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Contents

Multiple-Perspective and Spatial domains of the Islamic Art

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Abstract: Multiple-perspective is a novelty introduced by the Muslim artists to represent the spatial domains of reality in its totality. But derogatory remarks are usually attached to this art by western critics, who habitually view things through the lens of corporeal vision. They elevated one, two or three points perspectives as the only way to represent the physical world, ignoring altogether vision beyond the scientific. In order to get a proper comprehension of spatial representation in the Muslim Art, miniature paintings need to be thoroughly analyzed. Thus, multiple points of vision, through which Persian as well as Mughal miniatures are composed, will be explicated in this paper through formal and textual analysis, to investigate true context of its use. Miniature painting being court art, patronized by the ruling classes, is replete with minute details, essential to describe court splendour that would have vanished if veiled under illusions of recession or depth. While multiple-perspective ensures the capacity to retain that splendour and portray tangible and intangible domains of realty. It is the very reason that Muslim artists preferred to remain committed throughout to the path of multiple perspective, once explored by their cerebrating brains.

Keywords: Illusions, Mughal miniatures, Multiple-points of vision, Persian art.

Defining and Perceiving the Spatial Domain: Corporeal Sight

Nature comprises conglomeration of tactile elements that exist within a locus, which is lacking in colour, shape, or any of the distinct particularities but has the capacity to accommodate substantial elements. It is called space. Space has no tactile existence but it gets substantial by its association with objects of the material world that are palpable and make existence of space tangible too (Khan 2012:154). This is how man comprehends space.

Man usually perceives things through the mechanical correspondence of human sight, and considers it as *fait accompli*. Visual perception, a pinnacle of all sensations is considered the most authentic tool of cognisance, for capacity to comport directly with the material world. The progression of human thought is also subservient to the data provided by the sense of sight which is accepted as this sense's *raison d'etre*. The erudition of Greeks in every walk of life was dependent upon this tool that elevated its arts and sciences in the category of Classics[1]. It was only because of their objectively acquired information through the sense sight. It was taken by most as a measure of authentic information about the objective world but not by all. There were many others, having consciousness of its limits, who tried to view things beyond its confines, not limiting their cognizance to this sense only. In order to perceive the world around them with profundity they investigated other measures to comprehend reality. Although they knew very well that representational language depends, to a greater extant, on this sense, still they tried to gather its particles from divergent sources of conceptualisation. Viewing the limitations of sense-sight as conjectures of finite minds, Muslim artists explored new avenues of thought. The most experimented concept in representational arts, also cerebrated in this research, is the rendering of space.

Optical Corporeal Vision and Two Dimensional Picture Plane

The picture plane is always two dimensional where a three-dimensional world must be executed by various means. The path adopted by the western artists is of optical sensation, creating illusions of depth and distance on two dimensional surfaces,

where subjects and their parts are mentally viewed. Because creating recession on a paper, canvas or wall is impossible, only its impression can be created through scientific devices of linear and aerial Perspectives. The former creates illusion of depth by diminishing sizes according to their distant placing and the latter by diminishing their brilliance of colours as they move in distant space. Those artists strived for centuries to capture perfect optical sensation and considered aerial and linear perspectives as the only solution to the problem. They, in this context, could not accept any other mode of representation as better than the dependence on illusions, and considered unskilled to those who strived to represent reality without the dependence of illusions.

Muslim artists, from the day first, were not capturing just optical sensations of things but trying to delineate reality with all nuances of its dimensions. In the process, they realised that while the function of the eye is like working of a camera - human perception is not static like the mechanism of camera. Whatever a man wants to view or comprehend, he concentrates on different parts of it by viewing it from many different angles, only then he gets complete understanding of it. So, for them, human perception is not stationary. Instead of relying on illusions of aerial and linear perspectives to create horizontal space, they created vertical space, based on mobile perception by using multiple points of vision. It is the natural way to view any representation of reality.

Take, for instance, an example of a beautiful scene, with lofty mountains, roaring stream with spectacular vegetation, precariously scattered huts, surrounded by tall pine trees, inhabited by twittering birds. Can human perception remain static to one or two points, and ignore all the rest? It does not happen like that. Rather, after perceiving one point the eye turns to another, unless he grasps the whole scene. The eye has to move from one point to another to view the entire landscape. It happens through multiple points of vision only, not by the single mechanical focus of a camera that centralises on one point and obscures the rest. So, human perception is different from the vision of camera, although camera functions like

human eye[2]. Because the eye is a living organism and camera a machine, human perception tries to grasp reality in its totality. Muslim artists too, rendered their miniatures not by mechanical observation but by natural corporeal vision, based on circular perception, enabled to grasp the entire whole.

Motion and Six-Dimensions of Reality

Ovoid motion is continuous and never ending, paralleling the motion of the celestial world (Nasr 2007:224), and providing the potential to view each and every angle of reality. Rectilinear motion, however, has always definite ends and is restricted to view limited aspects of reality that is only external. Hence, through circular perception point of an artist's vision does not remain singular but allows for multiples points that enable him to see exterior space along with inner and even subterranean chambers of earth. Hence, the spatial arrangement of miniatures is based on customary and actual sensory perception, blended with creative peculiarities intended to execute reality with extraordinary insights and without losing any of its details. These are not imaginative representations; rather they are the outcome of minutely observed peculiarities of the phenomena sight. These are graphic renderings, whose foundation lies in keen observation of the way man deciphers reality in its totality, rather than just exposing a few aspects while ignoring the others. With consummate skill, observed realities were comingled with profound realms of imagination to render perfect reality. Thus, the perceptible world was integrated with the creative milieu and the intellective realms of philosophical and intuitive brains of the Muslim artists (Khan 2012:170). Taking the example of a miniature titled, *Celebrations of 'Īd[3] crescent,* (1527) going on in the court of a prince (Welch 1976:66) (Figs. 1-5). In the centre, prince in his court sitting on his throne along with his companions in happy mood, outside the walls of the court, in the foreground are courtiers, musicians, singers, and, dancers, celebrating the new moon. Meanwhile, in a garden outside the court is a joyous group of people is engrossed enthusiastically in picking flowers, perhaps to make garlands

Figure 1. *Celebrations of ʿĪd* from *Dīwān-i Ḥāfiz*, 1527, signed by Sulṭān Muḥammad. Harvard University, Fogg Art Museum. Size of folio: 28.9/17 cm. Medium: Water colours, ink and gold on paper. (After Welch 1976: 66)

Figure 3. Details from fig.1: *musicians and dancers*

Figure 4. Details from fig.1: Rejoiced people plucking flowers.

Figure 2. Details from fig.1: *Prince with courtiers*

Figure 5. Details from fig.1: *Viewing Crescent from terrace*

for the king. Another group near the edges of terrace is beholding the ʿĪd moon. A few people with raised hands are praying, as is usual after seeing ʿĪd crescent, while others are rejoicing. It is impossible to perceive at once four planes; inside, outside, top of the terrace or inner most chambers by standing stationary. It can be enabled only by making the observer move spherically. Moreover, the composition of the miniature too leads ones eye towards helicoidal-motion, which is analogous to mystical movement. It roams from the centre, advancing vision circularly, directed to the top-most group, leading to the crescent. It enhances infinite circular vision, because a circle's beginning and end are indefinite (Khan 2012:173-

174). With the help of circular perception, each segment of reality is made perceptible, defining six dimensions of space, not limiting to the three, promoted by the western artists.

Ibn Sīna (370/980-428/1037) opines that space has six dimensions; top, bottom right, left, front and back, (Nasr 2007:224). The entire six dimensions are focused upon in spatial organisation of the Muslim miniature painting, whether one views *Celebrations of ʿĪd crescent* or any other miniature such as *Haftvad and the worm,* (Canby 1999:52), from *Shāhnāma* illustrated under Shāh Ṭahmāsp (Tabriz 872/1540)(Figs. 6-9). *Haftvad and the worm* defines a chronicle about the daughter of Haftvad, who spared a worm from an apple, and let it grow. It increased rapidly acquiring great bulk and started producing silk thread which generated large quantities of silk, and eventually became a source to make the entire populace of the town rich (Khan 2012:188). The story comprises a series of anecdotes, but instead of focusing on one, the miniature covers the entire legend in the very small miniature space, configured with utmost skill that does not look absurd at any place. The complete activity of making silk; from spinning of yarn to taking packed sacks for sale outside the town is masterly represented in

Figure 6. *Haftvad and the Worm, Shāhnāma* of *Shāh Ṭahmāsp,* Tabriz, 1540. Collection of prince and princess Ṣadr al-Dīn Āgha Khān. Opaque water colours, ink and gold on paper. 40.6x26.7cm.
Retrieved from http://hy.m.wikipedia.org/wiki/%D5%8A%D5%A1%D5%BF%D5%AF%D5%A5%D6%80:Shahnameh-Dust_Muhammad.gif (12 September 2011)

Figure 7. Details from fig.6, Ladies Spinning Silk yarn

Figure 8. Details from fig.6, people busy in the street

Figure 9. Details from fig.6, Landscape beyond the city with rocks

the diminutive space of the miniature painting. A group of women with spinning wheels are placed in a garden, in the extreme foreground, absorbed fully in spinning silk yarn. People in the surrounding streets are engaged and busy with their trade, or satisfied with day today toils in their neat and clean elaborately ornamented houses, or working within the bounties of nature. It is not an illustration of any particular town but a rather perfect delineation of moments of contented prosperity along satisfaction and peace.

The entire scene is envisaged through spherical perception that is mobile by itself, having the capacity to capture the changing environment, holistically, rather than sequential. Mobile circular perception, made it possible to view the full-fledged town; the foreground filled with the busy activity of spinning yarn by a group of pleasing women, while labourers and shopkeepers in the nearby streets are engaged in a variety of related pursuits. On terraces and inside the houses people are occupied in different functions, whereas labourers are collecting woods in the back street. Open vista of nature with rocks, animals, trees, nests of birds with un-hatched eggs is most appealing. This is how the story of the town with its six dimensions of space is delineated through circular perception, because rectilinear

vision would have been restricted to just three-dimensions of space, and represented just a few aspects of reality.

'Allāma Iqbāl also warns in his poems against immobile perception to view reality in its totality. Because man inhabits a constantly moving cosmos, static perception of nature cannot represent perfect reality- a theme raised in Einstein's theory of relativity, too. Because everything in this corporeal world is engaged in constant change, man cannot perceive its motion and "localises it on the surface of things" (Dar 1971:212). Because he considers it an isolated choice of the physical vision, he consequently considers it as the only reality. He affirms that the entire cosmos with its most minute parts is moving constantly, passing through perpetual transformations, and the apprehension of stationary object is not reality but illusion. He promulgates the same in his famous poem *Sāqīnāma* from *Bāl-i Jibrīl*:

فریب نظر ہے سکون و ثبات
تڑپتا ہے ہر ذرئہ کائنات

ٹھہرتا نہیں کاروان وجود
کہ ہر لحظہ ہے تازہ شان وجود

سمجھتا ہے تو راز ہے زندگی
فقط ذوق پرواز ہے زندگی
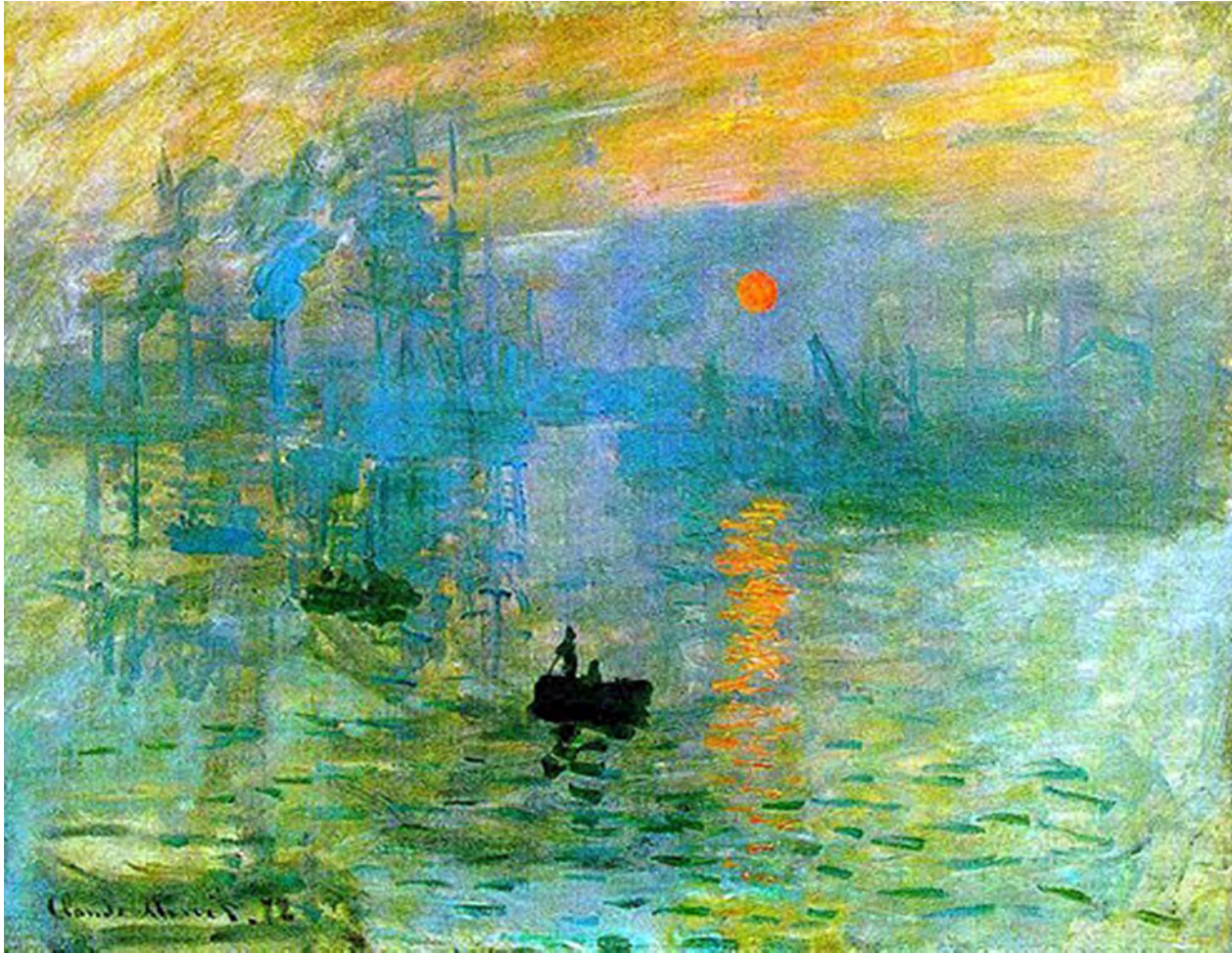
Figure 10. Impression Sunrise by Claude Monet. 1872. Oil on Canvas. Size 48x63 cm. Musée Marmottan Monet.
Retrieved from http://www.ilibrarian.net/art/monet_impression_sunrise_lg.jpg (6 February 2018)

(tr.)   "Rest and immobility are mere illusions; every particle of the universe

pulsates with life.

The caravan of life never stops; it has no resting place on its way.

At every stage it manifests itself in a new form.

You think life is a mystery. No it is not. It is nothing but duration,

a continuous flow"[4] (Khan 2012:178; Iqbal 2012:742).

Comparisons of Representing Perspectives Europeans, Islamic, Indian

Greek Art is considered the classical and the mother of all western arts, but they did not give individual identity to space and considered it as something abstracted by the human mind. They were not ready to view it as a substantial element but only as something relative to the objects placed within it. Plato believed that matter and god both existed even before the creation of cosmos but matter was formless that received life with the imprints of god's ideas that He stuck on it. Nature, for him, is the imprint of god's ideas on the dead shapeless and formless matter that got alive and recognised with the configuration of god's ideas (Khan 2012:156).

Greeks believed in predestination and submitted unconditionally to fate because they viewed nature as static reality. So, their sculptures

respect but he seems to be frozen in his action and is isolated in expression.

On the contrary, the Holy Qur'ān promulgates a dynamic view of life not an unconditional surrendering before fate, where rewards of life hereafter depend on the deeds and acts of moral virtue in this life. This dynamic view of life is based on his free will to choose between good or evil, a cause of accountability in the next world (Hye1963:212). The philosophy of free will is based not on the Utopian city of Wordsworth or the ideal Republic of Plato, where only virtue prevails without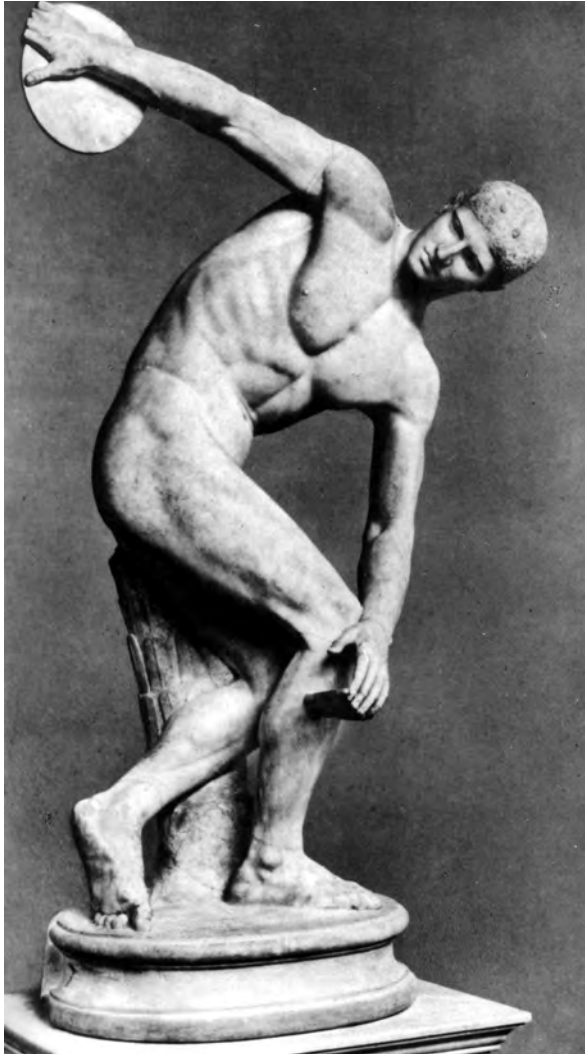 a minor element of impurity. On the contrary, it is a world filled both with vices and virtues, but man is free to choose any of the two paths, makes it dynamic. Hence, the submission of Greeks before pre-destination, holds Dar, made them emphasise outward form as the only focus ignoring altogether interior concerns (Dar 1971:207). It resulted into delineating of perfect form but spiritless and dead renditions. The over emphasis only on exteriors gave an inert view of reality. In the spatial context, they focused only what is viewed by sensory perception, not thinking beyond that, as though reality does comports to optical illusions only.

On the contrary, human sight generally provides statistical evidence of its surroundings; facts seen are usually general and can be empirically tested by everyone equally and analogously. Meaning that perceptible reality does not vary from person to person; what is seen by one is viewed by the others as well, or accepted by all. Iqbāl affirms this concept only on the ground if the observer is not a visionary and capacitated to see just outer and material surface of things. Such people, for him, have limited vision that leads them to just antinomies because they are incapacitated to behold Ultimate Reality. Taking the example of Impressionist artists (second half of the 19th century French Art Movement), they wanted to capture reality with utmost perfection in their paintings, found out after experimentation that objects change their appearance with changing effect of light. So, they dedicated their perception just to the fleeting effects of light, which they captured by working at one spot but on multiple canvases, one

Figure 11. *Discobolus.* by the Greek Sculptor Myron, 460–450 BCE. Bronze. British Museum.
Retrieved from http://en.wikipedia.org/wiki/Discobolus
(10 October 2011)

have little dynamism and their geometry too is static, such as the geometry of Euclid's. Even objects in motion are restricted and mute. Taking a famous example of *the Discobolus* (450 BCE) (Fig. 11), a sculpture from the classical Greek era, (Gardner 1980:127) one can imagine the amount of energy required to throw a discus, especially when an athlete is contesting with his opponents. His action must be extremely forceful because he has to move dynamically to throw discuss with maximum force that would make his muscles tense and pulsating. He is rendered here in action and posture of throwing discuss is accurate in every

after the other to execute quick change produced by moving light. They successfully completed the task by making series of paintings of various spots, usually landscapes, but they had restricted perception that could view only extraneous aspect of things. Apparently they seem to be capturing motion by going after changing effects of light, not engaged with stationary perception because impact of light changes at every spur of moment. They were using various canvases to delineate that change produces by impermanent light. Since, they localised motility to just fleeting light, and could capture just impressions, not reality. Vision of the artists remained static, and with stationary perception they tried to capture rapidly changing nature, with very quick brush strokes (Fig. 10). Claude Monet (1840-1926), the precursor of the movement, complained in the end that he was standing in a blind alley, having no path to further move on. Although they had assumed that they would be able to produce extremely realistic representations. A variety of stances were adopted by artists of various movements.

Exteriors and Essences: Hexagonal Space, Hierarchical Perspective and Noumenon

Sight, though elevated above all the five senses actually has a limited scope of vision. It can view only that is in front of it, not anything beyond solid masses like walls, buildings or inside of a room or subterranean chambers of a cave. Representing only the visible elements and leaving the inconspicuous, due to limitations of sight is surface portrayal does not render full-fledged delineation of reality (Valliuddin 1963:216). Scientific perspective has also analogous limitations. Muslim artists, on the contrary, broke away from the scientific, and the limited promulgation of the three-dimensional world, to represent six dimensions of space on the diminutive area of miniature paintings. So, instead of creating illusions of third dimensionality that is depth on a two dimensional canvas having length and breadth only, they rendered hexagonal space, unperceivable through static vision. Through helicoidal or mobile circular vision, they perceived and rendered the entire six dimensions, including subterranean chambers of earth as well. For

Figure 12. Kalila visits the captive Dimna from *Kalila wa Dimna* manuscript of Jalayirid Period (1335-1432). Opaque water colours, ink and gold on paper.
Retrieved from http://www.muslimheritage.com/uploads/Kalila-wa-Dimna_7a.jpg (10 October 2011)

instance, in *Kalīla Visits the Captive Dimna* from *Kalīla wa Dimna*[5] (Fig. 12), Dimna is imprisoned within a cave, situated amidst spectacular natural surroundings. Human vision is unable to have a clear view of its interior, while standing outside the cave, but by removing a huge bolder from frontal side, the artists made spectators able to see inside the cave. Dimna is chained and helpless, while Kalīla full of vitality is there, inside the cave to meet his mate. The exterior surroundings around the cave are represented in great detail, where even flying or twittering birds are not ignored by the artists, is artistically combined with minute interior details of the cave prison. There is no use of optical illusions; neither distant objects diminish in size nor lose their colour brilliance. Every part is complete in all respects, providing as detailed view of nearer or far off objects, as of the underground chamber of cave. It is made possible only by going beyond the corporeal sight, and through multiple points of vision.

Muslim artists, in other words, were not limited to represent phenomenon but combined it with noumenon too. For this, they could not restrict objects to static vision based on the empirically tested scientific knowledge but laid their substrate on natural vision or *Dīda-i nairu*[6]. This vision has the capacity to understand things in the most profound way, not limiting the image to a few aspects of the events represented. Multiple-perspective, in this context, played a pivotal role that solved all the problems of space, without veiling things in optical illusions. Besides portraying inner, outer, above or subterranean chambers, it also allocates space to people according to their positions in the social hierarchy. While illustrating a narrative, the inner potentials of personages represented were also circumscribed, which was impossible through the mechanical function of sight. The scenes are viewed and represented from many different angels, and then joined with aesthetic artistry, without letting them look absurd. Because things that are not usual to human sight are felt as trivia, making no sense, but here the unusual organisations make more sense, when viewed in the context of their aesthetic norms and conditions. So, along with multiple points of vision, people are placed according to the order of their social hierarchy, thus determining their sizes according to their status. The potent is given central place that strengthens, even at a glance, his power and authority, and at places, he is represented larger than all the rest, only to define his prestige.

In Mughal Art, which is a combination of Persian and Indian traditions, hierarchical-perspective, which is an aspect of multiple-perspective, plays the most important role because of having age's old strong roots in the indigenous arts. Buddhist art is replete with specimens, in which the Buddha is rendered far larger than all his devotees. Although, history does not give any clue to his abnormal height or voluminous body, he was the normal human prince Siddhārtha, who got enlightenment due to his piety. But in the round or relief sculptures, he is delineated very large, larger than the entire public around him, only to define his spiritual status. Thus, hierarchical perspective made further advances in representing reality in its totality, to such an extent that it did not remain

Figure 13. Babur visiting the palace of Jalāl Khān, from *Bāburnāma*. Opaque water colours, ink and gold on paper Retrieved from (http://en.wikipedia.org/wiki/Babur (15 July 2011)

subservient to words at any stage of explication. Everything was portrayed to its very core.

For a better understanding, it can be further elaborated with a few examples, such as *Bābur visiting the Palace of Jalāl Khān* (Brown 1981:129) (Fig. 13). In the immediate foreground, genre activities of an Indian village are rendered, while religious rituals are being performed in the background by Hindu yogis. Babur, on horseback, along with his entourage is standing along boundary wall, outside the palace. The above mentioned three episodes of the narrative are placed outside the palace, while inside is also obvious with an elephant crossing the elephant bridge; a specialty of the Palace of Jalāl Khān. Multiple-perspective is a combination of bird's eye or aerial view, along with human eye level

view, synthesized with hierarchical perspective. Babur, here, is rendered larger than all the people around him, and he along with his horse are given the central position in the miniature. Thus, at first glance, the eye stops at his image because of his stature, and the focal position allocated to his image in the entire miniature. There is enough empty space around his image to make him readily noticeable, further enhanced by a parasol above his head, held by an attendant, immediately next to him but diminutive in size. The social hierarchy of founder of the Mughal dynasty is enhanced by hierarchical perspective and the auxiliary devices of a stately umbrella along with compositional arrangements. He is distinctly noticeable in the miniature but not too large like the iconography of Buddha, but with a little variation of size and other devices of hierarchical perspective, especially his compositional position, he is distinguished from all the rest.

Multiple-composition or conditional-composition, whatever one may label it, is another device of multiple-perspective to define noumenon of the phenomenon. A miniature is so devised that it can be divided into several compositions which are part of the single narrative but very artistically synthesised into a united whole. The interesting part of the phenomenon is that the elements used to separate various sections into independent compositions play multiple and opposing functions of separating as well as knitting various sections into a unified entirety.

The illustrated chronicle is composed of a series of events that make a complete story. Its pictorial representation is a challenging issue, where the entire story is to be portrayed within an image, enclosed inside the space of a page. The moment selected for pictorial representation defines the very crux of the matter, then by using all the details of history, geography, meteorology, and ethnicity that serve as backbone of the narrative, it is compressed into an illustration. In addition, Muslim artists, especially of the Mughal era, used the device of conditional composition. After selecting the moment to be illustrated, they divided the scene into a series of episodes, extracted from the same story, and organised on the page from bottom to top. Each episode is

separated from the other with the help of elements which are part of the scene, such as walls, trees, tents or any other object required in the locale. Each part makes an individual composition, and can be viewed and enjoyed separately, but form a perfectly complete whole when beheld in entirety. It gives greater clarity to the episode; hence it is the sort of composition subservient to circular perception or to multiple points of vision. Because it makes inner, outer, upper terraces, spaces beyond the buildings, and even subterranean chambers perceptible at a single glance. Muslim artists should be accredited for this innovation, not for the deficiency of scientific perspective. For instance, *Bābur Meeting his Sister Kh̲ānzāda* Baigum, (Fig. 14), from the *Bāburnāma* is rendered in four episodes. Bābur sitting with his sister in a tent,

Figure 14. Babur meeting his sister Kh̲ānzāda Begum from *Bāburnāma*. Opaque water colours, ink and gold on paper
Retrieved from http://warfare.ga/Moghul/Baburnama/Or3714-thumbnails.htm?i=1 (10 September 2018)

placed in the middle ground, while, in the extreme foreground, attendants are standing outside the tent. A guard at the entrance leans on a stick, with sword tugged at his back, attending a messenger, who seems to desire to convey something to the king, whereas the two others are tending the royal steeds, ready to move on. There is a lot of hustle and bustle outside the tent. At back of the tent is a huge palace with attendants going in or coming out, while on the left, in the extreme back ground, there is lush green ground with Indian trees of thick foliage. The scene is split into four episodes, divided and conjoined through walls of the tent and strips of text. The central part where, Bābur, K̲h̲ānzāda Baigum and Muḥammad Kūkaltās̲h̲[7] are sitting is focal point of the miniature, and all the three people who are most important personages are delineated as larger than even the people standing in the immediate foreground, outside the tent. It defines the social hierarchy of all those represented in the miniature. There is a little use of European device of linear perspective as well, only applied on the extreme background, without eliminating minute details of the palace or the trees.

Another miniature *Akbar Visiting the Shrine of K̲h̲awāja Muʻīn al-Dīn C̲h̲ishti Ajmeri* (Sen 42) from the *Akbarnāma* is rendered in four tiers, (Figs. 15-18), Akbar's entourage in extreme foreground, with attendants in restless array, extremely worried about Akbar, who is paying homage to the saint, represented in third tier, inside the shrine, (Fig. 15). There is a lot of hustle and bustle in the second tier, (Fig. 16), where alms are being distributed among the poor; they are eating drinking and receiving money from Akbar's courtiers. Florists are bringing flowers and garlands for Akbar. It is overcrowded area with those receiving alms and others distributing. In the upper most section Akbar is being received by *ṣūfīs* and mystics of the shrine (Fig. 17), the upper most terrace is concentric to beautifully tiled dome, (Fig. 18). Here architectural elements are used to separate each section from the other giving each part complete independence.

Figure 15. Akbar visiting the shrine of K̲h̲awāja Muʻīn al-Dīn C̲h̲ishti Ajmeri from *Akbarnāma.* Opaque water colours, ink and gold on paper.
Retrieved from http://www.alamy.com/akbar-visits-the-shrine-of-khwajah-muin-ad-din-chishti-at-ajmer-museum-private-collection-image212290676.html (10-13 October 2011)

Figure 16. Details from fig.15:
Lower portion of the shrine

Figure 17. Details from fig.15:
Akbar being received by *ṣūfīs*

Figure 18. Details from fig.15:
the upper most terraces of the shrine

Foreground is separated from the middle ground by boundary wall, and the upper from the middle, with the help of arches, pillars and a continuous decorative frieze. On the other hand, the architectural elements reunite the four individual compositions into a complete whole.

Hence the entire scene is viewed from multiple points of vision that has deciphered at a time, street outside the shrine, lower section, upper storey and the upper most terraces. This is how Mughal artists evolved conditional composition through multiple points of vision to delineate six dimensions of space promulgated by Ibn Sina. It can be perceived through mobility of vision to execute six dimensions, otherwise only three dimensions are visible through stationary perception. Any event in its true sense of meaning can be viewed by concentrating from one point to another because man resides within a mobile cosmos; hence, stationary perception cannot decipher reality in its totality. Nothing in his surroundings is stationary, but all engaged in constant motion but man "localises it on the surface of things" (Dar 1971:212) for being the only choice of the corporeal vision, usually perceived as the only reality. This was the vision of Western artists while Muslim artists captured reality in its complete sense of meaning.

Conclusion

To understand art of any region or era, it is necessary to understand its aesthetics, a better comprehension is impossible otherwise. Muslim artists were also not satisfied to restrict their vision to fragments of reality like Western artists of their time did. Their creative brains devised the novel scheme to render complete reality, where each and every aspect could be viewed, and subtracted from deformities of corporeal vision. Since, they were illustrating stories; they invented their original style of representation, where every aspect of the narrative could be rendered separately and combined artistically. This was the aesthetics of Muslim artists that produced comprehensive views of anecdotes in the miniature spaces of their paintings. Thus, with multiple points of vision, based on mobile perception, they devised multiple perspective and conditional composition to render reality with utmost perfection.

Notes

1. The term Classics is used for the acts of creativity that have passed the test of time and can be appreciated in all ages and all places.

2. http://petapixel.com/2012/11/17/the-camera-versus-the-human-eye/

3. *'Īd* is a festival that Muslims celebrate twice a year.

4. Translation of 'Allāma Iqbāl's poetry is taken from www.iqbal.com.pk on 10th October 2010 at 10:00 am.

5. It is an Indian epic, written by Bidpāi, a native Indian writer titled it *Panchtantar*. It was translated into Arabic and labelled *Kalīla wa Dimna*, then translated into Persian and titled *Anwār-i Suhaili*, then favourite stories of Akbar from this book were separately combined in the Mughal era and the new compiled book was titled *Ayār-i Dānish*.

6. *Dīda-i nairu* is inner eye, not the corporeal one.

7. Muḥammad Kūkaltāsh was Bābur's favourite courtier, who once saved life of Khānzāda Baigum, from a galloping steed.

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