

## Query on the codes and symbols of mosques in Iran from the first to eight centuries

Lida Balilan \*, Saeid Habibi, Gaseem Ravandi

*Department of Architecture, Tabriz Branch, Islamic Azad University, Tabriz, Iran*

**Abstract:** Despite of the historical discontinuities and penetration of the foreign cultures, the evolutions and transformations of the symbolism of Iran had a relative continuity and progression and many visual and thematic commonalities seen in the artworks of different eras. Symbolism, as one of the tools of the visual expression and transportation of the concepts, has closed many art works of the architecture of the Iranian mosques in both apparent and meaning. Thus, investigation of the symbolic elements and symbolism in the mosques of the first to eight centuries of Iran, is remarkable and significant considering to the platform of the symbols and the way of their application in different eras. Symbolic elements as presidents of the sublime concepts and out of reach, has an obvious and significant effect in Iran's mosques and frequently has maintained its communicative fields with the tangible reality in different forms. Iranian artist doing creation in a symbolic space and environment; Accordingly, sometimes, completely in a single and abstracted manner, sometimes, inspired by the reality and sometimes by exaggerating in a real and timely feature by combining of the various features, has emerged such special forms and shapes with the different performances; In fact, the Iranian artist by taking advantage of the valuable field of the Persian poetry and literature and also deep concepts of the Iranian wisdom and Islamic mysticism, not to seek the representation of the tangible nature, but also is discussed to the transparency of the symbolic effects. In this article, with collecting the athletic blog and library and the way of Cross-sectional method and historical, to examine the symbolic and esoteric meaning of the Islamic symbolism art and the reason of the existence of such language for this art, then the symbolic meaning of some forms, pictures and also colors and the light in Islamic art will be discussed that beside of these elements, some mystical and metaphysical foundations of this art is reviewed. To achieve these goals, a basic question placed on the agenda with this context that, architecture decorations of the Islamic mosques in terms of semiotics, have what features?. With the examination of the symbol's category in this article, can reach to this result that the innovation and the use of symbolic elements in the different eras of Iran, had no independent form but passed the evolutionary process in form and content.

**Key words:** Symbol; Symbolism; Iran's mosques

### 1. Introduction

Study about whatever that is named as an Islamic art during the history, has been remarkable to many muslim and non-Islamic researchers and they achieved to significant results (Ataie, 2011).

Therefore, in Iran also the examination of the architecture history in the first Islamic centuries , especially first to five centuries has a considerable importance, because with the Islam's entrance, the god's order and worship came into the heart of the people who became muslim, perhaps, it was Iranian that pioneered to build the house of god with the holy value.

In this conditions, the art also as the part of the culture of society with the emergence of such buildings with new applications like mosque, tomb, schools and etc...placed in its level of "transportation era" (Mohammadi, 1993).

But, this examination in comparison to the most Islamic eras is difficult because of the limitation of the remained artworks, a few excavated and also the lack of the written sources. Certainly, "the origin of

the secrets" of the Iran's artworks was according to the right of the absorptive of the hearts of artists and the patrons of art and the virtuosos of the world especially Sincere and faithful servants of the Lord in the mosques (Rezaie, 2000).

The word of a mosque in Quran came 28 times and explicitly the mosque named as a place that the muslims are praying in it and with it, express the faith to the oneness of the god (Morteza, 2009). The mosque is the house of worship and the place of the rally of the Muslims and has an archaism like the Islam. The first mosque of history was founded with the entrance of the prophet in Medina.

According to the historical evidence of the first of the Islam in establishment and construction of the mosques by the prophet had not a significant importance in terms of attention to its Physical Characteristics, but by passing the time, the mosque could performed then in terms of Physical and aesthetic as an effective element in the Islamic cities. Muslims have tried during the time that express this beautiful sense of friendship in the physical form of the mosques and to create such spaces that while meeting this need of worship, to meet their beautiful sense of aesthetic (soleimani, 2009).

\* Corresponding Author:

The mosque, behind of its simplicity, has such a hidden secret complicity that even if it has adapted from the other cultures and developed in the Islamic field, it came to the muslims life. It was by these codes and signs that the man could have communicated to the others by the autonomic way and as the result, made a communicative bridge between that time and place with the current and actual time and place (Kazemi, 2008).

Souzan, also that follows the relationship between the arts and human feelings, believes that the art is the creation of the symbolic forms from the human feelings (Geoffry.h, 1992). Now, with such attitude to the philosophy of the symbols in the mosques, it can be interpreted that many facts and incidents that are placed beyond the human perception, makes human that to innovate such systems of the various signs for expressing such thoughts and concepts that their verbal expression, understanding and description is difficult (Kazemi, 2008).

By analyzing and evaluating of these symbols we can travel into the depth of the unknown and cryptic soul of the human and give the light on the darkest angles of the human's soul. Now, from other perspective, in the Pahlavi era during the nationalist that its biggest result was the replacement of the national and ancient interests instead of the tribal rituals, had a lot of impact on the role of Islamic arts.

Therefore, it can be said that in this era, the mosques, despite of the strong background and history in the different and effective performances on the human constructions, its rate of the social and Intellectual and functional effects has been reduced. Also, today, the lack of attention to the values and the Emotional-mental aspects of human, has directed his thinking in architecture in such a way that sees his needs frequently in the realm of the physical needs.

As a result, the spaces rather than the performances of this universe, find a meaning within the framework of science and technology, as a manner that in many cases, thinking only in the template is causing the forgetfulness of the contents (Ghorbani, 2010).

Now, few people in Iran, follow this art and this is a warning to us. Maybe one reason, is the people's unaware from this rich art that this art must be shown to them.

Therefore, in this study to answer this question that the effects of symbolism and symbolization as one of the approaches of visual expression in the Islamic mosques passed what procedure and arrived to which level?, the effort is according to the tracer, descriptive-analytical approach and with library studies in the field of the architecture of the mosques, to examine and discover the hidden codes and secrets in the forms and decorations in the historical procedure of the mosque's architecture of the first to eight centuries and transformations of these codes and secrets, with the entrance of the new knowledges in the Pahlavi era, with the free studies.

In this field, one statistical society consists of the most important mosques of the Sasanian era to the patriarch era and Pahlavi era in terms of the decoration's content were selected based on the scales such as being valuable and being an indicator, being complete and healthy, and the possibility of researcher's access.

## 2. Islamic art

When the interpretation of "Islamic" is given to the art, it refers to such kinfolks which lived under the supervision of the Muslim rulers or lived in such societies that intensively affected by the special features of life and Islamic mind (Atinghavzen and Graber, 2012). Islamic art is the result of the expansion of Islam and establishment of the great Islamic Civilization.

Aesthetics of Islamic Art from one side is the result of the consideration and investigation of the scholars and Islamic philosophers like Ghazali, Farabi, Ibn sine, and others in the Koranic verses and Hadith and on the other hand is a kind of Intuitive understanding and action of artists who lived drowned in an atmosphere of faith and Islamic thinking (Fahimi far, 2010).

Because we see what the Islamic Art is, at first we should clear the definition of the religious art. Whether is such kind of art that its subject is religious, or is such kind of art that created by the humans who are believed in one religious; or religious art is such kind of art that has religious influences and causes the faith. The much of the obvious artwork is that its subject is only religious or built by the religious people (such as Muslims or Christians) is not the religious art<sup>6</sup>, because perhaps such kind of art with the religious subject is made in the libel and insult of religion.

Therefore, such kind of art that is the creator of religious influences; recalls god to human and causes the excellence of the soul. Some of the pundits of this kind of art that lead to the excellence of the soul and refinement, calls this art as the holy art (Fahimi far, 2010) and believe that: (( artistic works are naturally Non-religious that have a sacred contents, but conversely, there is no sacred effector or work that has a Non-religious appearance)) (Burckhardt, 1976).

With this definition, such an art can has no religious subject or matter and can be the art with the religious subject that is anti-religious. The religious and holy art is such a kind of art that the presence of god exists in it. Religious art is showing the Lahooti facts. Religious art must be imitated from the Divine industry (Fahimi far, 2012). Islamic art tends to depict the general and eternal forms, is depending on the type of the ontology. Perception of existence is an intuitive understanding and since the Islamic art is in the connection with the existence, it starts from the beginning with the witnesses.

Mullasadra in Asfar (The first journey /1, page 83), Almashaer (page 6 and after that) and Alshavahid Alrobobiyeh, express this belief that the

existence is indefinable. The existence is the basic and the most obvious of all realities and also imaginations (Nasr, 1976). Citing the words of Nasr

and other scholars can say that art in the different dimensions has a numerous features.

**Table 1:** These feature in a general expression, providing in the form of table below.

Recognition	Features of Art
Since monotheism is the first principle of Islamic beliefs, reflecting the belief in Islamic art due to the "unity" fundamental element of Islamic art. Aesthetic of Islamic art is shaped based on plurality in unity and unity in diversity which implies unity and the circular shape is the salient shape of decoration whose center is the existence of the Creator of the world,(Awan, 1996)	monotheism
Islamic artist begins the existence and existentialism, and in this matter has similarity with a philosopher and a mystic. Artist's attention is directed towards existence rather than creature, therefore, it refers away from the world of circumstances to the world of overall facts. However, this issue does not mean that Islamic craftsman is indifferent about creature, it means that he will not stop on existence (Fahimi far, 2010).	existence
One feature of Islamic religious art is existence of an entailment relation between art and truth. But God is absolute truth and beauty and artist by portraying the beauty discovers the truth in his own area. But non-religious and non-divine art does not come with truth. The artist must be able to demonstrate the truth of his journal. Quran Says: "La Yms-h Almhtrvn Ella" (do not touch it unless the Holy) (Awan, 1996).	Truth
Diversity is a manifestation of God's attributes (Tashakory, 2006). In view of Burckhardt: "In general, the art of aesthetic and personal experience of the unity and diversity of the world" (Burckhardt,2008,pp.38) as well as in his opinion when we say La Elah el Alaallh, while the distinction between different levels of reality of our reserved (multiplicity) boundless oneness anything supernatural falls below the cupola.	Unity in diversity
Vacuum symbolic meaning in Islamic architecture roots from the foundations of metaphysical notion of God as the only absolute truth (Tashakory, 2006)	Vacuity in Islamic Art
From the perspective of scholars, Islamic art is sacred and metaphysical. Islamic art has sacredness in its nature that cannot tolerate timing.	Time
Among architectural features of mosques, presence and expression are the two components of repetition and constancy. repetition and constancy are entirely based on aesthetic principles and elements associated with eternity in paradise. Repetition is entirely based on the freshness and variety of stresses, not fatigue and boredom, not because the frequency components are Mogharnas, to repeat the petals and arabesque lines, and even spaces repeating elements and architecture of mosques(Saeidi, 2007)	Repetition and continuity

**3. Symbol and code processing**

Attention to the subjects of the symbols is important and the much of obviousness of the Significant advantage of the enthusiasts and many researchers. Because the cod processing and symbolism or symbol-oriented is the oldest and the most basic expressive of the concepts as a tool of ancient knowledge and the importance of the symbol and Semiotics in the different periods and various societies, led to the investigation and continuous researches in this domain. As acquaintance

With the culture and beliefs and tradition is possible by the study of the symbolic forms in the arts (Baradaran, 2014).

The start of thinking symbolically back to the pre-history means to the final part of the Paleolithic Era, this matter can be proved, especially by the way of examining the Inscriptions and engravings (Geneva G).

The word of symbol is equal to the symbol word derived from the Greek word. In the ancient time this word was belong to the piece of wood or metal or the things like that which divided it into two parts and two persons kept both sides that if arrive to each other after a long time, by placing the two sides together, they reminded their promise. This word in Greek is the meaning of both fractures and parting and the meaning of integration and coalition (Baradaran, 2014).

In practice, the symbol and sign are related to each other and these two word applying instead of

each other, but the symbols generally give such deeper meanings because of its appearance (Brous, M, 2010). It can be said that one artwork will not understand completely unless its symbols be discovered.. For example, the high or short ceilings of the buildings, mosques, four porches and basilica and etc. all of them are the expressive of the meanings (Bahmani, 2011).

In the other word, the Wight to show their own internal wants uses the symbols. Clenched fist (sign and symbol of rebellion and resistance) wedding ring (symbol of fidelity) and the flag (the symbol of a nation's identity). Also the symbol is included of (( the art of thinking in the pictures or the exact and polished tools of tongue or language)) (Baradaran, 2014). Each congregation and each period have their own special symbols. If we take the symbol or mark from the community or society, that period and that society will die.

According to Jean Knight ((the civilization that has not avatar, will die and will not the thing accept a history)). The symbol not only give the information to the human consciousness, but also effects on the understanding and the perception of the different artistic, Philosophical, inspirational, emotional and aesthetic concepts of the human (Ohadi, 2009). The symbols by themselves are the God's manifestation of the Absolute in the relative matter. Symbolic forms, that is the tangible aspects of the metaphysical truth, whether the human is aware of their existence or not, exist. The human is not creating the symbols, altered or change by them.

The existence of the symbols follows this inverse similarity that (( What is the most excellent is reflected in what is the most inferior)) (Ardalan, Bakhtiar, 1973). Two basic kinds of symbols exist: Natural and Plain, or Public and Special. Natural symbols, especially the natural processes, creates the special regular systems which are the symmetrical or harmonious or both of them. Human by their own artistic forms, imitates this system with creating the Geometrical forms that are the symmetrical rather than the center and the symbol of ((unity in the unity)), the first principle of the religion of Islam.

Apparent symbols are the special symbols that have been sanctified by the different traditions of the world and changed based on their language and their update form. In the Islam's tradition, the word takes the first role in the form of sounds, consecutive alphabetic characters and digits and basically is the intellect language. The symbols of each kind are the most reflective of the persistence in the temporary and worldly changes.

This eternal quality is the essence of the symbols (Bakhtiar, 1973). The code is the thing that expresses it. Therefore, because of this reason, Password traditional processing never is not devoid of beauty; whether on the reconcile of the spiritual vision of the world, the beauty is not the thing except the transparency of the wrappers of its existence, true art is beautiful because it is true (Burckhardt, 1976).

#### 4. The symbolic language of Islamic Art

The language of the Islamic art, is the symbolic and esoteric language and these codes and symbols are showing the inner and the inherent meaning of this art and the only way to examine the meaning of the Islamic art and its artworks, is the examination of these marks and symbols (Tashakory, 2006). Generally can say that ((symbol is said to the things that cannot express in another approach))

(rene, 2001). Titos bourkhart about this issue, refers to this matter that ((the symbol is not an ambiguous and surd affair or is not the result of emotional orientation, but also is the symbol of Language and the language of the soul)) (Bolkhaari, 2005).

Use of symbol and mark is from the necessities of the human life, because always has the Nonphysical meanings and concepts for the man. By symbolization human is being able to complete the official and personal time and achieve to the social and purposeful life by it. (Arshad, 1389). Each of the products of the human can be known as a symbol or a tool that is at the service of giving the order and meaning at the certain proportions between the human and their environment (Sholtz, 2009).

Thinking of the existence of the meaning and conscience for the apparent, is the process which always been expressed in the societies. After the advent of Islam also Muslim architects like the other artists, new horizons of the insight of the password processing came to them that made a great

transformation in all of their intellectual and artistic expressions (Arshad, 2011). On the other hand, common decorations in the Old Iranian architecture entered to the Islamic architecture of Iran with all of its features such as sirloin and garnish with glazed tiles and etc. (Arshad, 2011).

In other word, in fact, the religion is one of the most important shaping factors of the art and language and has been one of the most profound human wisdom. Many of the remained works before the Islam have designed based on the symbolic concepts and as the abstract. Therefore, in the Islamic art, each design and form in addition to contents and its beautiful appearance, has an inner meaning that the eye of the visitor researcher is to follow that inner code from the beautiful appearances, the meaning which backs to the inward world.

In this regard, traditionalist intellectuals and thinkers of today have been proposed the valuable ideas about the code, encryption and decryption processing that it seems similar at the first, but a deeper examination of these works, shows the importance of the thinking of each of them, at first, it seems necessary that to examine the key concepts of the symbol in these opinions and thoughts, these concepts will be examined from the perspective of the Bourkhurt, Shwan, Gnon and Nasr.

By the Bourkhurt's perspective, the code is not a contractual mark, but also is the embodiment of the example form of the code based on the legal related to the ontological knowledge. He wrote: ((...no one say that the sun represents god, but also the sun is neither god and nor non-god. In this approach, all of the symbolic world is from god, of course, to the extent that is not be the claimant of anything other than what is it)) (Burckhardt, levels of the icon).

Tilish in the book of the philosophy of the religious language, express the six theses about the mark and symbol. By his idea, the first point is that we should be able to distinguish between the mark and symbol (Tashakori) the mark and symbol ((both of them refer to their beyond but the marks more refers to the contractual or customary relationship with what they have.)) (stiver, 1996) the interesting point in his word is this matter that (( the mark or symbol not only reveals the dimensions of the reality out of us, but also reveals our dimensions which still have been invisible and missing)) (stiver, 1996).

Rene Gnon also in his article say that ((therefore, the excellent facts that are not transferable and induced in any other way, when with the symbols, if can say is combined, partially be transmissible)) (rene, 2001). Mulla sadra believes that philosophy is the completion of the human soul that to the amount of human ability or afford, by the knowledge to the existing facts, as they are in the soul and the verdict to their existence by the argument (Nasr, 1987).

With this proposed theories can say that one of the features which closed and shared the artworks of the Iran in a form and meaning, is the tradition of away from the realistic and the lack of Iranian artist interest to the imitation from the nature and its

emphasize to the expression of the mental and symbolic concepts. Actually, symbolism as one of the most effective tools of the meaning transformation, it is the interest of the Iranian artists (Moghadam, 2012).

So thinking or philosophize in the Islamic philosophy is done to the purpose of the perception and completion of the soul altogether that should put wisdom as its name and not philosophy (Zarin kob, 1996).

**5. Context of the emergence of symbolism in Iranian art**

Generally, the source of marks is as two kinds: 1- marks which have totally the contractual relationships. 2- Symbols which have the institutionalized relationships that during the time, becomes acceptable to the public. In both types, they provide their desired marks and symbols in a small, referral, visual, ironic, motion and verbal form. In fact, the value of the symbol is because of this functionality (Baradaran, 2014).

The contexts of the emergence of icon in visual arts and especially in Iranian art examined into two major contexts. Myths and rituals based on their nature and common characteristics have the inherent relationship with the symbol; because as

the symbol implies on the meaning except the apparent meaning, in myths and rituals also we observe such concepts out of the direct perception domain; so that to provide them we have been required to use symbols.

The distance point between these two is the way of supply and giving and in a term, is their expression container and the other one is that the creator of myths, is the collective creativity and is the expressive of the ethnic and tribal believe, but the factor of creation of the artwork is commonly the personal creation. But both of them belong to society and culture in the end (Yahaghi, 1990).

In Iran's art before and after Islam, religious believes is counted as a suitable context for growing of the symbols as Ernest says ((gradual and continuous progress of the Iran's art in the Sassanian era has completed with the enormous transformation of the Islam's arrival to Iran.

Arabs have not brought any art to Iran. Iranian art not only continued with the Islam, but also with the acceptance of the Islamic culture, achieved stronger than before to new life. In this era, many artists adapted the pre-Islamic motifs of the forms and gave them completely the new and coordinate concepts with the Islamic worldview (Khazaie, 2000).

**Table 2:** With the observation of the various definitions in symbols and different kinds of them, can create an overall category as below:

Original source of the symbols	
symbols which have the institutionalized relationships that during the time, becomes acceptable to the public.	symbols which have completely the contractual relationships
The basic division of the symbols	
Natural of common symbols	Apparent or special symbols that have been sanctified by the different traditions of the world
The contexts of the symbol emergence in the Iran's art	
Rituals	Myth that is the Collective Creativity and is the expressive of the ethnic and tribal beliefs

The date and history of the effective rules in the Islamic art and artifacts of each era

The art of symbolization that has a long history in Iran before Islam, has found the particular platform,

especially in the early Islamic centuries till the Middle Ages (Omrani, 1387).

**Table 3:** The kind of symbolic elements in the Islamic Iranian art

Work	Basis	Origin	Definition	Symbol
Kabood Mosque GONbad Soltanieh	Clear and specific	Institutional and Ritual	Positive interpretation of the blue for a poetic metaphor for the Muslims. For example, this parable is spoken to my union with God as a drop to the ocean. Also ideal fluid is a vital and valuable as the tile will show the immensity of the sky.	Blue
Shiek Lotfolah Purgung Works	Clear and specific	Institutional and Ritual	Hand the Koran that one of its five yellow Referring to the impact of joyful yellow "They Sfra' Baqarh Faq Lvnh Tsr Alnazryn" (Chapter bqrh, Verse 69)	Yellow
Mosaic of mosque in Yazd and Shad -Sardar mosque	Clear and specific	Institutional and Ritual	Green symbolism in Islamic culture embodies the finest spiritual meanings, and in this way, especially in the name of Hazrat Khidr (as) manifested. Khidr is immortal green cap (Madad pour, 1996).	Green
Nasir al-Mulk Mosque in Shiraz	Clear and specific	Institutional and Ritual	Red is the color of the blood as a symbol for resurgence at the same time come jihad warfare, and also appeared in the blood. Thus a duality symbolism of the color black, which is also true (Bolkhari, 1384).	Red

Vakil mosque and bath - Taj Mahal	Clear and specific	Institutional and Ritual	Musa of existence (Tashakory, 2006) which takes the place of discovery Ldny (Bolkhari, 2005).	White	
Sheikh mosque kindness of God and the Mosque of Cordoba	Clear and specific	Contractual and Ritual	It is a deep sense of mystic illumination by Shaykh Ibn Arabic and confirms the presence of the Absolute in the form of light emanating from the light, and where there is an indication of the absolute.	Light	
Alhambra Palace Arabesques on the works of pottery, stone engravings and ...	Natural and common	Institutional and Ritual	Arabesque designs are the unique Islam, Islamic art arabesque designs are the reverse of figurative art (Arshad, 2011). Decorated with making a surface texture or color variations of light that made the viewer on a special form that says "I" focus (Burckhardt, 2008).	Arabesque	
Dome of the mosque, Sheikh Lotfollat	Specific and clear	Institutional and ritual	As a symbol of plurality in unity and unity in diversity and, as its name suggests, the concept evokes the light (Tashakory, 2006).	Layout	Miniature
Religious School entrance Nadrbg Bukhara	Specific and clear	Institutional and Myth	Phoenix is a symbol of wisdom and healing in epic literature, but in Islamic art symbolizes divinity, perfect, eternal and absolute essence is the same (Proceedings, 2004).	Phoneix	
Gravestones around Kashan rugs	Specific and clear	Institutional and Ritual	Two females and males in the donor and Muslims understood to mean the wind is Vvjh appellation obey him (Tashakory, 2006) which is analogous to the subordination of Muslim men against Sharia (Me'marzadeh, 2008)	Cedar	
Verses and inscriptions on tiling and ...	Specific and clear	Contractual and Ritual	Based on Quranic calligraphy art in this period, showing the "divine transcendence" is. That is why in this period finds the sacred dignity and the dignity of the Qur'anic calligraphy is preserved.	Calligraphy	
The close connection between, cosmology and symbolism, meanings, metaphysical and religious scholars to interpret the meaning given geometry and geometric designs has led networked by hypothetical.					
Bibi girls in Shiraz mosque built on the first floor and circular domed octagonal and hexagonal ends. Another example is the Masjid al-Ghadir Tehran, the yard is a Dodecahedron gradually, and laminated to an octagon, a square and a circle two leads.	Clear and specific	Institutional and Ritual	The circle symbolizes the universe and is a symbol of enlightenment and perfection Tmayt. The circle symbol represents the eternal truth that the Divine should be able to visualize your display.	Circle	Geometric design
			Triangular relationship between the Sun, Earth and Moon that ((three)) the first example, the minimum condition implies that one or the other in relation to the subjective and the triangle of spiritual Islam, Allah, the Compassionate, the Merciful ... six triangular and hexagonal center creates a sphere with seven kills and password.	Triangle	
			Changing a square circle represents a single bit is round and square symbol of reintegration in the heavenly Jerusalem. Islamic architecture from the ground floor in a square pattern that is linked to the wall.	Square	
			Number is an imagination which arises from the repetition of unity in the human soul. According Krychlav "natural divisions of the year and song of the sun, moon and earth are the periods specified, have the master key cosmological understanding of numbers" (Krychlav), Ardalan, in view of its symbolic value, the creation of a single world knows (Bakhtiar, 1976)	Numbers	
House counsel Shiraz	Specific and clear	Institutional and Ritual	Mirrors vehicle to represent different aspects of Shvnd.ksyralabad Jhtn is also implicitly implies the impossibility of knowing the essential truth (Necdet ozone, 2009) also get broken because they are based on religious tenets that the individual should see their faces (Arshad, 2011).	Mirror	
Mogharnasi in the old town Imam	Specific and clear	Institutional and Ritual	Mogharnas the proliferation of small units and wide appeal in the light and reflects the beauty breaks (Pope, 1938). Mogharnas bricklayer continuity and balance implies that if the transfer function based on its roof or dome (Arshad, 2011).	Mogharnas	
The Ardabil Carpet	Specific and	Institutional and Ritual	Carpet-weaving is one of the most prominent symbols of Islamic Art is a national, historical and cultural identity of the	Carpet-weaving	

	clear		index counters. The Design Persian carpet, a kind of Islamic symbolism with mystical roots there and aesthetic values of the design characteristics of decorative art and paintings can be seen as pure.
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**6. The mosque, manifestation of the symbolic Islamic elements**

Robert in the book of Islamic architecture, knows the mosque as the manifestation of the Islamic codes and secrets and the heart of this architecture (Arshad, 2011) and believes that ((from the beginning its symbolic role received from the Muslims, and this important role opened itself in the creation of the suitable visual indexes for this building)) (Bolkhari, 2005).

The architects of the Islamic universe mentioned the love and respect from the basic aesthetic components of the mosques, if the prayer or Namaz

is the ascension of the faithful that it is, so the Islamic mosques must be the place of the connection of the earth to the heavenly sky. This attitude willingly or unwillingly will have the chance to manifest and emerging in the mosque's architecture; if we look at the circles of the mosque's dome from the inside, everyone that is sitting anywhere, is under the center of a circle (Unity in the purpose and point of ultimate).

Circular and spherical dome from the inside of the mosque, while pointing to the sky, invites the people of the mosque to rally around each other and meeting (Saeidi, 2007).

**Table 4:** In this part briefly, we examine the symbolic meaning of each of the structural symbolic elements in the mosques and symbolic decorations that worked on these elements also will come in the next table.

Mosque	Additional symbolic decorating	Symbolic Meaning	Skeletal elements
Apart from all the mosques in several instances	Geometry Brickwork Tiling	The first thing that our minds from the physical point of view, ie, the presence of a human being is prayer and Mtbd. The dome and two minarets like a man, like his hands, which had long been needed towards the port Ahdyt. This godly man living in overcrowded spaces and buildings erected and commotion surrounding material, without considering the circumstances surrounding the peace and calm in the process of perfecting his cheek.	The combination of domes and minarets in the whole building
Mosque of Isfahan Shad Mosque Shah Mosque in Isfahan AND ...	Geometry - Aslymy - color Mirrors - Tiling	The wall is the symbol of third dimension and rising space for its vertical axis is the recognition of the existence of correspondence. Wall, as humans, to place and home lives are transformed space defined by all the elegance Thus, a vertical rise form, to get the downward force of gravity, the wall becomes a standard design. Yd most explicit vertical rays of sunlight received (Ardalan, 1390).	Wall
Apart from all the mosques in several instances	Tiling	Horizontal ground floor next to the iconic architecture that AA had its world standing. There is a sequence in the design of the shape which includes the horizontal location solely designed to use the most sacred symbol of the concept of horizontal or remote stone.. Floor can be raised or flat, it embodies many of the houses concept called Pasng (Bakhtiar, 1976).	Floor
All the mosques in several instances	Arabesque Geometry Color - Mirrors Tiling - repetition and persistence	The ceiling is the sky dome into a small, Sagittarius ascendant spirit of the place and the point where it reaches its apex and bow down your path to the property it begins. Roof or ceiling level than any other domain associated with the concept. The potential inherent quality may limit or extend the transcendence (Bakhtiar, 1976).	Roof
Dome of the Rock. Thanks Sheikh Ali Mosque - Blue Mosque	Geometry - Mogharnas- color - Mirrors	The sacred stupa monument represents the overall spirit (Burckhardt, 2003) .dome manifestation of heaven that makes air gap between the worshipers and Nbashd.bray look up the topic "Tree of heaven (tuba) most suitable motifs for the inner surface of the dome is decorated " (Arshad, 2011).	Dome
Brick minaret in Khorramabad Minaret of Daralzayafh	Tiling Repetition and continuity Color Geometry	Or finial minaret of Islamic architecture and urbanism is where the "call" light "word of God" and emit enough. Faithfuls and communicated via the above themes of "reason" and "Help". The messages can Bykrangy man in the land of forgetfulness and confusion avail dream (required Rostami, 93). Burckhardt says that "the gate of the mosque (in Iran) with two minarets on either side of the gate of paradise is reminiscent of eternal memory" (Burckhardt, 1986).	Maznh Minaret
Altar Oljayto	Tiling Repetition and continuity Color Geometry Arabesque	]Arc-shaped altar and put a candle in it and light verse 35 of surah mostly written in this space, It's like shining the light of God and "the gates of heaven and divine illumination Mhbt Dannd.mhrab not only the soul of jihad and struggle with the devil." esteem and struggle with the devil "(Bolkhari, 2005), who lives a safe haven and shelter for rest and relaxation and this is when the spirit of the Qur'an, the meaning of the altar	Altar

Mogharnas		beyond a certain angle or corner (indicating the direction of Mecca is ) knows. In the verses of sura Al Imran (verses 37 to 39) the sanctuary, the integrity of a mosque or temple(Citizen, 2005). On the other hand, sometimes prostrate to Allah Mosque. Lay prostrate on the seven positions on the ground, if the seven positions on the earth's atmosphere draw a picture similar to the altar.	
Ghyasyh mosque in Khar Gerd school,	Tiling Repetition and continuity Color Mogharnas	Ivan the relationship between the outside and inside Masjid Mosque is responsible. One of the most obvious characteristics of Ivan "symmetry" is. Symmetries arise, in addition to a strong emphasis on head, creating balance and harmony in space (Rostami, 2014).	Porch
All the mosques in several instances	Tiling Repetition and continuity Color - Geometry Arabesque Mogharnas	Perhaps the phrase is defined in the architecture forecourt Space is limited in the vertical dimension and the horizontal dimension of roof space by points (Bakhtiar, 1976). Forecourt pause and announce the creation of Taqaddosi spatial information and an invitation to the main space (Rostami, 2014).	Forecourt
Mosque of Isfahan Mosque of Zanjan Nasir al-Mulk Mosque in Shiraz	Geometry Padyav - colored tiling	Element in mosques for the unity and harmony within the meaning of the divine and the human and spiritual atmosphere prevailing in the mosque. Although the act of cleansing and purity within one's appearance should be prepared to take ablution. Internal purity, cleanliness and purity human condition is apparent. Before we take spiritual unity between the individual and the mosque. Essential unity of meaning within and outside the unity of the person doing the introduction Pzyrd.ayn unity. In another sense the pond with the sky reflecting in the bright and shivering has eternalized this view and perfect and Don King world examples, the deep symbolism of one's orientation from landscape (Bakhtiar, 1976).	Pool
All the mosques in several instances	Tiling Repetition and continuity Color - Geometry	With the entry doors to the city of their own, such as books. Man recalls the fact that the fabric of life of Obat Koranic punishment (Burckhardt, 2008).	Inscription

Decorative arts in the religious buildings, is the sign of evidence and discovery and the colors and the weighted figures and ascending and descending arcs that reveals the secret of creation, each of them gives the spiritual comfort to the visitor (Shaterian, 2012).

Architecture arrays such as decorative motifs, arabesques, geometric patterns, calligraphy, and...in domes, the altars, arches and...With their symbolic expression, displays another glory of god that in continue to decode each of these symbolic arrays.

**Table 5:** Decoding and symbolic meaning

Artistic feature	Decoding and symbolic meaning	Symbolic array
possible role of geometric infinity symbol is the mystical dimension of Islam and the Sufi concept of "diversity in unity" (Arshad, 2011)		
Existence - indeed - monotheism - repetition and persistence	Where the nodes of the network circuit-like concentric circles reminiscent of the circuitry of stars and stellar radii apart layout is like the rays of the stars shining in the starry sky (AFTAB, 2009).	Circle and layout
Existence - indeed - Unity	The relationship between the earth and the sky and the transition from finite to infinite, the transition from square to square the circle and become the base of the dome is circular. Circle and square symbol of heaven and holiness which is based on four sides, on the contrary, involves the deployment of stagnation and Nmvdgar EVER imagined land.	Circle and Square
Repetition and continuity - Unity-plurality of time	Today, the number of repetitions in the Qur'an Adad- the various requirements of certain secrets were revealed, but this is a special place in other religions as well, so that some of the numbers become sacred, and it makes the lucky numbers or Considered bad luck, This leads to weird encounters and use them in different periods of human history has been I mentioned some of them historically and treatment of human societies, will be attractive and interesting.	Numbers
Repetition and continuity - the existence of a plurality of Unity- Truth- time theism-	Arabesque Arabesque has a tone and rhythm is indicative of regular exercise is repeated features and elements that implies. In Islamic art symbols that are repeated with a precise rhythm with the address of the plurality in unity.	Arabesque
Truth- time theism- vacuum	In every mosque it can be seen that all of them have used colors from the union so they follow the colors of green, turquoise and blue, Bsyarmv1 and far reaching. "The features of Islamic mosques in effect paradise which manifests	Color

	Color and brightness is described in the Hadith "(Saeidi, 2007)	
Truth- time Unity- vacuum - Repetition and sustainability - diversity in Theism-	Expressions in the mirror as if through a curtain or veil is often seen Chnannd. (Necdet ozone, 2009) .zyra in fact all phenomena of the universe are a manifestation of God while at the same time covering veil is the absolute truth the (the top, 1389) .chnanchh Ibn Arabic says, "after all, someone usually extraordinary precision due to the veil is not aware of it" (Khazaie, 2004).	Mirroring
Truth- Unity- Tukzar time and persistence - a plurality of Theism-	Positive and negative space tiling in Islamic monuments were met, indicating that body and soul are both necessary and required. Due to the third line in the tiling are often written in white, a sign of the triumph of light over darkness (Arshad, 2011).	Tiling
Truth- Unity- Repetition time and persistence - Unity- plurality in unity	Mogharnas is an analogy of light in the universe is created as light chandelier mercy on the soul of prayer, and spiritual sense unfolds.	Mogharnas

## 7. Conclusion

The creation of the universe has done based on the geometric and the cosmic rules and orderliness and the proportion and in the correspondence between the three levels of the cosmos, the universe of the wisdom, absolute fantasy world and the material world. Geometrical forms are the decoder of the example of the objects and creatures of the natural universe and refer to the quality existence and the single essence of the reasonable universe "fixed lords".

Geometry in relation to the nature and character refers to the legitimacy of the justice of God in the creation of the universe based on the "Destiny" and the intrinsic merit of the objects and phenomena. The limit of anything is shown as the nature and the shape of anything according to the geometric patterns.

On the other hand, this geometry is full and rich in the colors and the forms in the shape of symbols in the religious places like the mosques, tombs and mausoleums and schools, gives such special identity to them in the Islamic islands. Examination and cognition of the origin or the source of these forms from one side introduced the beliefs, culture and social and religious customs of the people of this Island to us and on the other hand, has provided a context for the informed and constant deployment of these arrays in the contemporary architecture.

It can be said that by these symbolic signs, the human was able to connect with others and as the result, make a connection bridge between that time and place and the current time and place. Over time the man could have expressed their needs by the symbols, whether in a complicated and special shape or in a simple or hybrid form. The human's today, more than the past have to use the signs and symbols. For instance, in the religious affairs, art and quotidian affairs, although it is possible doesn't apply that deity and the hidden mind in it like the past, but still we can see its track anywhere.

Architectural elements in the mosques like the altar, dome and minaret and ... in one side, have provided the field for the symbolic express of beliefs, rituals and the Muslim's culture and on the other hand, have become the platform of the manifestation of the decorative, arabesque and geometric motifs so that made the foundations of this holy place as much

as strong. Thus, still such word and expression remains to say.

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