



Journal of Social and Political Sciences

Saljoqi, A. S., & Rahmani, M. T. (2023). The Characteristics of the use of Eslimi and Rotating Motifs in the Tiling of the Mausoleum of Khwaja Abdullah Ansari Located in Herat Gazargah. *Journal of Social and Political Sciences*, 6(4), 202-214.

ISSN 2615-3718

DOI: 10.31014/aior.1991.06.04.456

The online version of this article can be found at:
<https://www.asianinstituteofresearch.org/>

Published by:
The Asian Institute of Research

The *Journal of Social and Political Sciences* is an Open Access publication. It may be read, copied, and distributed free of charge according to the conditions of the Creative Commons Attribution 4.0 International license.

The Asian Institute of Research *Social and Political Sciences* is a peer-reviewed International Journal. The journal covers scholarly articles in the fields of Social and Political Sciences, which include, but are not limited to, Anthropology, Government Studies, Political Sciences, Sociology, International Relations, Public Administration, History, Philosophy, Arts, Education, Linguistics, and Cultural Studies. As the journal is Open Access, it ensures high visibility and the increase of citations for all research articles published. The *Journal of Social and Political Sciences* aims to facilitate scholarly work on recent theoretical and practical aspects of Social and Political Sciences.



ASIAN INSTITUTE OF RESEARCH
Connecting Scholars Worldwide

The Characteristics of the use of Eslimi and Rotating Motifs in the Tiling of the Mausoleum of Khwaja Abdullah Ansari Located in Herat Gazargah

Ahmad Shoaib Saljoqi¹, Mohammad Towfiq Rahmani²

¹ Department of miniature, Faculty of Fine Arts, Herat University

² Dean of Fine Arts Faculty, Herat University

Correspondence: Mohammad Towfiq Rahmani. Email: rahmanitowfiq@gmail.com

Abstract

Eslimi and rotating motifs have long been used in the historical monuments of Herat, the tiling industry and the use of Eslimi and rotating motifs in ancient times have always painted the historical and religious monuments of Herat, but its values and characteristics are not introduced for society, artist Students and artisans. The objectives of this research are to evaluate and introduce the latent characteristics Eslimi and Rotating motifs use of in the tiling of the mausoleum of Khajeh Abdullah Ansari in Herat, to develop public awareness of the values of these motifs and apply the results of the present study in the field of art as a lesson for students. This research has been done by library, field, observational and qualitative method. Visual research method is used in this article and the first hand data, which are the patterns on the tiles, have been analyzed and interpreted by the authors of the article in visual research. The results of the research show that: The Eslimi element has been used in most of the motifs of the mausoleum of Khajeh Abdullah Ansari, repetition (symmetry) as an action that ends in boredom is not mentioned in the motifs used in the mausoleum of Khajeh Ansari, Eslimi movement (Snail) is a symbolic movement of ascension that leads man to perfection, diversity, variety, types of structures, different compositions and multiplicity of elements are the prominent features of the motifs of the mausoleum of Khajeh Abdullah Ansari, the existence of simplicity in some of the motifs of the mausoleum mansion of Khajeh Abdullah Ansari shows the strong understanding of the artist of the pattern of aesthetics, the combination of objectivity and mentality in the engravings of the mansion of Khajeh Abdullah Ansari is clearly evident.

Keywords: Eslimi Motifs, Rotating Motifs, Islamic Art, Tiling, Pattern, Structure, Composition

1. Introduction

Eslimi and revolving motifs are actually the basis, foundation, configuration and manifestation of abstract concepts of Islamic art. In the Timurid period the design of motifs and the art of tiling reached its peak of perfection and its use of in schools, mosques, houses and shrines became popular and became increasingly prosperous. Among the many places that were built during the Timurid era of Herat, one is the mansion of

mausoleum Khwaja Abdullah Ansari in Gazargah of Herat, which is a very important and varied collection of architectural arts, gilding, pattern design, stone carving and tile industry. In this research, the values and characteristics of the tile motifs of the mausoleum of Khwaja Abdullah Ansari are stated. Strong composition, balanced proportions, symmetry, movement, combining objectivity with subjectivity, and dynamism are the characteristics and values of the tile patterns in mausoleum of Khwaja Abdullah Ansari's. Familiarity with these characteristics will make these values enter the artistic work of contemporary students and artists in Afghanistan, and in fact, it can be a bridge between the past era of Herat art and the contemporary era of Herat art, as well as preserving this value. and making it last for the next generations.

2. Gazargah of Herat and Mausoleum of Khwaja Abdullah Ansari

Since the Eslimi and revolving motifs discussed in this article are present in the artworks of tiles and tombstones in the mansion of mausoleum Khwaja Abdullah Ansari located in the village of Gazargah in Herat, it is necessary to write a summary about Gazargah and the mansion of mausoleum Khwaja Abdullah Ansari.

In the north of the city of Haret, there is a mountain its named Zanjergah and a Village which is called Gazargah, and the mountain that embraces this small village is also called as Gazargah Mountain (Saljuqi, 1976: 1). Mansion Garzergah: Apparently, the first mausoleum that became a shrine in Gazargah is called mausoleum of Khwajagan Haft Chaha. The second mausoleum of Gazargah is Torbat Sheikh Umoya, who lived there and after his death, it became a place of pilgrimage for devotees. The third mausoleum of Gazargah is Torbat Pir Herat (Khwaja Abdullah Ansari), which was the reason for the settlement and influence of Gazargah (Saljuqi, 1962: 8).

The first building that was planned for the mausoleum of Khwaja Abdullah Ansari is the school building that was founded and settled by Emir Izzuddin Omar Marghani during the era of Sultan Ghiyasaddin Muhammad bin Sam Ghorī (558-559). During the era of the kings of Saljuqi, change and built on this building, it was still inhabited until after the attack of Genghis, and the few defects that reached it were repaired in the era of Malok Kart. In 820 Shah Rokh Sultan built a mansion environs of mausoleum of Khwaja Abdullah Ansari which remains until now (saljuqi: 10-12), The mansion of mausoleum Khwaja Abdullah Ansari has a pleasant and lively atmosphere, a mansion built by the Timour princes. This mansion is built around a large rectangular courtyard. The dimensions of the building are 51.84 meters (Sawabi, 2008: 30). The shrine of Khwaja Abdullah Ansari is a mystic in 5th century, which is located on a hill in the north of Herat in a place called Gazargah. The main building was built by the order of Shah Rukh between 1429/1429 and 1429/837, either entirely due to religious motives was built (Brand, 2004: 131) (as seen in image number 1).

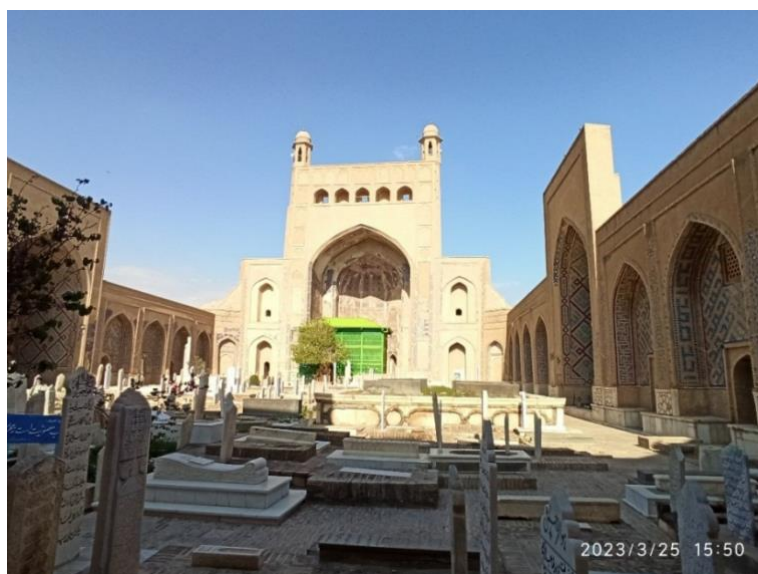


Image 1: The mausoleum of Khwaja Abdullah Ansari, photo by the author: 2022

3. Revolving motifs

Revolving motifs are of two types: Pichki and Eslimi:

Revolving motifs are taken from nature and can be called plant elements. But in drawing its different forms, it is not imitated from real plants. "These decorations have their roots in Egypt (an innovation that may have been established in Mycenae)" (Wilson, 2016: 23). These motifs, which in their simple form are the most common motifs in the world, made their way from Mediterranean art to Islamic art. "The common plant elements in Roman art are the basis of the decorations of Islamic art." (Khalili, 2002: 19)

Although some people believe that actually these motifs are not from the Mediterranean, but the oldest ones seen in Sassani art, and art of Egypt, Mesopotamia and Falat of Iran more ancient examples of Roman art. However, because Islam paid attention to non-pictorial arts such as plant patterns and decorations, Muslim artists based on principles of simple geometrical motifs of scroll after connecting China. After being influenced by different civilizations and changing some elements due to inconsistency with the Islamic vision, the art of gilding (Islamic art) took the refined movement. He moved to a certain extent to take everything from the art of other civilizations that entered it or change it so that it is something more beautiful and harmonious with its other elements. In general, Quranic gilding made the pictures of flowers and plants to be drawn in a special style, which was less noticed and used in other works.

This trend was active in most of the Islamic kingdoms, both in the western and eastern countries, but in the 8th and 9th century AD, "the art of gilding in the central parts of the Islamic country had changes that the religious people of Morocco did not know about." (Khalili, 2001: 19). The type of leaf flower motifs and even the type of cover was created, and the color and type of font were included. But in Morocco, mostly geometric motifs prevailed to plant motifs revolving motifs. This movement is an expression of a kind of evolution in seeing and influencing God's creation and combining the visible with the mental creations that are cultivated in the mind of the Muslim artist, they complete them, they sit on the load and they come to the stage for the show. It is better to express the mental education in Eslimi motifs (revolving), how a Muslim artist thinks and how he aligns himself with the law of nature, a law that is intangible and can be said to be cosmic music. This music, which was expressed through geometry in the past, the Muslim artist with intelligence and elegance mixed it with line, shape, form and color. as the conductor of the orchestra brought the expression of this invisible melody through the eyes to our ears. He does not see the need to repeat what is in nature, the creation is evident, but he builds and renders things according to their nature, which has potential beauty because beauty originates from God "the artist should only be content with shining the beauty in the sun and making it known. Art is the most general. The Islamic view of art is only a way to give spiritual honor to matter" (Burckhardt, 1989:134).

4. Eslimi

Eslimi, from the root of the word "Salam", means reconciliation, peace and health. In the dictionary of Dehkhoda, Salam is named after a tree that is very healthy and has healing fruits (Iskanderpour Khormi, 2013:). Eslimi or Islamic is a pattern, which has been used since the distant past to decorate dishes and textiles and in sculptures, and maybe it had a special name in those days. Apparently, this pattern has been known by this name since the Saljuqi and Timurid periods and has evolved over time in terms of shape (Hanrou, 2008: from the introduction of the book). Eslimi is the same word as Islami, and in old texts it is often used as Islamic. Slimi is a design consisting of beautiful circular that are completed with proper hooks, muscles, knots and branches (Nasseri, 1982).

Historically, Eslimi in the form of a plant seems to have originated from the image of a vine, in which the complexity and indentation of leaves, stems, and branches can be easily stylized into complex and tangled forms (Burkhart, 2012: 68). Afif Al-Bhansi, when he discusses the elements of pattern, describes Eslimi as follows: "The first element is like a spiral strip from which all the connections and differences are made and it alone covers all the surfaces (Al-Bhansi, 2011: 336).

Eslimi, which is the manifestation of Islamic art, is made up of the interweaving of love which is the radius. They join together and create this endless pattern. The pattern of ingredients that are composed of vegetable elements, but refined to such an extent that it has lost any resemblance to nature. This cultivation and refinement inspired by nature is one of the basic principles of Islamic art and gilding (Iskander Pour Khorrami, 1380: 14).

Undoubtedly, Eslimi motifs and plant are the result of Islamic poetic thought, which have been derived from the same source of grace. These motifs are the manifestation of the family tree of Tayyaba, which are sprinkled in the Quran atmosphere. Here, the universes are treated in a symbolic and mysterious way, and are separated from nature, and gradually they become a form of spiritual geometry and become a manifestation of the harmony of the universe (Madd pour, 2014: 371).

According to the circle principle which is the foundation of Islamic art. Of course, it should be noted that it is not only paid attention to in Islamic art, it has also been given importance in other religions. But in Islamic art, it has a special place, and we can see how it is used in rotating motifs. In Islamic art, the circle represents the world, which has a centrality called Allah, and the whole existence is located around the axis of this centrality. Since in Islam Allah is the holy symbol of essence. "The circle presents an invisible and pure spiritual space" (Lawler, 1990: 152).

Professor Mohammad Alam Farhad mentions Eslimi by another name: this decorative element is mostly used in the decoration of Islamic buildings. Decorative screws are used in parts such as porch arches, altars and external parts of walls and internal arches of the hall. In artistic designs, screws are usually applied on top of the tiles, then the tiles are installed on the walls, entrances, arches, and gables in the area of the entrance doors (Farhad, 2018: 12).

The circle rounds for humans and expresses power. human feels himself in this small circle and realizes its greatness, even though this circle is bigger, it shows greatness more and the smaller it becomes, the more tangible its power becomes for man. One of the elements of the motifs, which is Eslimi, is based on a circle. Eslimi, which is also called (in Arabic), is a type of Islamic creation. " Eslimi is a type of dialectic in the category of decoration, in which cooperates logic with continuity. It inspires audience in its appearance and elevates them to perfection which has: "There are two basic elements: the complexity and interplay of plant motifs, the first element basically refers to games or geometric reflections, and the second element is the representation of weight drawing: That is a combination of snail shapes, and perhaps more derived from exclusively linear coding than plant patterns, in addition to the snail decorations of the shape, which is considered the first element is the basis and profile of the Islamic motif is an expression of transcendence and ascension, and the second element is the creation of balance, harmony, and weight, which is one of the divine verses, and it is the basis of the order of the universe, which is mostly concerned with its beauty aspect (Burkhart, 1990: 139).

Eslimi or Snail which is sometimes called a spiral, is the essence of Islamic motifs. if we should write more about it, from the geometric point of view, and or from the semantic point of view. The Eslimi element in Islamic art has a symbolic state, according to Sofia Sadiq: "Islamic art, like other knowledge is located in a place where the inner meanings are always connected with a code or symbol" (Sadiq, 2008: 206). The foundations of a culture are a set of symbolic rules in art, religion, science and economic relations. The symbol is never expressed in the same way, but must be decoded each time. Studying the history of symbols shows that any subject can gain symbolic value. Most of the symbols that are rooted in ancient beliefs and rituals have been transferred from one generation to another and have not been completely obsolete at any stage of human evolution (Solmaz, 2008: 109). Ee always look at Eslimi from top if we look at the side, its progressive movement becomes clear. It is better to take an example from a plant branch:

If Eslimi passes through the base of each leaf so that it reaches the base of the first leaf vertically above the starting point where the plant is located, we will notice its ascending state, and this itself can be a symbol of ascension in Islamic vision. "Eslimi not only provides an opportunity for Muslims to create art without images, but it is a perfect way to replace the image with the corresponding psychological issues, at the same time, it is a way to repeat some Quranic instructions in a rhythmic way to get rid of the carnal preoccupations of the mind

with requests and requests. In Eslimi, any renewal of personal memories is lost due to the continuation of an endless spiral (Burkhart, 1990: 139).

The Muslim artist has realized that this spiral movement of unity, and may it was inspired by the wisdom of the Kaaba or nature, because this movement is seen in many natural forms, which reminds a wise man."Jilles Pours has shown these forms beautifully in the mysterious spirals that are found everywhere in nature. The huge hollow trunk of Eucalyptus trees, horns of northern Ram and deer, skeleton bones, mollusk shells especially in Nautilus Popilius (snail) is the same spiral that It is learned from the golden ratio (Lawler, 1989: 136).

The usage of rotating and Eslimi motifs is also a part of traditional arts, which according to Bawar Mekinejad: in the world of traditional arts, the artist is in the privacy of his heart and solitude in search of discovery and intuition and in search of knowledge (Mekinejad, 2008: 7).

The Muslim artist goes through multiples to achieve unity. The selection of geometrical and Eslimi motifs is use of human motifs and unity of these motifs in one area is emphasized on this basis. Geometrical designs that clearly show unity in multiplicity and multiplicity in unity, together with Eslimi motifs that have the appearance of plants, are so far away from nature that they show stability in change and a spiritual atmosphere. They invent a special one that refers to the world of monotheism (Rostami, 2016: 3).

5. How to draw geometric Eslimi

Two points الف and ب are considered as the center with a desired distance, and then each one is placed as the center, and a semicircle is drawn tangent to each other with the radius of the distance from the other, and the work continues until the desired size. In this way, a spiral (Eslimi) is obtained (Abo lofai Bozjani, 2010: 143) (as seen in image number 2).

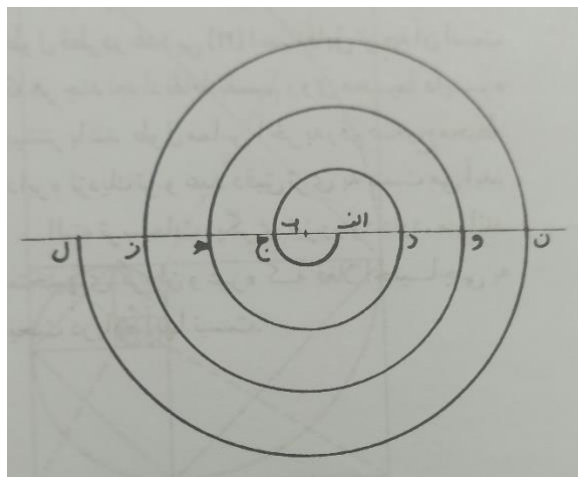


Image 2: How to draw a two-point Eslimi geometry (Abo lofai Bozjani, 2010: 143).

Mohammad Reza Hanrou mentioned Eslimi called snail movement, and he drew the combination of two movements and three movements as single tanb and double knot. (Hanrou, 2004: 46-50) (as seen in image number 3).

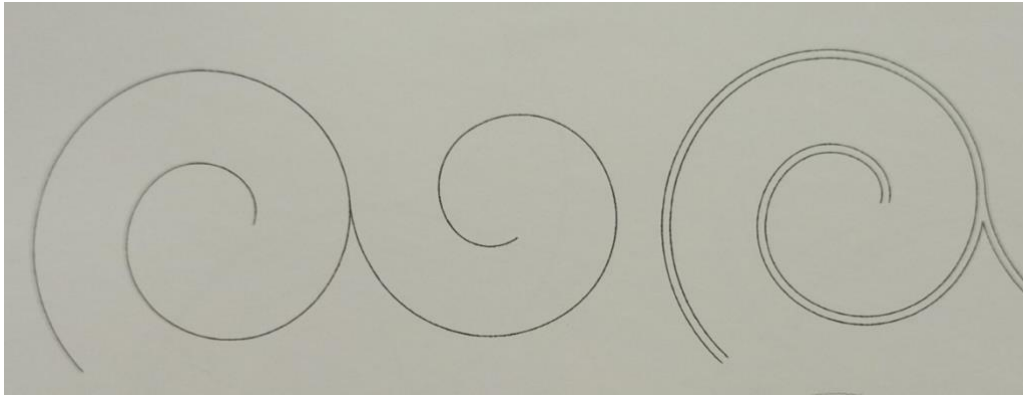


Image 3: The combination of two Eslimi (spiral movement) single tanb and double tanb (Henrou, 2004: 46).

6. The usage of Eslimi and rotating motifs in the mausoleum of Khwaja Abdullah Ansari

Dr. Seyyed NavidalHaq Fazli wrote the following about the number and types of motifs used in the mausoleum of Khwaja Abdullah Ansari: The total and approximate number of tiles decorated with plant motifs is 102 pieces that are available in the Gazergah. Most of the parts of plant motifs in this place have been worked in the porticos and verandas. the plant elements used in these parts include types of Eslimi, bergamots, types of peals, mouths of torpedoes and other plant elements (Fazli, 2018: 129).

In this part of the article, through field research, the characteristics of the tile patterns of the mausoleum of Khwaja Abdullah Ansari are discussed, and the characteristics and the way of using the patterns are explained from the pictures that were taken from the pictures up close by myself. Eslimi and rotating motifs have been used in the tiling of the mausoleum of Khwaja Abdullah Ansari with different types and different usages. In the upper part of one of the porticoes, there is a pattern that is in the form of a corner pattern. This pattern is worked symmetrically, which is repeated three times on the right side of the Eslimi and four times on the left side. On the right and left these Eslimi symmetry, the first Eslimi symmetry is almost in one size, but the second and third Eslimi symmetry are drawn differently in the terms of size. these changes are due to the difference in the size of the cornel pattern on the right and left sides of the Eslimis.

In addition to these Eslimis, in the second background of this pattern, white flowers and leaves can be seen, which are connected with a narrow turquoise rope in a circular shape, parallel to the main Eslimis of the pattern, and they have given other Eslimis in the background. Also, three bergamots with a green background color of three different sizes can be seen in this corner pattern. Also, the mouths of torpedoes and half-torpedoes are connected to the main orange colored Eslimis, which have been able to destroy the uniformity of the Eslimi's movement. Some of these elements used in this pattern have a natural feeling and others are abstracting, here a combination of objectivity and subjectivity has been made (as seen in image number 4).



Image 4: Corner pattern of porticoes decorated with Eslimi and plant elements, (Fazli, 2008: 131).

On one of the walls of the mansion, a pattern is work on a lapis background, this pattern is drawn symmetrically and the elements of the patterns on both sides are designed with the same shape. In this pattern two Eslimi at the lower part of the green bergamot and two Eslimi at the upper part of the green bergamot have been drawn. The rotating motifs of plants in Eslimi cover the second background in a moving state in and around the green bergamot in different directions and it became symbolically extract the growth of nature in the viewer's mind(as seen in image number 5)

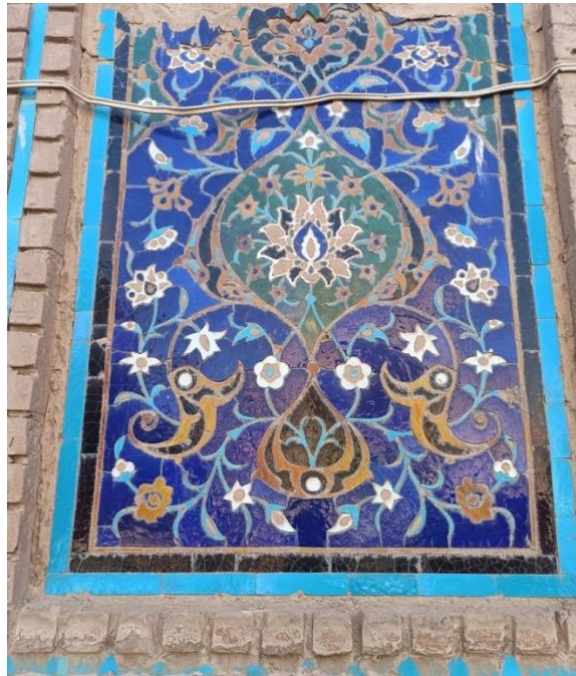


Image 5: The symmetry of the Eslimis, photo by the author, year 2023

Another motifs that is placed on the wooden gate of the entrance to the mausoleum and attracts attention is the corner design, which is different from the other motifs in this collection in terms of its structure, composition and elements. one Orange flower, which is proposed as the basis and main point of view that spread around all the leaves and flowers that grow from it, the rotating and moving leaves around this orange flower express a sense of dynamism and tendency towards nature, The turquoise stems spread everywhere with its density evokes the sense of movement and dynamism as it is in nature(as seen in image number 6).



Image 6: Corner pattern, orientation to nature, photo by the author: year 2023

Another rotating motifs that appears on the wall of the mausoleum of Khwaja Abdullah Ansari, has a special effect is the margin that is placed on the top of the Moqrans stone pillar and extends to the top of the wall of mansion. One of the distinctive characteristics of this margin is its simplicity and no complicity. The composition of this margin consists of two fringes that are repeated up to the top, and on the sides of these fringes, rotating motifs with flowers and leaves are designed. the narrowness of this margin makes the viewer feel the height of the building more than its actual size. The elegance and narrowness of the turquoise ropes placed on the lapis background attracts the eye and tells about the meticulousness of the artist in the design(as seen in image number 7- 8).



Image 8: The simplicity of the margin Image 7: Margin with the wall of the mansion, photo by the author

Another pattern, which is on the right side of the entrance gate of Khawaja Abdullah Ansari's mausoleum, is on a stone column in the shape of a vertical rectangle. Eslimi is orange in color, this pattern is more delicate, denser, and more diverse in terms of elements than all the patterns in the Khawaja mansion. The leaves that sit on the central bergamot and are also present on the two main Eslimis have caused the structure of this pattern to look different. It is broken and spilled. In the lower part of this motif, there is a green vase, which actually originated from inside it(as seen in image number 9).



Image 9: The densest pattern of tiles in the mausoleum of Khwaja Abdullah Ansari, photo by the author

In the corner of one of the walls of the mausoleum of Khwaja Abdullah Ansari, there is a rectangular pattern filled with rotating motifs, has a black bergamot and a green vase, and at the bottom of the vase is a crown-shaped head to the ground. The petal that is in the middle of black bergamot is bigger than the other petals around it, the same size has given the center to the petal (as seen in image number 10).

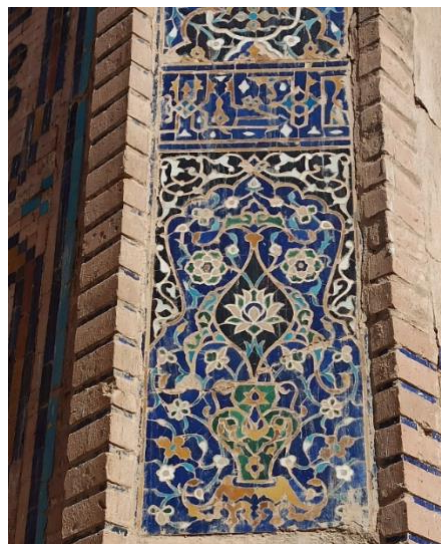


Image 10: Eslimi and rotating motif.

The usage of the margin design is also one of the characteristics of the motifs of mansion of Khawaja Abdullah Ansari, the two margins side by side in one wall of this mansion represent the simplicity of the design, the margin is designed with the repetition of six-petaled flowers in a wavy and spiral shape It has been done. from these two sides side by side, the right side margin of the half of it worked with Muraq tile, which is from the Timurid period, and the lower half of it is made of seven color tiles, and it is known that it was restored after the Timurid period, as well as the left side of the tile. It has seven colors and its work is new. In the restored part, there is a difference in its flowers and leaves (as seen in image number 11).



Image 11: Two side margins, photo by the author.

In the entrance corridor of the mansion, there is a margin that is made with Muharq tiles and is considered very delicate in terms of tile work, this margin is mostly filled with Eslimi, which means that the dominant element in this pattern is Eslimi (as seen in image number 12).



Image 12: Margin combination with Eslimi repetition, photo by the author

Corner pattern like the other one on the high wall of the south side of the mansion attracts attention, the tile is intact, but it is not known that it belongs to the Timurid period and it was made in the contemporary era (Dr. Seyyed Navidalhaq Fazli,2009).The quality of this tile shows that there is still a boom in the work of Herat tiles, in terms of the design of the Eslimi of this pattern: it is fluid, flowing and has a balanced circulation, the Eslimi that is located on the second floor of the pattern and has a turquoise color. It is designed in the style of Timurid motifs, it is clear that it was designed in the same way as other motifs in the same mansion , as other revolving elements and petals are also reminiscent of Timurid motifs (as seen in image number 13).



Image 13: Corner design, Eslimi and rotating motifs, related to the contemporary era, imitating the style of the Herat art school, photo by the author.

7. Discuss

The subject of the audience's perception of the work of art is a debate that has always been raised in the field of arts by thinkers and art critics, the multiplicity of perceptions of the audience or audiences makes the semantic range of the work wider: "Just as Barthes in giving meaning to the text, the pattern of the reader considers it fundamental and believes that every reader can give a new meaning to the text in every age; That is, the theory of receiving in visual text is also relevant. Receiving visual text is also related to the past experiences and wishes of the viewer" (Kohnmoui pour, 2007: 131).

Since Eslimi and rotating motifs are abstract of arts, the discussion of the audience's perception and the audience's interpretation gains more strength from it. Eslimi (Spiral) is a representation of the movement of time and the expression of evolution due to having a centrality, this evolution can continue forever. Maybe it is the expression of this human thought in the bed of time.

Eslimi contains significant meanings that we should reflect on; A spiral can move in different degrees to explain the infinite expansion and contraction, and thus the universe reaches the absolute unity that it originated from, and it expresses the starting point or the origin and the beginning, and creates an image of the continuity between the fundamental poles of the infinite and the infinite, the big world and the small world. The vastness of Eslimi's structure draws us to infinity. Visual beauty is the parts of motifs that originate in the form of flowers and leaves and other decorations around Eslimi and from Eslimi itself.

The variety and difference of motifs in terms of structure, type of elements and composition in the mausoleum of Khwaja Abdullah Ansari is an obvious point and worthy of consideration. This variety is a debate if it is created by different artists. If created with a single artist, It is a separate discussion, but the understanding of the artist or artists that repetition should be avoided is the point that makes the art of portraying that time striking and prominent.

Observing symmetry and using it in the motifs of Khawaja Ansar's mausoleum may have been done in order to comply with one of the principles of Herat art school. If this is not a principal, how can we study the art of maktab Haret? The symmetry of an abstract principal and the jewel of Islamic art, (Jackson Barzon refers to abstract expressionism as an exclusion – oriented trend) (Locy Simth, 1381: 112)

The existence of simplicity in some of the motifs of Khaja Ansar's mausoleum creates the impression in the mind that the artist may not have been able to make the pattern complex and dense, but other motifs of this mansion along with their complexity and density show that the simplicity of some It has been made from patterns based on insight. The pattern that was made after the Timurid period and in the present era, which has a restoration aspect and is an imitation of the past, it could not compete with the Timurid motifs and it is a litter regular and far from nature.

8. Conclusion

These results are obtained from the above topics and discussions, which:

The Islamic element is used in most of the motifs of Khawaja Abdullah Ansari's mausoleum, and in fact, it is considered as a foundation in the motifs of this building, and the use of this element shows that Eslimi is one of the artistic and technical principles of the Herat school of art. It was the 10th century Hegira.

Repetition (symmetry) as an act that ends in boredom is not mentioned in the motifs used in the mausoleum of Khwaja Ansar, but it introduces an infinite world and by considering the principle of recitation, it created a work that was not possible in before. The wide application of this artistic principle causes the expansion of the mind and the audience enters a spiritual science. He can allow his imaginary bird to fly with his observation as far as he can and get out of the world of intuition and experience another world.

Eslimi (snail) movement is a symbolic movement of ascension that leads a person to perfection. A movement from the self to the outside or vice versa from the outside to the self, and this element is abundantly used in the motifs of Khwaja Abdallah Ansar's mansion. Variety, diversity, types of structures, different compositions and multiplicity of elements are among the prominent features of the motifs of the mausoleum of Khwaja Abdullah Ansari, and it shows the eloquence and artistic perfection in this historical mansion. The existence of simplicity in some motifs of mausoleum of Khwaja Abdallah Ansari shows the strong understanding of the artist's aesthetic values. The combination of objectivity and subjectivity is clearly evident in the carvings of the mausoleum of Khwaja Abdullah Ansari.

The delicacy of the motifs of this mansion is one of the prominent characteristics of the motif design in that period, and also the density and existence of many elements in the motifs show the artist's understanding of respecting the amount of the background in accordance with the principle of the motif. The motifs of the mausoleum of Khwaja Abdullah Ansari are made in two layers, the first layer or the main pattern is made with stronger ropes and the second layer or the secondary pattern is more delicate and narrow. The crown, which is inverted and pointed towards the ground in one of the carvings, has a thematic statement and refers to the rank and position of Khwaja Abdullah Ansari, which means that even if the king comes to the mausoleum of Khwaja Abdullah Ansari, the state of humility and has to bow. The narrowness of some of the vertical margins on this mansion has made the walls of the mansion seem taller than they actually are. The use of Eslimi and rotating motifs in the mausoleum of Khwaja Abdullah Ansari has both a decorative aspect and a thematic and abstract aspect.

Author Contributions: All authors contributed to this research.

Funding: Not applicable.

Conflict of Interest: The authors declare no conflict of interest.

Informed Consent Statement/Ethics Approval: Not applicable.

References

- Abolfuai Bozjani, Muhammad bin Muhammad (2010). Iranian Geometry, Seyyed Alireza Ezhevi, Tehran: Soroush, 4th edition.
- Iskanderpour Khorrani, Parviz (2001). Khataei Flowers, Tehran: Ministry of Culture and Islamic Guidance Printing and Publishing Organization, third edition.
- Eskanderpour Khorrani, Parviz (2004). Eslimi and Nishan-ha, Tehran: Printing and Publishing Organization of the Ministry of Culture and Islamic Guidance.
- Al-Bhansi, Afif (2012). Islamic Art, Mahmoud Pouraghasi, Tehran: Surah Mehr, third edition.
- Eva Wilson (1989). Islamic designs, Tehran, Mohammad Reza Rithi, 5th edition, Samt Publications.
- Brand, Barbara (2004). Islamic art, Dr. Mahnaz Shayeshita Far, Tehran: Islamic Studies Institute.
- Burkhardt, Titus (1990). Honer maghods, Jalal Sattari, Tehran: Soroush.
- Burkhardt, Titus (2012). Islamic Art, Masoud Rajab Niya, Tehran: Soroush, second edition.
- Seljuqi, Fekri (1962). Gazergah, Herat: AKTCHRT-Library-231.
- Seljuqi, Fekri (1976). Ariana, historical, literary and philosophical quarterly magazine, Kabul: Ministry of Information and Culture.
- Solmaz, Amir Rashed (2009). The forgotten treasures of Iranian art, symbols of ancient Iran in today's art, Tehran: Text
- Kohnmuyipour, Jhaleh (2007). Essays on the thoughts of Barthes and Derrida, Roland Barthes and visual signs, by the effort of Amir Ali Najoomian, Tehran: Farhangistan Honar.
- Khalili, Nasser and David James (2001). Elaborate works (Taghran 8 A.H. Qur'an writing), Payam Behtash, Tehran, Noor Vakar Rang Foundation, vol. 2.
- Rostami, Majid Reza (2016). Decorative patterns ,Tehran, Fakhrkia.
- Sadegh, Sofia Tazi (2009). Synthesis of artistic imagination, words and imaginary world in Islam, Tehran: Text.
- Swabi, Abdul Naser (2009). Analyzing Timurid period gravestone motifs in Herat Gasargah, Herat: unpublished master's thesis.
- Farhad, Alam (2018). Patterns and decorations in the historical monuments of Afghanistan, Kabul: Motabah Sehr.
- Fazli, Seyyed Naidal Haq (2009). Investigating the characteristics of design and color in the tiling of Khwaja Abdullah Ansari's tomb, Herat: unpublished master's thesis.
- Lucy Smith, Edward (2002). The last artistic movements of the 20th century, Dr. Alireza Sami Azar, Tehran: Nazar.
- Lawler, Robert (1989). Sacred geometry, translated by Haydeh Meiri, Tehran, cultural studies and research.
- Maddpour, Mohammad (2005). Hikmat Ansi, Tehran: Surah Mehr.
- Makinejad, Mehdi (2009). Forgotten treasures of Iran (hand woven), Tehran: Text.
- Naseri, Malih (1981). Eslimi School, Tehran: Art Academy.
- Hanrour, Mohammad Reza (2005). Taheeb (Eslimi), Tehran: Mirdashti.
- Hanrour, Mohammad Reza (2009). Step-by-step training in the art of gilding and carpet design, Tehran: Yesavali, 4th edition.