Ilkhani Shahnameh, there is less interaction between poem, calligrapher and painter, but in the two other Shahnameh this relation increased to the extent that calligraphy and painting play vital role in each other development. It can be said that calligraphy governs Ilkhani Shahnameh painting but in two other Shahnamehs one page is dedicated to painter completely, and just several distiches are below and top sides and the painter has relative independence.

Shahnameh has had been in attention of rulers of Ilkhani until Safavid dynasty, in such a way that several times they paid to painting and inscription of the book in their court and outside it; even the book was mass published in outside workshops of courts which these are signs of importance of Shahnameh in all periods and by examination of the book related to each period we can understand about specifications of painting style of artists in that period.

From the aspect of innovation of artist in Ilkhani Shahnameh, picture dimension has had been specified in advance and the artist is not permitted to extend the picture into the surrounding area; but in two other Shahnameh, the artists extended picture into the surrounding area. In each period, the artist had made some innovations in painting for example in Ilkhani Shahnameh,
innovation of the artist is in dedicating the most space of painting to the inside space of the cave, consecutive triangular mountains, drawing of an arid land instead of hilly scene, drawing of Tree of life and use of simple composition. In Baysonqor Shahnameh, the artist made innovation in dedicating the most space of picture to the external space of cave, drawing of descendants, Rakhsh (Rostam horse), birds and their placement, scene of mountain with natural and real green trees. In Ferdowsi poem it has been mentioned that one hand and leg of the demon is amputated but the artist showed the demon just with one amputated leg which is in the hand of the demon and the scene is extended until margin of paper.

In Tahmasbi Shahnameh, the artist innovated in assigning the most space of picture to the external space of the cave, drawing of descendants, Rakhsh (Rostam’s horse) and colored demons, drawing of mountainous scene with curved cliffs, and pure, mysterious colors, especially circular or spiral composition. In accordance of match between text and picture in Tahmasbi Shahnameh, the artist has cut just one leg of the demon and left it in one corner of the cave. The scene is drawn until the edge of spine, and the painting has imaginative and satiric atmosphere compounded with imaginative colors and elements.

Study of these paintings shows that painter of Ilkhani Shahnameh was more affected by style of that period and less creativity can be seen in the painting. But Baysonqor shahname is under the effect of Herat school and its artist had more creativity than the Ilkhani one. Tahmasbi Shahnameh is less affected by Safavid school and artist creativity reach climax in it and shows an imaginative and lyrical atmosphere.

**Conclusion**

In addition to the court of the small states, the Ilkhanates converted to the supporters of works of art in order to stabilize themselves, which among these works; Shahnama was further welcomed because of having more historical and mythological importance than other books, and the kings have more decline to Shahnama in which it is discussed about epic poetry and describing the Iranian champions in order to stabilize their royal position. Therefore, we observe the production of many illustrated versions of Shahnama since the Ilkhani era until the Safavid era. In investigation on the Shahnama, Rostam's Seven Labors has a particular position, because in most of the illustrated Shahnama versions, at least one scene of it is illustrated. The seventh labor has been always considered as a symbol of victory of good over evil because of comprising the end of the story of Rostam's Seven Labors and victory of Rostam over the Div-e-Sepid. The seventh labor is only a scene of Rostam's Seven Labor which is illustrated in three great Iranian Shahnamas, and in this paper, through investigation on these three figures, we conclude that in three Shahnamas, in each period, this figure has passed the trend of evolution; because it achieves to the creative space with details and along with the world of scoffing fancy and lyrics, from a simple and undetailed space, which this subject represents that some similarities and differences are observed in this figure including the similarity between the three Shahnamas, illustrating a scene and moment of the seventh labor and using a similar pattern for drawing it; and its differences may be observed in the creativity and independence of the artists in combining the elements, illustrating the details of the scene, and the relation between the text and the figure which are different based on the artist's taste and imagination and etc. which it seems these differences are adopted from the painter's independence which has increased over time; because
the painters found a particular position in the court as far as they have assigned a complete page of the book to the painting and they have set the artist free in selecting the elements of the scene and the dimensions of the image and the quality of illustrating the scene. Hence, we achieve to the triangular and then the circular and spiral arc combinations from the simple and closed Ilkhanate combination which represents the development and appearance of the artist's creativity; and over time, the artistic schools had less influence on the painting. According to this point that the distance between production of Ilkhan Shahnama to Baysonqori Shahnama is 100 years, it is very little influenced by the Ilkhani, but the Tahmasebi Shahnama which has 100 years-distance to the Baysonqor Shahnama is extremely affected by this Shahnama and in the painting, it is similar to the surrounding nature and the elements of the story.

In the final speech, it is observed in investigation on Iranian painting that three factors have been influential on drawing these three paintings: 1- usage of a similar pattern, 2- influence of the features of that period, 3- the artist's creativity which whatever we get closer to Safavid from the Ilkhani, the influence of the schools becomes less and the artist's creativity in drawing the image is observed further.
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