

The Mystical Principles of the Islamic Art

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Abstract

Islamic culture and especially the Shia is full of mystical and philosophical elements. A close look at the history of Islamic civilization, which is supposed to represent the teachings and words of faith leaders with the knowledge and use of the philosophical and mystical concepts, has influenced Islamic art. This article explains the influence of Shiite Islamic teachings and their teachings of mystical elements on Islamic art and examines as case studies in the arts such as architecture, calligraphy and painting. These arts have always been associated with mystical and philosophical teachings in view of traditional artists.

Introduction

As a significant part of Islamic art is realized in Iran and in Persian culture which has a blend of Shiite and mystical ideas, the discussion of the relationship between such art and Shiite and mystical influence and the place of Iranian civilization in it is inevitable and necessary. Some scholars consider the share of Iran (civilisation) more than any other civilization in the Islamic art. The history of Islamic art, especially in courses such as Ilkhanan, Timurid and Safavid,

has corroborated this view. The early Safavid period is one of noblest courses of artistic creativity in Islamic culture which places this period as a historical peak of Islamic Art. [This period represents] Persian-Islamic art patterns, drawing backgrounds, colour fitness, a delicate care in making fine arts, and exquisite decorative handicrafts, a variety of carpets and tiles full of drawings and pattern drawings, a variety of traditional and sacred arts, included in mosques' architecture, calligraphy, tiling, textiles, paintings and so on (Pakbaz, ۱۳۸۵, pp ۷۳۳-۷۲۵).

Formation of Shiite and mystical art and its impact on creating works of art began from Ilkhanan rule and peaked in Safavid times. In many areas of cultural and intellectual work, this coincided with the coming to power of Mongols and reached to its peak and sublime point when Shah Ismail Safavi, the founder of the Safavid dynasty came to power. [Shah Ismail] was himself a member of Sufi, a mystic believing and practicing group, and his followers called him "The Friend of God" and regarded him as the pole of spirituality and faith, who declared shiisim as the official religion of Iran. The rulers of these dynasties consistently showed interest in art. People like Holaku, and Eljaytu became familiar with Iranian culture after the conquest of Iran. They got inspired and influenced by Iranian culture and began to revive art. In the Timurid era, Timur, Shah Rukh and his wife Goharshad, Alogh-Beyg, Baysonqor, Sultan Hussein Bayqara and in the Safavid dynasty, rulers such as Shah Ismail, Shah Tahmasb, Shah Abbas the first made efforts to revive arts such as Islamic architecture, painting, decorative arts and book layout. They all began to gather artists with their support. In addition to [genuine] interest and pursuit of art, they used it to stabilise their position and boast royal power and religious and philosophical approach directed their attention to the arts. Establishing fine works of architecture such as palace,

citadel, mosque, and building and decorating the shrine of Imams and Imamzadehs as well as building the Royal Library, book decorating and its related arts are counted as their artistic activities. Reviewing works of art in these centuries suggests that the rulers in this period, held the Shiites and its leaders in great esteem. Paintings, inscriptions, architecture and decoration of mosques, and decoration of Shiite Imam and Imamzadeh shrines signify it.

Many historians consider the formation of Shiite and Sufi art in this period due to the factors such as interest in Islam, Shi'ism and Sufism among Ilkhan Timurid and Safavid rulers, closeness of Shiite scholars and mystics to the court and the tendency to mysticism among religious scholars (Wilbur, ۱۳۶۵, pp ۳۶-۳۳). For example, rulers in Timurid period, without distinction between Sunni and Shiite, attempted to bring Shiite scholars on their side. Their companionship with great leaders of Sofia, seeking attention and public support of Shiite people and adopting equinox policies to add to their power, fame and political position are among the significant motives that led to people like Timur, Shah Rukh and their children to use Shiite elements in creating works of art. This happened despite they were Sunni themselves. Although unlike Safavi, Shiism was not Iran's official religion the Timurid period, still the rulers of this period show interest in Shiite subjects and themes in works of art, just like the Safavid rulers.

The first rate scholars such as Khwaja Nasir Tusi, Allameh Helli, Seyyed Ben Tavous, Ibn Fahd Helli, Sayed Haider Amolee, Allameh Majlesi, Mirdamad, Shaykh Baha'i and the like attempted to create connections between the Shia and Sufi. These, along with mystical ideas of Ibn -e-arabi and his exponents, have all played a great role in explaining the philosophical principles of Shiite and mystical art. A prevailing attitude is of mystical theology in this period and the idea formed is that conscience and truth

of Sufism is the conscience and truth of Shi'ism or vice versa (Amolie, ۱۳۶۸, pp ۱۲-۳; Alshyby, ۱۹۸۲, pp ۴۵۵-۳۶۹), this is in a way so that art Shiite and Sufi mystical works of art in this period are the same and truly united (Mosaveqat).

Interests of Sufi and Shiite religious scholars as well as tendencies of Shiite and Sufi kings, in the eight to eleven century and their support of artistic works and figures are the most important factors have remarkably helped the link between art and mysticism. Among other factors to approach the Sufi mystical art in this period is the tendency to mysticism and the spiritual aspects of art with little care about differences between Shiite and Sunni jurisprudence. Mysticism did not intensify differences between the Islamic religions, but it seemed to help the cause of unity among them. If sometimes artists have not been fully aware of the mystical theme and other elements running through their works of art, they just followed the mystical traditions before them in creating their works of art.

Mystical aesthetics

Islamic mysticism has certain principles that are essential to be explained in understanding of Islamic art is in the fields of epistemology, ontology and anthropology. The most important ontological issues that caught the attention of mystical Sufi scholars such as Ibn -e- arabi, Qunnvy Sadr, Abdul Rahman Jami, Ibn Abdul Razzaq Kashani and exponents of Ibn -e- arabi, has been debates of Their five-fold (Khamseh) Excellencies, hierarchy of being as well as climb and descent curve. Each of these topics has a significant contribution in explaining the mystical system.

Considering the absolute truth and unity of God there, ontology from the perspective of Ibn -e- arabi is equivalent to studying divinity. From this perspective, the universe is based on longitudinal realms which in climb curve to the divine essence and in decent curve comes down to the

material world. Perhaps this is the most important assumption of Islamic mysticism that has the full and default presence in all Islamic culture. We basically cannot assess and analyse Islamic art and disregard this ontological aspect.

In Islamic Sufism, perfect man or a comprehensive spiritualist is one of the pivotal topics in mysticism in which the character and personality of human is totally considered and therefore researchers of mysticism believed that mysticism is an equal to anthropology. Mystics consider the human as a microcosm that represents a macrocosmic world with all of its great features. Ibn -e- arabi has dedicated his first chapter of the book *Ghesas Ol Hekam* to discussing this perfect man issue and considers man as a comprehensive being that embodies all the names and attributes and mirrors God in that the extract of being embodies all the aesthetic and mighty traits of the divine being (Ibn -e- arabi, ۱۹۸۰, p. ۴۹-۴۸ .) From his perspective, the universe including the human is manifestations of God and there is moment to moment flourishing and diversifying and it is not repeated. Upon creating the universe and hierarchies of existence, God has appeared from the world of hidden unity to plurality and this downwards arc has sparked the creation (Jami, ۱۳۶۰, p. ۵۵). He has distinguished the individual human and existential human from each other. His conception of perfect human in the existence level is the existential human, whereas at the individual level all human beings are not perfect, but only a few human beings deserve to have the title of the perfect man. The truth of Mohammed is the first manifestation of God after the manifestation of perfect human and all the prophets are manifested in the light of Mohammad and all existence which spans from the eternity to infinity is nothing but the manifestation of the emergence of the truth and the light beam of Mohammed. This is called the secret of Mohammad perfection which

appears in all spiritual states of big authorities and perfect humans (Chittick, ۱۳۸۴, pp ۵۶-۵۲; Izutsu, ۱۳۷۸, p. ۲۵; Shayegan, ۱۳۸۴, pp ۲۹۰-۲۸۸).

Human in the views of mystics is beyond the historical and earthly existence and has an existence beyond historical truth which is from a fixed and immutable nature of God and much of human existence levels are drawing from his reality. For them the world has five levels of existence and length and each higher rank is there because of realization a lower rank. The more we sink to the lower rank, we see greater plurality and diversity and world unity gets diminished. Ibn -e- arabi who calls terms these as five levels of existence ‘Hazarat e Khams’ the considers each lower ‘Hazrat’ or rank as having an existing face or mirror in a higher rank after which we get there. Each lower rank is by far, a mirror in the higher-order, for example, what is the concrete world of matter has a picture in the exemplar world and each level of the existence levels is the sparkle of a higher level and so on, to reach the divine essence of all worlds and existence levels, creation and the manifestation of divine beauty become divine beauty and represent each divine attribute of God’s attributes. Therefore, Ibn -e- arabi terms the universe God’s creation; God’s action or exit from his divine oneness of essence towards plurality of names and to the multitude of divine attributes (Ibn -e- arabi, ۱۳۲۹, c. ۶, p. ۲۳۴).

These existence have been stated with occasional differences in wording and attitude of their specific numbers or levels that are in sum:

۱. world of property or material and concrete world
۲. the world of heaven or the purgatory world
۳. ‘Jabarut’ Universe or the universe of intimate angels
۴. ‘Lahout’ Universe or the universe or divine names and

attributes of God

◦. 'Hahut' or nature and essence of the universe which is the same as unseen God and at that level God is [even] beyond any names and attributes (Kashani, ۱۳۸۳, p. ۲۴۶)

The world of exemplar

Fantasy world is among the most important issues that Islamic mystics and philosophers talked about with different words and phrases in their written works. Sometimes exemplar world is regarded as one of the inner forces along common sense, memory, fantasy and possessive powers among philosophers in studies of philosophical psychology and *elm-o-nafs*. In an ontological perspective, this is sometimes regarded as an external and factual reality as the intermediary between intellectual and sensory world, which is mentioned as a detached imagination or exemplar world or the purgatory (Lahiji, Bitā, pp ۴۳۴-۴۳۳).

Exemplar world / the First Purgatory / detached imagination, is a spiritual world that, on the one hand, is related to the material essence for some features such as dimension and the amount. On the other hand, because it is not material, it is associated with the intellectual and abstract essence. This exemplar world is an intermediary between testimony and unseen and contains forms of world. It is called purgatory or intermediary due to the fact that such intermediate body is a composite material body and the essence is an abstract rational being. In other words, it is an intermediate level between dirty and opaque material nature and the abstract soft essence. Whatever is there in purgatory, can be experienced and observed in the material world. Sometimes such interpretations are termed 'the eighth climate' in words of philosophers such as Suhrawardi and his interpreters, e.g. Qotbeddin Shirazi, Mohammad Shamseddin Lahiji and others. This climate is inclusive of

climates of Jabalaqa, Jabarasa and it is Hourghalia (Suhrawardi, ۱۳۸۴, pp ۳۸۳-۳۸۲; Shirazi, ۱۳۸۳, pp ۵۳۱-۵۳۰). In the *Ghesas-ol-hekam* by Ibn -e- arabi in Yousefi chapter, exemplar world have been discussed. This is because Joseph, in the Qur'anic literature, is the symbol and sign of a person who is a master of dream interpretation, for he has discovered the exemplar world and that he interpreted the visible forms of the exemplar world very well (Afif, ۱۳۸۰, p. ۱۵۸). This is why Ibn -e- arabi considers his name as symbolising the exemplar world and he named *Joseph* the Fass or chapter where speaks of exemplar world.

But the second purgatory is a universe where spirits go there when the exit the tangible world of the earth. There, all their actions and behavior emerges in accordance with the holy book and the traditions (Lahiji, ۱۳۶۶, pp ۱۳۶-۱۳۴). Contrary to common belief, these two Purgatories are not the same. Mohyeddin defines the first purgatory as the mysterious possibility for possible unknown world which is located between abstract spiritual essences and the material world. The second purgatory is where spirits transfer to after separation from the terrestrial world, and there action mirror and the results of worldly actions are reflected on them. This is called a never-seen or ever mysterious (Ibn -e- arabi, ۱۳۲۹, c. ۱, p. ۳۰۷).

From the perspective of illuminated mystics and philosophers, the first purgatory which is the mysterious possibility for possible unknown world located between abstract spiritual essences and the material world can be perceived by the active imagination. It is an external and real world in that all the richness and diversity of the world's delicate state can be felt and is an entry and crossing to the kingdom of heaven:

Imagination power (exemplar power) which belongs to the spirit of the world, can itself understand whatever other

imaginative powers happen in its surrounding, the finds (powers of spirits in heavens) and is the place of reincarnation and the manifestation and symbol of this purgatory. The reason to call it exemplar world is that it contains mirror forms of whatever exists in this world. In this way, it has all forms and examples of individuals and the essence which exist at the level of divine knowledge. These are also termed the world of imagination by essence, because it is immaterial and abstract, which is in contrast with the inborn imagination and the innate quality (Corbin, ۱۳۷۴, p. ۲۵۰).

According to some historians of philosophy, Suhrawardi is the first philosopher that explains existentiality of this intermediary world between material world and the kingdom of heaven, then all Muslim mystics and scholars have extended it after him, that seems Suhrawardi is the first philosopher who founded the idea of existentiality of the intermediary world and all the Muslim mystics and scholars returned to this discussion to develop it (Corbin, ۱۳۷۷, p. ۳۰۰).

Quranic data interpretation is accomplished through the existence of the same universe without which it would not be possible except for a virtual symbol (ibid).

Suhrawardi followed Plato and Neo Platonists in allowing a longitudinal system for the world, like Plato who believed in the universe of ideas in addition to the material universe or Plotinus who believed in unity, reason, self, nature and matter, in the longitudinal system of the universe (Plotinus, ۱۳۶۶, c. ۱, p. ۱۲۲; Palmer, ۱۳۷۸, p. ۱۳). Suhrawardi similarly believed in a longitudinal system of universe which includes the universe of The Light of Lights (Essence of God), the universe of Powerful Lights (wisdom), universe of Prudent Lights (self), the universe of Possessed Exemplars (Exemplars world) and universe of Materials.

[However], Suhrawardi's conception of Possessed Exemplars world is different from Plato's Exemplars world.

That can be termed the Exemplars World of Light. In addition to the belief in Plato's Exemplars World of Light, Suhrawardi allowed a mirror form for all phenomena as part of a Exemplars world and it is an intermediary between concrete world and abstract world or as another reasonable interpretation of the universe, as distinction between spiritual and physical world (Ebrahimi, ۱۳۶۶, pp ۴۱۵-۴۱۳; Nasr, ۱۳۷۱, pp ۸۵-۸۴). In addition to that, he believed in a hierarchy of angels' excellence, as well as angels of a transverse field was allowed as they can be adjusted with the world or universe reproductive master types which Plato believed it was. He believed Plato's exemplar world or world of types do not reproduce longitudinally from each other.

Thus, this intermediate world is the average and mean of the concrete and abstract worlds that could be understood by proactive imagination. In fact, the exemplar universe is the universe that goes beyond the material or physical universe with an independent essence and has some characteristics such as shape and material universe, but not with weight and dimension. It does not have strength and material, meaning Peripatetic. In fact, this sensory world's creatures and whatever material is manifestations of exemplar world. Above exemplar world is the universe of Jabaroot or kingdom of heaven, of which rank higher than those and not any shape, form and material properties can be seen in this type of universe. It is world of a pure abstraction (Amolie, ۱۳۶۸, p. ۵۵۹).

According to noble possibility rule, Suhrawardi considers the existence possibility of lower world before nobler world while many philosophers and Islamic scholars believe that the nobler universe comes before the lower universe, but there is a liking and attraction from the lower to the nobler world, and has its existence dependent upon that higher world, so the exemplar world is a rank in existence higher

than the material universe. In fact, purgatory is more between the world of abstraction and the material world. The coming of the Universe of rationality to exemplar world is a lowering in rank.

Suhrevardi considers Possessed Exemplars as a spiritual essence which is independent in the exemplar world. He believes that the wonders and undiscovered points of the exemplar world are infinite and its cities are unreachable, and only people who practice mortification and self-discipline and have mysterious knowledge are can receive information about these unseen affairs in different ways (Ebrahimi, ۱۳۶۶, pp ۴۱۸-۴۱۷). In this world, all the richness and diversity of the world can be felt, open to a delicate state. The exemplar universe finds that such a consistency and independence that becomes an entry into the kingdom of heaven with parable-like cities located in this universe (Corbin, ۱۳۷۷, p. ۳۰۰). Suhrawardi believed that illuminated people find ways into Havarqalyā world and view "Havarkhash" in their frequent and reliable ecstasies. The meaning of Havarkhash among the Illuminati is excellent divine face which is manifested as the most beautiful and breathtaking view after the talking self of man broke away from his sensory employment, and enters trance and fascinated and attending by the holiness side. The most important debate in relation to such mystical art is the issue of exemplar world and the kingdom of the heaven. In this case, occult designs with smooth and clear conscience sometimes sit in tablets and sometimes crumbling quickly and sometimes with durability; also sometimes the designs come to plan and control the imaginative part of thought or common sense and some designs are drawn in the utmost beauty at the end (Suhrawardi, ۱۳۸۰, pp ۴-۳). According to philosophers generally, many of the prophetic experiences, mystical, literary and artistic works are created through imagination and powers of perception and their relationship

with the exemplar world which is the perfect location for "subtle bodies", and takes place between the inner world of imagination and powers of the exemplar world in a strong and sure relationship (Suhrawardi, ۱۳۸۴, pp ۳۸۴-۳۸۰).

Power of imagination

In view of the classification of realms of existence and being to the concrete world, exemplar world or heaven and abstract minds, there are perceptive and cognitive abilities for specific to humans to understand each of these worlds. To communicate with the concrete world, there is human feeling. Also involved with the exemplar world, the kingdom of heaven, imagination and fantasy, or exemplar face and mirrors can be used. Understanding of the world of minds or rationality, mirrors of mind are used. In Suhrawardi's words, to communicate with the eighth climate, imaginative perception can only be used and cognitive dimension and its value is possible with imagination and great spirituals are associated with this world and their strange and extraordinary actions owe to the mate that they are connected to this world (Shirazi, ۱۳۸۳, pp ۵۳۱-۵۳۰). Exemplar world is a world of softer bodies while composite materials are not able to penetrate to this world and softer bodies are only capable of subtle ways to find their way to this world.

Philosophers such as Suhrawardi, has divided exemplar world into attached and detached fantasy worlds and related the detached form to the world of dreams. Interpretations and fictional forms of humans which embodies the exemplar detached world are considered attached. This have been interpreted as "detached world is detached because it is independent from imaginative detailed selves which attached world opposite to the detached, is not independent from imaginative detailed selves and constantly reappears in imagination of people" (Ebrahimi, ۱۳۶۶, p. ۳۶۴). Illuminated

and Sufi philosophers believe that all forms and shapes human might see during sleep in which man sees them and the angels, jinn and demons are all creatures of exemplar world and the imagination attached to the mirror world is a manifestation of creatures that the universe reveals to us (Corbin, ۱۳۷۴, p. ۱۸ and ۲۹۱). Great scholars like Ibn -e- arabi have it stipulated that all intuitive experiences, including sleep and dreams of prophets and mystics and mystical experience arose from the relationship between the exemplar world and imagination (Najm Razi, ۱۳۷۱, p. ۲۹۰). Some sages, such as Sadra, not only consider revelation and mystical experiences to exemplar world, but also include to that doomsday events and happenings at the day of rising from the dead (Corbin, ۱۳۷۴, pp ۲۳-۲۲). Sadra, in contrast to Suhrawardi, believes in exemplar world that is real external to the world, and In fact, his example of the universe through the world of imagination establishes that they are dependent upon human imagination and believes that the force of human imagination creates the purgatory universe and hereafter and all human forms and conditions after death in an ascending arc. It can not be detached from human and he believes that all states in the world after his death, manifested or fantasized (Sadra, ۱۳۷۱, p. ۲۳۷).

Ibn -e- arabi, relying on fantasy discussion, remarks a considerable view of Islam and the Christian attitude which is very important in distinguishing between the Islamic and Christian art. His focus on art makes some researchers of his works to call his collection of mystical ideas "philosophy of mind" (quoted form Hekmat, ۱۳۸۴, p. ۲۳۶). The art to the Christian faith and Christian embodiment of the divine existence of Jesus, is considered an art that the metaphorical aspect of it dominates it purgatory aspect. In other words, Christians grew a tendency to arts such as sculpture, since they look at the issue based on the Trinity and embodiment

of Jesus (Peace Be upon Him). But given the exemplar world, Muslims also rely on the characteristics of divine beauty and glory and likened purgatory balance, interstitial interpretation of that divinity. Although the art has always relied on metaphorical aspects, Muslim relied on the power of the imagination, denying making sculptures and painting and instead tend to create forms in their mind: "When Mohammed's (PBUH) Sharia came and banned the face drawing to be done Then God said that you should serve Him as if we see Him"(Ibn -e- arabi, ۱۳۲۹, c. ۳, p. ۳۶۰). Hence it was prohibited Muslims from the creation in the sensory world - including portrayals – they were considered permissible in the world of fantasy, then this command of God entered us into our imagination power and what can be barred from feeling the outside world in the Ummah of Muhammad, was permitted to be created through the dreams (same, pp ۳۶۱-۳۶۰).

As mystics achieve some kind of knowledge which is referred to as discovering fantasy and in discovering fantasy, any reasonable facts in the Cosmos appear with the kind of form that fits it, so that the world events and affairs will appear as a fantasy in view of divine beings. Additionally, the literary people and artists form their imagination in the shape of simile and metaphors and realize them in their dream. What confirms the creative force of fantasy is the growth of literature and literary and artistic creativity in Islamic culture and the use of metaphor and literary metaphors such as Narcissus Eyes, Lip Speckle, the Beloved Hair and other literary concepts in literature, with lyrical literature for mystical poets. Muslim's tendency toward abstract art or literature, and fantasy forms, all indicate the Muslim suggestiveness of power of fantasy. So the word of Prophet (PBUH), cited by Ibn -e- arabi is: "Worship God as if you see him" which really connects to impersonal force of fantasy, a fantasy that in addition to

worship, is used in creating works of art, metaphorical Literature. This all manifests God and requiring his presence.

Beauty and manifestation in view of mystics

The terms of 'beauty' and 'embellishment' are the most serious terms in mystical literature which are focused as issues in spiritual aesthetics of mystics and have been rooted in narrative literature, and some narrations of religious leaders are listed in this regard. Ibn -e- arabi in Fasse Loghmani from Ghesas ol Hekam, for the word advises three times and stages for "Ehsan":

A – Doing a work right and decently matched with it, as the Prophet (PBUH) has said in a narrative: “Verily, Allah has ordered decent [handling] of all things”

B – Worshipping with full presence of heart, so that it is thought as if God is being seen. As the Prophet (PBUH) said: "Proper [handling] of worship as if you are seeing"

C – Worshipping God, not based on thought of meeting him, but based on an authentic observation and a genuine reunion with the worshipped, as when Imam Ali (peace be upon him) was asked that did you see the Lord? He said in response: I do not praise a Lord that I do not see (Ibn -e- arabi, ۱۹۸۰, p. ۲۶۲).

Common roots of these two words beauty and good practice, "Hosn" and "Ehsan" in Arabic, represent the semantic relationship of the two words in lexical meaning. As good action is good, it is beautiful too. From ontological perspective, every good work (Hosn), contains beauty and beauty is the root of every action that is good. In other words there is an interaction between the goodness and beauty. The good practice is a virtue because of Hosn and inner beauty, and as mentioned, the moral and aesthetic action are linked in Islamic teachings and beauty that comes with a beautiful virtue, or virtue of beauty are the two close

concepts in Islamic culture. So when Ibn -e- arabi investigates the root of word ‘Ehsan’, he also looks at the beauty of the good deeds and he considers the level of Ehsan and reaching at the stage of beauty of practice as the best and superior level of religiosity and above the stage of having Islam and faith.

The mystics’ conception of the universe and the creation of the universe, is creation from the inexistence and they're not considering the creation of the universe originating from nothing there, which is something impossible and unworkable. Their views of the origin of creation, is the manifestation and appearance of Allah or God and the universe is the radiation from the divine light manifested and living beings are divine attributes of his power and beauty. Their relationship to the divine nature in analogy is to the relationship between the shadow and object in mystics, the sea to the waves and the sunlight to the sun. As the metaphor has been set as shadow, light and waves, are dominated by the object, the sea and the sun, the universe has the same relationship to God and the roots of all things in the ongoing Grace of God's manifestation which is continuous and incessant; Sadra’s interpretation is that the relation of God to the creation of the world is constant creator, dependable and beneficial who gives existence to the universe and the universe depends on God in maintenance as well as its creation and requires continuous divine [support] in every moment and [that is untrue to think that] God has not just once created the universe and then left it to its own devices.

One of the points of interest of many mystics is the existentialist relationship between goodness (Hosn) and manifestation. According to the mystical base that world and the universe is the manifestation and radiation of divine characteristics, mystics consider the beauty of the universe and its beautiful creatures as enjoying or benefitting from the divine manifestation of God or his actions. Roozbahan

Baqaly says about it: "The difference between human goodness and the goodness of non-human of colours and objects in the world is that human goodness is characterised by an inherent divine manifestation and the other good things is related the freshness of the action" (Baqaly, ۱۳۸۳, p. ۳۵). The relationship between Hosn and manifestation of divine attributes are so tied together among mystics that some of the Sufi tried to exaggerate in this path and prostrate upon seeing any beautiful creature and believed that because God is the absolute beauty, any beautiful being is a sign of divine beauty (Shia Encyclopedia, vol ۶, p. ۵۰۳).

The beauty and the love

As there is a strong relationship between the good and transfiguration in views of mystics, there also exists a relationship between the good and love so well, so that the two have been known to be twin to each other. These two were similar to each other from eternity, and good and beauty belong to the descent curve while love is belonging to the climbing arch and anywhere which is beautiful and good, love also exists there. Suhrawardi says, when the affection reaches its end, love brings up and love is an affection on that is gone out the extent (Suhrawardi, ۱۳۸۰, c. ۳, p. ۳۲۹). Philosophers such as Avicenna and Sadra, know love to mean Bahjat (happiness and ecstasy), which results from the inherent presence which is the nature of beloved and which is realized by the mere sight or imagination of its beauty and greatness (Avicenna, ۱۳۶۸, p. ۴۳۵). Following Sadra, Avicenna also distinguish between love and enthusiasm, and considers enthusiasm to be meant to seek completion, imagining the beauty and moving toward adding much to it and increasing Bahjat (Avicenna, same, p. ۴۳۴; Alshyrazy [Sadra], ۱۳۸۰, p. ۲۵۱). These two great

philosophers explore the meaning of human love, real love and passionate love of virtual types of it and then animal love each are expressed in detail and their features explained (Avicenna, *Bitā*, pp ۳۹۸-۳۷۳; Alshyrazy, *CE* ۱۹۹۰, c. ۷, pp ۱۷۵-۱۷۳). Ghazali believes that wherever there is Beauty and greatness, which means wherever there is perfection which is proportional to the object, there is also the affection and love towards it and that thing is beautiful, popular and will be of interest to the human, and human has an inward interest towards it (Ettinghausen, ۱۳۷۳, p. ۲۹).

The story of Joseph and love of Zuleikha in the Qur'an led Sufis to have allegorical interpretations of the relationship between good and beauty in which Joseph, is the symbol and embodiment of good and beauty and a divine manifestation whereas Zuleikha is the symbol of extreme unutterable love. According to this story and this statement: " Love for a human (virtual) is the bridge to love for God (real) " It is said, love begins with the passion for creature ends with love for God and annihilation in God, and this notion leads people like Jami [a great poet] to describe this Quranic story in his poetry and paintings and use this as a symbolic and mystical expression of divine love. Suhrawardi's dissertation [entitled] "Fi Haqiqate eshgh / Mones ol oshaq [Truth of Love / The Lovers Companion]" stated that wherever and goodness is found, love emerges of it and that God created his first essence, wisdom, and gave it three attributes, one of them was the attribute of knowledge of God that created the concept of "beauty" and it is also called the "goodness", the second attribute is to identify traits of God that creates "love" and was coined as "affection" and the third trait of wisdom which is denying conceptual which is awarded to the existential matters is "grief or sorrow". Hence these three, "beauty, love and sorrow" are the attribute of wisdom while beauty and love are closely linked: "Love which is [like] a brother in the

middle had a kind of affection towards beauty, that made her unable to look away from [set her eyes elsewhere], she was attached to beauty like a servant" (Suhrawardi, ۱۳۸۰ c. ۳, p. ۲۶۹).

Description and purism

The art in Hindi religions and some of the Abrahamic / Sami religions, including Christianity, is based on the metaphorical aspect. So many artists of these [faiths] are trying to embody immaterial and spiritual concepts in visual and metaphorical way, for example, the threesome gods (the gods) in Hinduism Buddhism, Sydarteh Geotmeh in Buddhism, Jesus and the apostles in Christianity, are made and shaped into figures and statues, for example Buddhist embody Buddha in the form of Mudra embodiment (Picture ۱) or Hindus, give their three Gods and Godesses material figures like Shiva, Vishnu and Brahman (Picture ۲). Similarly portrayal and sculpture have always been emphasized in Catholic thought, and reliefs and portrays are metaphorical inside the church are as a manifestation of God or the manifestation of Jesus as one of three.

Among many Muslim philosophers and mystics, unlike many other religions, there has always been a balance which has always been emphasized between metaphorical aspects and transcendental aspects, so that people, so they are not allowed like metaphorists to embody the nature of concepts of the Lord in a physical and material way, nor Like Purists who consider Allah beyond any understanding and description, so there is a balance between two metaphorical and transcendental aspects, or in other words, between beauty and glory. knowledge of God, in their terms, is far from both the indescribable interpretation of God as something impossible, and as an embodyable metaphor such as understanding the material and worldly affairs and the

interpretation of sculpture, as the knowledge of God. Ibn -e- arabi believes that human has the imagination power that can describe the conception of God in a balance between knowledge and imagination and the full knowledge of God is possible only when both insight and imagination are employed. His balance between objectivity and subjectivity or Him and Else, and he claims that the reason behind why people were not receptive to Noah's message was because Noah had invited them to unilateral and absolute conception of Noah, while someone with absolute [unimaginative] concept of God do not find tendency to the right path and if Noah used imaginative aspect in his invitation, they would have responded to him (Ibn -e-arabi, ۹۸۰, p. ۷۰).

According to many people who study mystical issue, the belief to both aspects of beauty and glory and the above said balance led the Islamic decorative arts, and alternative non-visual and abstract art to replace the visual art (figurative). The interpretation of Ibn -e- arabi is that Muslims, who were not allowed to use metaphor to describe God as something to describe in a material way, relied on imaginative powers to describe God. For example, a Christian artist may describe God in trinity and sometimes paint God or the Creator of the universe, as the drawings of some artists before the Renaissance or in the Renaissance period, artists like Michelangelo or the romanticist painter William Blake shows God in the image of human figure, while Muslim artists have never shown God in the mosques in a drawing of the human figure or have not made any statue and did not display image of Prophet, Imams and faith leaders. Instead, art made from vegetable and geometric motifs has always been used in mosques or paintings that have taken the form of abstract art. This unnaturalistic and abstract art in Islamic culture is a response and was a reaction against the metaphorical art. The God's simile to light in the Koran, or perfect human to full iron

and God to fire emblem and the like in mystical texts (Suhrawardi, ۱۳۸۰, p. ۵۰۳) are in fact metaphors based on power of imagination [rather than anything material], these examples did not go to any extreme of description of God and also made a significant contribution to spiritual formation of fine literature.

Calligraphy and spiritual growth

Calligraphy has always been the sacred arts and arts component always associated with the conduct was spiritual is one of the arts associated with mystical and philosophical approach was always have focused by the mystics. Calligraphic abilities are considered sacred and related to a spiritual behaviour, due to being attributable to great prophets such as Adam (PBUH) and Imams like Ali ibn Abi Talib (PBUH) to whom Kofī famous script is attributed to. On the other hand, growth of calligraphy in Islamic culture is in order to correlate it with the script of the Holy Quran and a kind of spiritual presence in writing of Quran. Application of divine concepts such as divine pen, eternal protected written tablet, ‘Noun-val-ghalam-va-ma-yastorun [God’s oath to the pen, etc.]’, ‘raf’-ol- qalam [related to pen]’, ‘everlasting writer’ and concepts like that in the Quran, and believers always get inspired by a passion for writing and always has tried to associated with the author of eternal written Calligraphy (Schimmel, ۱۳۷۴, p. ۳۰۶, ۱۳۸۰, pp ۱۲-۱۱) so that the Quran verses are a copied from the fixed dignitaries and protected script and was written in thought and science of God in the Qur'an in a visible and hearable form, and as follows, the calligraphy of the words has been an expression of thought and science of God (Dickie, ۱۹۷۸, p.۱۶).

In a speech, Imam Ali (PBUH) has said a good handwriting or calligraphy is sign of the good and pure

spirit of Enlightenment: "goodness of the handwriting is the language of hand, and clarity of within" or "If the ugliness got cleaned from one's spirit, what is inside spills over and appears to body parts such as hand and the language (Qomi, ۱۳۶, p. ۱۱).

Many Sufi leaders and seekers of the right path have been involved with this art and counted calligraphy of texts like the Quran as an act of worship and a religious duty and they would not do it without ablutions. Sometimes, they wrote (in calligraphy) two sections of the Quran in a day. The Art of Calligraphy or Calligraphy in Islamic culture had a lineage and dynasty just like the mysticism in that calligraphists of the past were known celebrities and many of their names are collected in Qazi Ahmad Qomi's book called 'art flower garden' and entitled them as Molana [great leader]. The poles of Sufi tried to attribute their dynasty of 'velayat' to Imam and they knew this as an imperative. Calligraphers have also tried to show that they are originated in the generations to the progeny of Imam Ali (PBUH) (Schimmel, ۱۳۸۰, p. ۳۰۶). Hence, great calligraphy and handwriting was a commonplace among calligraphers, and what this art would make them more interested, was not the purely aesthetic matters and decorations, but the spiritual aspect: "After all the consequences of various lines and different lights one after another, in pens or tastes - the so-called Gnostic calligraphists of the profession "Safa" - the great masters of calligraphers [was also] the power for their faith is the source of great effects (same, p. ۳۱۳) and the fact that calligraphy was characteristic of Iranian Muslims which has austerity and heavy practice were considered as their two main features (same, pp ۳۱۰-۳۰۹).

Considering the sacred and spiritual aspects of Koran, we have a range of great Islamic calligraphists going back to the Ilkhanan period in Iran and the Order of the Timurid and

Safavid and also during Mamlukyan (۹۲۳-۷۴۸ AH.) in Egypt and Syria, who encountered the writing of Quran and decorating it with a variety of decorative lines and segments. They were always enjoyed the support of the court. Over time, scripts developed in Islamic culture to a large variety and many types of lines have been formed, including the Iranian Ebne Moqleh, the minister of Abbasids in the fourth century who developed six different types of pens known as 'six scripts' from [just] the Kufic writing. These include: Naskh, Sols, Mohaghagh, Reyhan, and Toqi' and Reqa' or the Nasta'liq by Mir Ali Tabrizi, known as Qoduth Alketab and history of Islamic calligraphy was gradually formed (Sfady, ۱۳۸۱, pp ۳۵-۳۱).

Calligraphy was associated with inscription writing in the evolutionary process and a wide variety of calligraphic species such as Kofi line and then the Naskh and the Sols came to contribute to that and in some cases associated with Arabesque and geometric designs. Therefore, these arts, including calligraphy in the Timurid and Safavi periods serve decorative elements of Islamic architecture and mosques, shrines and schools and became closely linked with calligraphy and geometric designs and a field was founded entitled "the geometry of lines" which defined the symmetrical representation of lines and their mathematical proportions. Calligraphy later became part of the Arabesque designs and letters combined to form plant motifs and which had a plant in the backgrounds which couched the Quranic words such as, 'in the name of Allah, the beneficent, the merciful', 'Allah', 'Muhammad' and in buildings located in Shiite lands words such as the words of Ali (PBUH), Hussain (PBUH) and the name of other Shiite leaders were decorated. Decorative tiles in Iran have these names inside the Shamse [a geometrical figure] after the seventh century AH (Jones, ۱۹۷۸, pp.۱۶۸-۱۷۳). Naein mosque buildings, the Friday mosque of Varamin, Heidarieh school of Qazvin,

Isfahan Friday Mosque and the like are part of this and they are considered masterpieces of calligraphy, so that the inscriptions on Islamic architecture, such as altar decorations, minarets, spots, domes, walls and tiles of the mosques gained the same sacred place as the paintings found in churches of Jesus, the apostles and other prophets, and the writings of the calligraphy were having this inscription such as 'Ayat ol Korsi' [A Quranic Surah], the verse of Light [A Quranic Ayah], names and attributes of God, the prayers, the name of the messenger and faith leaders bestowed them with a kind of spirituality and the ritual aspects of the artistic writings served to bring Art and Religious tradition closer.

in Islamic culture, many religious and mystical concepts are written into a code, and inscriptions as a symbolical expression of Muslim's faith. A look at a variety of inscriptions in mosques, holy places and shrines and written, reveals stating the concepts like belief in monotheism, prophethood of the Prophet Mohammad and Imamate of Imam Ali (PBUH) in the form of writings which from the lines, engravings of animals and fusing with the Arabesque designs which has been expressed symbolically.

The mystical elements in architecture

Between the different components of thinking about the world of the Muslim artist are unity and consistency and Islamic architecture in this regard is included in the sacred arts and spiritual principles that is related to cosmology and also related to metaphysical principles and represent the all view mirror of the Islamic soul of all arts developed in the Islamic period. There is an ability to find a mystical interpretation for the dome, minaret, sanctuary, porch, pool, tiles, seven-coloured, gardens, water and space, from this perspective. Belief in both material and immaterial world and many longitudinal realms are always compared in the

form and meaning of Persian literature, so that everything which is in the matter and in the universe, has a figure or image in the higher world.

Muslim architects considered any beauty they would see as worthy of the divine names and attributes and would guarantee it in the most marked Islamic monument, or the mosque. Mosque is one of the main arenas for the emergence of Islamic art form by which aspects of the Ritual Arts are attended and the arts and religion has been found to intersect with each other.

From spiritual perspectives, techniques and structures have different architectural are encoded with symbolic meanings and all shapes and geometric volumes, numbers, colors, plants and geometric designs symmetry, proportion, color and contrast has emerged from the content, which the architect or the artist intended them to mean the facts shown beyond appearances. For example green is the symbol of sure selfhood, yellow is a symbol of youth, blue represents the sensuality and the red has been the symbol of animal soul: "Colour turn into a marker for the Sufi to thereby to judge mystical and illuminating authority. He is beyond the time and only the world of colour represents his route of journey"(Ardalan and Bakhtiar, ۱۳۸۰, p. ۵۰) hence always green is used in the mosque as it contains the three other colours and the best symbol of divinity and perfection (Corbin, ۱۳۸۴, pp ۶۳-۱۱).

From a mystical perspective, the ratio between the numbers that sometimes creates a golden proportion or ratio between the sides and the building geometry in Islamic architecture with buildings such as building mosques, the most important aspects of architecture has always been considered, so that the Pythagoras roots of them which is related to the discussions between the numbers and nature, along with mystical interpretation, appears with their architects that have mystical and divine tendencies. They

reveals them by imitating nature and the great universe, as this interaction is between numbers and shapes of nature or the geometry and number concepts in the mystical and Ritual Architecture in the sacred mosque of Isfahan, the Kaaba house and the like.

Ghazi Saeed Qomi provides an analysis of geometry of the house and the Kaaba, which deals with the full adjustment of Perfect human or Mohammedia truth which is the first divine grace the geometry of the Kaaba, and believes that there is a logical connection between the sides of the Kaaba house and a dozen Shiites Imam. The house geometry of Kaaba is a metaphorical and symbolic expression of the belief in twelve Shiite Imams. Thus, the number of twelve is one of the main mathematical numbers in Shiite culture, tied with the geometry in Islamic architecture: "If the appearance of Kaaba is the same as the appearance of universe and the world's temple, its appearance is also the face of Imamate as the world beyond the inner meaning then is beyond what is sensible" (same, p. ۳۵۳). Regarding the geometrical analysis of the Kaaba house, he believes that what is located in the world of matter has a radiation and an image of the astral world, astral spirit of truth and the truth of the material world. Therefore, with the help from the concept of Imamate which is the inner heart is prophecy, the Divine Throne which is the same as Mohammad light [Mohammedia truth] is a settlement on the water (same, pp ۳۵۲-۳۴۵).

The best tool for transfer of meaning and concepts in the architecture are symbols and the different components of Islamic architecture are full of these symbols. Islamic architecture has potential forms and shapes that can be activated and applied in certain conditions and entering them in the world of symbolic elements has great power. For example, the dome on the cubic structure is sometimes just a simple means to the ceiling and roof and sometimes a

symbol of awe and grandeur of the heavens above the earth that refers to the message of God glory and uniqueness. Considering the fact that why this element is usually being built at the highest point of an architecture, it has been stated that vaulted arc have special symbolic meanings which is probably joined over time; the effect that vaulted arc creates by dissolution of surfaces, knowingly or not, to be taken from an unreal quality and essence of this world in relation to the immaterial world and the world hereafter or plans to show the transitional zone [Dome related] representing the lack of continuity and separation [universe] between heaven and earth, like a cloud below kingdom of the heavens.

Islamic art in view of the mystical commentators, attends to many features of Islamic art beyond the world of appearances and the world hereafter. But these symbols have often connoted their entirety more than their symbolic meaning. Hence the use of dominant meanings can be enhanced by inscriptions found in the literature, with the aim of making visible the symbols of invisible. Inscriptions although not as definitive and permanent, have a phrase or piece from the anthology of Koran that is expressed deeply (Brand, ۱۳۸۳, p. ۲۲۹). Many of the elements used in Islamic architecture including paintings like Lion, Peacock, Phoenix, Shamseh in buildings like domes, pool, vaulted arc, minarets and the like have concepts. The Islamic architects, who have spiritual generosity and great moral conduct with many years of conduct and learning secrets, deliberately chose some of the forms and techniques. For instance, selecting the mosques in the backyard pool, that constituted a mirror image of the water in also made clear the dome of the sky vault as an example of true worship, reflected in its extravagance, and the image of tiles that cover the seven colors and images showing the reverse views of one of four mirrors in the mosque courtyard, plus a

reverse image of the dome itself, so is mystical literature as a mirror concept for the words in their strictest and finest sense to express the interaction between the universe of matter and the universe of the exemplar world.

Spiritual concepts are always induced in mystical literature through words in allegory, metaphor and volumes understood through the senses. So slick water, pool and a reflection of virtual image on the dome and veranda are expressive example of the manifestation of the universe or the interpretation in Sohrevardi's eighth climate in the fragile and concrete world. Mosque courtyard is a place with a cosmic property that is directionless in which the dome is the divine ceiling of the sky with a divine image in the middle of the courtyard pool is a figurative expression of the divine atmosphere of immortality and eternity, and allegorical of this notion that whatever is below is the same as what is on top of it. Water is also one of the symbols and icons in Islamic architecture that has a significant impact. In addition to its use for worship as ablution for prayer, it is one of the decorative and symbolic elements in architecture that is always used in setting the atmosphere in addition to being a symbol of the purity and cleanliness, which reflects the other world. The melange of light and water in the pool brings a relaxed and pleasant sense in certain religious buildings (Jones, ۱۹۷۸, pp. ۱۷۳-۱۷۴).

Another symbols used in Islamic architecture is the light that commentators look at it as a mystical symbol of divine unity and the Muslim architect is always drawing interest towards this quality space, so that many architectural elements in buildings such as mosques and funerary monuments, such as vaulted arc, decorative plaster, mirrors, shades of golden tiles, marble and wood inlay designs and existing buildings, which is evident by the light of beauty and their effects, plus the light reflected by the elements or is broken and the interaction between light and architectural

elements, as this spiritual space appears before the eye of believers and prompts their total emotional effect (Ibid, p. ۱۷۳).

According to Henry Corbin, the mirror is the way to enter Havarqalyā and what is attractive and witching in the western veranda of Shah Mosque is its morning sun which is reflected in the central pool of water. He comments on his coming to the Shah Mosque of Isfahan similar to meeting point of Havarqalyā, the tallest “emerald city” and the most startling architecture feat in the concrete world, means coming to the Eshraghi philosophy of imagination made possible with metaphysical philosophy of mind because the inlet contour to the intermediary world between the rational and sensible world is opened to us. Isfahan visit is a symbolic because we have learned to search for Havarqalyā headquarters in Isfahan, as William Blake searched for Jerusalem headquarters in London (Corbin, ۱۳۷۷ (b), pp ۱۲-۸).

Still other symbols with the usage in Islamic architecture with religious and mystical meaning are tile, colourings, plants and image of some heavenly animals. Images of peacocks or other birds of paradise are sometimes on the back or side entrance of Mosque’s arch, are to repel evil or to welcome believers and sometimes defeat the dragon, python or a lion that is conquering a bull dog - all concepts from star astrology - are found in similar locations and even the title Lion is sometimes just a reminder of Imam Ali (PBUH) and his name is known as Haider or Lion, makes up the interior of dome (Hyldenbrand, ۱۳۸۶, p. ۵۵). For example, existence of a pair of big peacock green triangle above the entrance door of the mosque of Shah [Imam] of Isfahan like the phoenix in the Iranian tradition, is a symbol of eternity and along with the other pictures in the tiles with the sparrow and bush branches and flowers is a reference to

the gardens of Paradise and the best heaven or the seven coloured tiles are not one of the minor elements in the architectural structures, but they are considered important and integral part of the architecture, and meant to have a key role in the outlook of the viewer and opens celestial colours, as Allah in Surah Rahman described the green gardens of Paradise which looks darkened [by greenness] and depicts a fantasy image of heaven for the believers. It features the seven colour tiles as a relaxed picture of the better world before the eye of the believers which according to many art historians, the revival of the art of salt glazed bricks in Iran owes to Messianistic feelings of twelve Shiite and when we talk about the green or turquoise domes of Baghdad and Bukhara in the tenth century so to speak, undoubtedly these places are considered based on Shiite thinking. According to Hadith the Prophet (PBUH) about the Night of Ascent, he said that he has viewed Greenness when he was taking the ascent, or during his ascension in the night making an upward sear he has reached the green light. The light contour which is between darkness and light is white is considered symbolizing the motto of Alavids and Shiites. The seven coloured tiles are in full bloom in your reign of Twelver Shiites, the Shah Abbas in Isfahan in which the blue and turquoise that cover domes attains a mysterious and religious value and the decorates the surfaces of the decorative architectural on the big religious buildings in a way that there is a link, such an unbreakable link between the Islamic ideas and colours used in Persian and Shiite architecture (Stirlen, ۱۳۷۷, pp ۷۹-۸۹).

The use of herbal plants and trees in designs and paintings in mosques, is an allegory of paradise trees and plants, as in the Quran and the Tuba tree Sedrat-ol-montaha which is the housing and stance of a pious people, is made as an example (Koran, Najm (۵۳), verses ۱۵-۱۳). Prophet (PBUH) sees the tree on the sidelines of heaven as a place of believers in one

of his true dreams, and Suhrawardi describes Tuba as the tree of “Red Intellect” which is a giant tree, that every believing person will observe in heaven when going to promenade or just taking a walk. It will be observed with its branches over hanging gardens in highest peaks and points. The tree of Tuba is a symbol or a strong icon in mystical traditions that places this tree in the center of the mountains forming the peak of Mount Qaf in heaven where paradise is located, so we see leaves the trees in the decorative surfaces and paintings on religious centres and mosques on the outer walls. This evokes the concept as a symbolic and iconic design and green vegetation mixed with emerald richness makes a symbolism that it has functions more than mere decoration or a symbol that reveals the mystical paradise. Hence some of the mystical commentators believe that symbols are in themselves icons of absolute light and are bound to forms of symbolic, material and concrete expression of supernatural reality. Humans not only make the symbols, but they also evolve with them, so that the symbols are of the earthly type tool for the supreme manifestation of the universe. In fact a muslim can strive towards the truth beyond these Islamic symbols and interpretation (Ardalan and Bakhtiar, ۱۳۷۷, pp ۵-۳).

In the use of numerical and visual symbols and codes in Islamic architecture, the impact of the Quran can not be ignored. For example Sura Rahman describes four gardens or four paradises below that God describes two other gardens which has four rivers running and located in the other two gardens (Quran, Rahman (۵۵), verses ۶۴-۴۳), This has opened an imaginary picture for the Muslim architects to build Chahar Bagh [Four Gardens street] in the era of Shah Abbas in Isfahan. Actually the mystical and the Qur'anic beliefs led to the formation of Safavid architecture and so it has been named. The Quranic concepts including Four Gardens, The deep green colour, Sedrat ol montaha,

Tuba, peacocks and the like has made a remarkable contribution to shaping a set of symbols and colours in visual culture of Muslims in Islamic art.

The effect of mystic on painting

After the entrance of new types of art in Islamic culture and civilization, with all the limitations and sometimes disagreements, what is certainly confirmable from the initial effects, is that the art is used in expressing concepts and direction of religious themes, like life of the Prophet (PBUH) and leaders of religion, Stories of the Prophets, and allegory of Qur'anic stories and have been also effective for advice provisions and other mystical and ethical issues: "Religious Painting in Islam from its inception served the faith, although they were not used as a vehicle for religious instruction and did not qualify to be at the altar of the mosques" (Akasheh, ۱۳۸۰, p. ۱۹۷).

Persian literature is mixed with mystical Quranic and narrative concepts, and as due to the influence of painting in Iran from Persian literature, as literature is also mixed with mysticism, the paintings has also gone in the direction of that trend. Allegories of poets like Nezami, Hafez, Rumi and the Quranic stories, like the story of Joseph and Zuleikha is full of rich spiritual and mystical concepts and it is not fair to criticize them of tomfoolery and sexuality because of their imitating of the painting of the themes. In fact, the opponents of the mystical interpretation of the painting, music and other arts should first explain or clarify their position to the lyrical literature in Persian literature. Scholars and philosophers such as Avicenna and Suhrawardi used stories of romance, mythological and epic poems, in promoting spiritual and philosophical issues, the painters also have employed themes from epic, romantic, mythological and mystical issues for explaining the spiritual and philosophical concepts in their works of art. For

example, ascension paintings are one of the themes in painting that has important religious and mystical themes, and have been noted by painters (Sagay, ۱۳۸۵, pp ۱۵۵-۳۱).

In fact, the denial of the role of spiritual themes in paintings would have consequences as to the logical inference that the poems of Iranian poets has also paid attention merely to material and worldly themes in their poetry and have had no underlying spiritual ideas. But if it is accepted that the poet brought wisdom and spirituality in their poetry, the same goes to pictures drawn, except that words and poetry have used words while painting has been benefited from form and color. [This is true] even if the artists are not personally mystic and just imitated mystical themes or literature in their work or performance. In fact, the response to these challenges raised in the literature, the question of being mystical or mundane as of the painting will also be resolved (Pope, ۱۳۸۴, pp ۱۶۲-۱۶۱).

Romantic terms and concepts used in poets like Hafiz, Jami, and Nezami have aspects of metaphor and simile and allegory and these elements have used in their poems to induce a mystical and spiritual effect, plus some of the topics are taken from the Quranic literature and a sole worldly interpretation of them is unlikely (Arnold, ۱۳۸۴, p. ۱۶۵). It worth noting that there are copies of the paintings with mythological themes and epic taken from Shahnameh, and similar in that there is no denying of the concept of relation between these paintings to the question of literature and spiritual desire, as they are not incompatible. Iranian painters prior to the period of Shah Abbas II, placed graphics beside poetry on a page, and the painting would follow the literature that continued until then. Only it was in that era that link between painting and literature were gradually loosened by painters as Reza Abbasi, Muhammad Zaman and their students. The components of Western art

were experienced by the new renaissance in the field of literature and art was entered to Iran by Persian artists who had graduated from Western countries (Pope, ۱۳۸۰, p. ۲).

Some of art historians have claimed that if artists and painters were mystic, they should have never gone to illustrative arts of the dignitary which has a religious ban attached (Grabar, ۱۳۷۹, p. ۱۳۲). In response to this point, it should be noted that the illustration or some of the other arts such as music from the perspective of Sufism are not on the level of the ban as it did with respect to Faqihs [Islamic jurists]. Some of these arts were considered banned for Faqih people, while they were considered legitimate among mystics. This is because mystics strongly disagreed with some of the bans and had a tendency towards some traditional arts such as painting, music, rituals and ritual dance (sama). Today Faqih people have come to agree to some extent among themselves and also reached acceptance of them or reduced their tendency to boycott them. In other words the collective agreement or consensus on a ban on certain arts does not exist.

Suppose if any illustration is forbidden in Islam, again this claim is incompatible with no historical citing of the painters in Timurid, Safavid and Qajar era practiced despite theological and jurisprudential objections to their work. The mystical themes in book illustration and painting, or acceptance or rejection of sanctions on arts does not raise any doubt regarding the historical reports for the tendency of artists to create through some traditional arts (Hassan, ۱۳۸۴, p. ۵۲). Despite some restrictions, artists did not halt from doing the arts and continued through some support from court and nobility for their jobs. Although some religious restrictions reduced creativity of artists, the arts were never drawn to a shut down: the issue of permissibility in Islamic tradition did not cause suppression of artistic talent in

creating artistic representations of human and animal forms due to theological grounds for usurping the divine attributes. They continued with initiatives and advocacy in support of the artists from Iranian and Persian kings who did not hesitate a moment. But little attention to arts in religion reduced the creativity of public in reflecting the aspirations of the people through art (Bignon, ۱۳۸۴, p. ۱۷۰).

The existence of religious prohibitions, and mystical tendencies and power of fantasy world, especially from eight to eleven centuries AH, are among the most important factors for the reluctance of Muslims to portraying and painting. Despite factors such as entering of the Mongols to Iran who were very interested in portraying as well as interest in some of the kings and nobles, painters painted humans as an unreal and imaginary being before the period of Shah Abbas II, which is reflecting the influence of religious and mystical elements on painting. But after the Shah Abbas II, artists found interest in the naturalism and painting:

From the era of Shah Abbas II, the aesthetic interests of Iranians gradually became transformed and traditional norms were replaced with a new aspect. Instead of recreating the non-tangible intermediary world between death and hereafter, depicting the surrounding tangible world took its place (same, p. ۲۴۳).

Human depictions and drawing pictures are on the coins go back to early centuries of Islam in Abdul Malik of the second half of the first Hijri century architecture in the six images seen in Ghosair Amrah, but their images are being unrealistic and imaginative due to a little resemblance to real human faces and the pictures are drawn so idealistically that determining the face is not possible except through signs and inscriptions (Azhand, ۱۳۸۵, p. ۱۲۱).

What is indisputable in Persian painting is the ethical framework and boundaries that have dominated the painters.

So that this feature makes a distinction between Imagination in Islamic tradition in art with modern art and art in other cultures and a major difference between traditional painting with modern painting is that pornography can never be found in the Islamic civilization, and if a few instances were seen, they were not legitimized and it is something uncommon among the painters and does not equal the like in the paintings of the Renaissance in the West.

In eras when Persian kings have had religious tendencies, there can be a distinction between [Islamic] art and the kings' interest to various arts and they can be separated. Kings usually wanted art for strengthening their position and their government, which would exploit a religious element. This approach often occurred at the realization of approaching the religious scholars or by spending money with the architecture of mosques, religious shrines and decoration of Imamzadehs, and painting, and inscription on the mountains. For example, to build mosques, or dome or Imamzadeh shrine decorated with a combination of architecture and calligraphy, is considered a religious matter with a divine content, but paintings on Shahnameh or book decoration, illustrative arts in books, architecture, [building and decorating] mansions, and applying the decorative arts such as bed decorated homes and mansions are considered traditional and non religious art. Among paintings, one should even make distinctions, e.g. between the Shahnameh of Shah Tahmasb which has patterns based on ancient myths such as the Persian Shahnameh and Nezami's Khamseh with those paintings related to the Ascent of the Prophet Mohammad (PBUH) and find the difference in their artistic origin and analysis, to present a separate interpretation. Accordingly, painters of Timurid and Safavid era have Iranian an Islamic elements because they were Iranian Muslims - paintings related to the Ascent of the Prophet Mohammad (PBUH) represent the religious aspects of personality of painters, and paintings related to the myths

that arose from Shahnameh and Nezami's Khamseh, indicate their Iranian features.

