



Observation of Image and Color of Isfahan Mosques in Perspective of Islamic Art's Indices

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Abstract

Islamic Art narrates the mania narration, which it refers to the anecdote of intuition and discovery. In present research, the symbolic and mysterious meaning of this art has been considered, and we would also observe the necessity of Islamic Art; Afterward the symbolic meaning of the images, color and light in the architecture of Islamic mosques in Isfahan, a city of Iran, would be observed in perspectives of Islamic art. Along this, some mystical and metaphysical bases of this Art would be observed in this research. It could be mentioned that the aim of this research, is actually the observation of colors' symbolic role based on Islamic art characteristics in psychological and semantic perspectives.

Keywords: Islamic art, mosques, mosques, symbols.

Introduction

In Art history, no Art like Islamic Art is challenging and magnificent¹. In one side, A number of Islamic art scholars, consider art as giving identity to artists intuition that is the physical manifestation of giving spirit to creatures and concepts; in the other side from the verbal and juridical perspectives, the characteristics of Islamic Art is announced as the beauty through narrators, in which in the context of world, humans are always looking forward to getting all the beauty, and achieving the evolution, in which finally the divine attraction which are manifested in Islamic Art, would be effective in the human 's evolution².

In viewpoint of Dehkhodain, meaning of the art is as follows;

Knowledge, wisdom, Science, grace, virtue, perfection, Perspicacity, Intelligence, and Sagacity. The word actually means that the degree of human perfection which includes physiognomy, erudition and grace and its Appearance made the art owner superior than others³.

Idiomatic meaning of art in viewpoint of Mahmood Bastani is considered as an imitational matter, and it is believed that the foundation of art is imitation. In the idiomatic meaning of art, in fact the art is in conflict with wisdom⁴. The relation between art and religion is actually from the important affairs, which it has been considered in some literatures of Muslim and non-Muslim scholars⁵. In this relation, some believe that art and religion are two separated predicaments, and art has not involved in religion ever, whereas other believe that art has been involved in religion⁶. In history of Iran, a close relation has been always manifested between art and religion⁷. As a matter of fact, religion is from the most important factors which evolve the art, in which the art has been mentioned as the most expanded

wisdom in humans⁸. Most of the artistic literatures from the past have been presented in base of symbolic definitions⁹. Islamic art is not restricted to religious art, but includes all the art of the rich and varied cultures of Islamic societies as well¹⁰. Apart from the ever-present calligraphic inscriptions, specifically religious art is actually prominent in Islamic art, with the exception of Islamic architecture where mosques and their complexes of surrounding buildings are the most common remains¹¹. Figurative painting may cover religious scenes, but normally in essentially secular contexts such as the walls of palaces or illuminated books of poetry¹². The calligraphy and decoration of manuscript Quran is an important aspect, but other religious art such as glass mosque lamps and other mosque fittings such as tiles, woodwork and carpets usually have the same style and motifs as contemporary secular art, although with religious inscriptions even more prominent¹³.

Main body

Islamic art is in context of symbolic and mysterious meaning, in which the symbols and mysteries involve the inherent and internal meaning of the art; here it has to be noted that the only way to observe the meaning of Islamic art and artistic literature is to observe the symbols¹⁴. As a matter of fact, it could be mentioned that the symbolic meaning of art is the meaning which is presented in religious civilizations, and also the internal definitions are announced in Islamic art as well¹⁵. Firstly, we have to observe the definition of symbol and the way of performance, and also the necessity of using the symbols have to be considered. Generally, it could be said that the symbol refers to something which could not be announced in another way. The symbols are presented while the definitions could not be could not be announced in a direct and clear way, actually in this case symbols would be presented to define the meanings (Mohammad Bolkhari). Using symbols is so

necessary in daily life, and this is due to the point that there are always metaphysical meanings and definitions for human¹⁶. All peoples, everywhere, have an abiding need for meaning—to connect time and space, experience and event, body and spirit, intellect and emotion¹⁷. People create art to make these connections, to express the otherwise inexpressible. A society and a people without the arts are unimaginable, as breathing would be without air¹⁸. Such a society and people could not long survive. In base of symbols, Titus Burckhardt remarked that The referent of the symbol is the metaphysical Form, ‘not to be known by the senses or the cognitive mind, but only by the immediate and intuitive knowledge, a non-differentiated state of awareness in which the knower, the known and the act of knowing are inseparably fused and non-distinct¹⁹. In basis of symbolism, Nature, in its aspect as the cosmic environment, expresses a symbolic constitution that is both essential and effective: essential, as the Cosmos is none other than ‘one vast complex Mythos, or symbolic representation²⁰.

Divine origin of symbols

Symbols in Islamic art refer to the point that symbols are involved of divine origin. Generally, there are two outlooks about symbolism, in which one is conventional symbols, and the other is the divine symbols that in this case, the symbols refer to divine origin²¹. According to theosophical tradition, Traditional symbolism is the formal language of the Divine to the human²². It is like a treasure house of the world’s sacred knowledge²³. However, in light of rampant modern confusions, the idea of the symbol has been robbed of its transcendent value and mangled into something trapped within the lower realms of our psychic being. The modern symbol is become something of the “sub-conscious” which, if this has any meaning at all, implies something subhuman. Furthermore modern symbolism has degenerated into an arbitrary game rather than the exact science of Traditional understanding²⁴. It is not my intention herein to provide a critique of the modern understanding of symbol but rather to offer an exposition of the Traditional view of “symbol.” Origin of Islamic art relates to cosmos and inspiration in perspective of Islam, in which the meaning of cosmos is actually the origin of Islamic art.

Islamic Mosques

Islamic architecture manifested with mosques, and this is not only related to the point that the first construction was built in Madineh, but also relates to the point that mosque actually involves all the architecture functions. A mosque is not only a place of worship for followers of Islam, but also is a place to organize all the affairs which are related to Islam. About the construction, mosque is a place of worship, whereas about the metaphysical and theosophical functions, in viewpoint of Roberto Hilbert Brand mosque could manifest all the mysteries and symbols of Islamic architecture. Generally, it could be mentioned that mosque is the first place which manifested the Islamic art. The first Islamic mosques were very simple open

spaces on the area. Mosques evolved significantly over the next years, acquiring their now-distinctive features and adapting to cultures around the world. Mosques have Islamic calligraphy and Quranic verses on the walls to assist worshippers in focusing on the beauty of Islam and its holiest book, the Quran, as well as for decoration. In fact, Islamic mosques are the evolutionary pattern of Islamic art, which are created for the purpose of creating better spiritual atmosphere for worship and praying. Mosque takes a broader view of the subject, treating Islamic art as the product of a culture in which not everyone was Muslim but in which Islam played a dominant role²⁵.

Mosque is the heart of Islamic society, and it’s necessity with emphasizing the Quranic verses, and traditional role of it in Islamic civilization, does not need any reasoning - Art is actually the manifestation of culture. Architecture of mosque followed by the inspiration of divine definitions, and this is organized to create a world to adapt both worlds with each other, in which the spiritual architecture would be also created. Building materials and design depend on the culture, heritage, and resources of each local Muslim community. Yet, there are some features that nearly all mosques have in common. The parts of a mosque are practical, and provide both continuity and a sense of tradition among Muslims worldwide. In Islamic architecture, divine origin of god would be manifested in all around the mosque. According to the results of some studies, mosque is a symbol of cosmos and epistemology. Mosque is a place, in which the names of god would be mentioned at any time, and humans would reminisce god, and get help from him always. Hence, to go beyond metaphysic world, Islamic art has been utilized in mosques. Mosques are actually constant and their structure would be remained for many years sustainable²⁶.

The symbolic meaning of color in mosques

Islamic symbols express identification with Islam, or a particular tradition within Islam. They are also used to evoke feelings, or to stand for certain Islamic beliefs and ideas. Color in Islamic art, particularly in painting the Iranian mosques is considered as a very important element. Islamic art often uses the symbols to represent complex ideas such as iconography and Islamic calligraphy. Islamic architecture may also incorporate such symbols in the decoration of religious edifices such as mosques.

About iconography in mosques, it could be said that each color allocates a symbol in Iranian and Islamic theosophy. Colors act as a index for theosophists, in which they could be informed of their real position and dignity, however, some colors symbolize various meanings, for example, The color red can represent love, anger, warning or death. Red is a “strong” color, used for intense emotions and concepts. It can symbolize death because red is the color of blood. Blood red may also symbolize life’s blood. Because red is the color of blood, it is most frequently used as the color of the heart.

Iconography and calligraphy play important role in transitioning the religious definitions in mosques. As a matter of fact colors indicate the existence, in which the White color is superior color which it is used as the symbol for unifying all the colors, and it is the color of angels and gods, as this color reflects that which is sacred and pure. In contrast, we have black color which it symbolizes the death and inexistence. Black is the color of the night, and of "evil". Black can also be a color of elegance or class, the black can also represent ideas such as power, sexuality, sophistication, formality, wealth, mystery, fear, evil, unhappiness, depth, style, sadness, remorse, anger, and mourning. Light is the manifestation of god that it could be manifested in Islamic architecture, particularly in mosques, light could be also effective in decreasing coldness and hardness of construction, it could be noted that metaphysical manifestation of light on construction have made the Islamic architecture as the most aesthetics axis in the theosophy. Light gives the dynamic quality to the decoration of Islamic architecture, and colors, designs and images would be manifested through light. Light could create shadows on icons in the mosques, and could show the icons of the mosques clearly. Color is obtained from the propagation of light, and shows the propagation having inherence relation with unity; in viewpoint of Islamic scholars, White color is the symbolism of absolute existence and black color which is the color of Kaaba coverage, is the main symbolism of superiority and metaphysics in which Kaaba house has relation with it. The colors such as blue, turquoise, and golden colors in Islamic and Iranian iconography are from the colors which manifest the inherence meanings. Color psychology has been mentioned in Quran as well, in which The Quranic verses and sayings of the religious leaders, directly and indirectly, draw our attention to the role of colors and their diversities. Discovering this relation and guidance of colors to concepts will have an effective role in man's spiritual and material life. The Quranic verses about the meaning of colors, provided that the color is an important factor in spiritual utilization of iconographic manifestation of Islamic architecture. It has been noted that Yellow can symbolize joy, happiness, optimism, idealism, gold, dishonesty, cowardice, deceit, illness, and hazard. Turquoise color has been mentioned a lot in Islamic art, Also sky color is the color of water and the sea, with all the symbolic references already discussed for that element - that is, blue usually indicates femininity, life, purity, etc. Blue can also symbolize peace, calm, stability, security, loyalty, sky, water, cold, technology, and depression. As a matter of fact, colors' symbolism is one of the characteristic of Iran's culture, in such a way that each color has a specific spiritual meaning, through this it could have an important role in most of the arenas in the world²⁷. The natural symbolism of colors could be applied in a simple way, in which the colors such as green, White and blue show the symbols of purity, independency, whereas in religious and traditional art, the manifestation of colors goes beyond this, for example, in Islamic culture, the symbolism of green color is the most superior meaning of theosophy, and this color manifests with the name of Khezr prophet; It is generally accepted that green color creates a feeling of harmony, peace,

balance, sympathy and self-esteem. It relieves nervous tension. Even the Holy Qur'an highlights that the green color is the color of some articles in Paradise.

In architecture of mosque, acrography, brickwork and tiling would be applied with people's tastes and preferences. Calligraphy and the images on tiling within the mild colors would let the mind goes beyond and be inspired. Most sections of tiling in mosques have been involved of turquoise and blue colors. Sky blue could influence humans in a way that these colors could lead the humans to an imaginary life. Also, Blue is the color of the clear sky and the deep sea, and it refers to the expansion of sky; Blue can also symbolize peace, calm, stability, security, loyalty, sky, water, cold, technology, and depression.

Blue color has the derivatives such as cerulean, azure, indigo and sky blue in which while people see these colors, at this time the calmness, purity and spiritual purity would come into humans. It could be said that God has created this color to bring about calmness and purity in humans. This color while is more dark, it would have the meaning of fear, sorrow and hallucination, and death. It could be said that in Islamic culture, most of the decorations in mosque's minaret are along with blue color, which this color interrelates with Mihrab design.

White color in mosques has the theosophical meaning; this color beside other colors would lead to a specific manifestation. A White color beside azure color is so eye-catching in mosques, in which even humans do not understand the content of it, but the aesthetics would be understood in this case. Also, combining two azure and White colors would manifest the aesthetics, and lead the humans's spirit to divine calmness and purity. The White color is the symbol of purity and happiness, which it is also the symbol of peace. All the meanings and mysteries of White color forms a unified meaning and content in mind of Islamic mosques' architectures.

Generally, three factors such as image, light and color have direct relation with the architecture of mosque. Also, construction materials have important role in architecture of mosque. Laying brick in a bed of ground would play important role in architecture of mosque. Color would not be manifested spontaneously, unless while it is displayed on the minaret and walls, in this case it could be manifested. The third important element in spiritual architecture of mosque is light, that light could show the colors on the images, and in this case shadows would be created as well. Hence, within the light, colors would be manifested well, in which the existence and content of colors would be realized.

Symbolizing the images in mosques

Generally, in holy art which the Islamic art is involved in it, images and icons could lead to ponderation and illumination in humans. In symbolizing, The Arabic script has always been

viewed as exalted and holy. This is undoubtedly due to the close association between the words of the Koran and the script used for writing them, but it might also be due to a direct linkage between the abstract forms of the letters and the qualities that are attributed to the Divine. In keeping with this interpretation, arabesque decorations and geometrical patterns have been interpreted from time to time as metaphors for God. Because they can be extended infinitely, both vegetal ornamentation and geometrical forms can be seen as a reminder of the infiniteness of God. one of the principles of material world in which humans are living is the constant change, in such a way that it has been mentioned in Islamic philosophy that god creates the world anytime, in which everything is changing always.

Using Roundels on dome of Islamic mosques

Roundels in most of Islamic arts are the symbol of “unity within diversity” and “diversity within unity”. The Decorative roundels are found in the spandrels of arches on many buildings, but those with calligraphic decoration only appear in mosques and tombs. The inscription on this roundel reads “O Mighty”, one of the ninety-nine names of God in the Islamic tradition. Each phrase is first written vertically and then in mirror image to form a decorative unit that is repeated eight times around the roundel. For example, this image could be observed in Sheikh Lutf Allah Mosque²⁸. Light is a fact in all religion, and the it is supposed as a symbol of God , and this is due to the point that sun is assumed as a light and gives light, which all these are symbols of God. The exquisite “tile- work” which is far superior in Iran’s Mosques, are from the most beautiful elements in the Iran’s Mosques. The lower facade of the mosque and the gateway are constructed of marble, while the “seven-colored tiles” and “polychrome mosaics” decorate the upper parts of the structure. Creation of the calligraphy and tiles, which exceed, in both beauty and quality, anything created beforehand in the Islamic world, was admired by artistic scholars²⁹.

We could observe in mosque that the decoration of the interior side of the dome seems to lead the eye upwards toward its center, as the rings of ornamental bands filled with arabesque patterns become smaller and smaller. At the interior side of the dome, the aesthetic purpose of the long, low, gloomy passage leading to the dome chamber becomes evident, for it is with a sense of heightened anticipation that one enters the sanctuary³⁰. Lowness gives way to soaring height and gloom is dispelled by the steady illumination of nearly a score of windows³¹.

The arabesques and geometric patterns of Islamic art are often said to arise from the Islamic view of the world. To Muslims, these forms, taken together, constitute an infinite pattern that extends beyond the visible material world. To many in the Islamic world, they concretely symbolize the infinite, and therefore uncentralized, nature of the creation of the one God and convey spirituality without the figurative iconography of the art of other religions. Repeating geometric forms have been introduced as a show of humility by artists who believe only

Allah can produce perfection; they are often accompanied by calligraphy³². To the adherents of Islam, the continuous patterns are symbolic of their united faith and the way in which traditional Islamic cultures view the world. There are two modes to Islamic decoration. The first recalls the principles that govern the order of the world³³. These principles include the bare basics of what makes objects structurally sound and, by extension, beautiful. In the first mode, each repeating geometric form has a built-in symbolism ascribed to it. In addition, upon inspection of the many examples of Arabesque art, some would argue that there is in fact a third mode, the mode of Arabic calligraphy. Jalal Satari Tiling which has been mostly used in Iran’s architecture, involves particular characteristics³⁴.

Isfahan, a city of Iran

Isfahan is one of the most ancient cities in Iran; the history of Isfahan can be traced back to the Paleolithic period. At the emperorship time of Safaviddynasty, simultaneous with eleventh century, Isfahan was widely expanded in cultural, social and economic perspectives. As a matter of fact, Isfahan is one of the most developed and the biggest city in Iran. Post selecting Isfahan as a capital city, then within the Safaviddynasty’s cooperation in intellectual and religious perspectives, some mosques were attempted to be built in Isfahan, in which each mosque in perspective of architecture and decoration, was called unique and magnificent in all around the Islamic world. For this, Isfahan without the figurative expression “Isfahan is the half of the world, has been well-known with the city within turquoise domes.

The mosques of Isfahan: Monotheistic thinking like other religious and traditional thinking manifests in architecture of Isfahan’s mosques. Architecture and decoration of mosques in dome, minaret, epigraph and mosaics, create an atmosphere in which humans go beyond this world and spiritual beliefs come into them at this time. The presence of domes and corbels in mosques are symbol of sky, curvatures and multilevel spaces, in which other metaphors and signs in Islamic art of architecture could create a world replete with mysteries. In Islamic periods, architectures and designers attempted to construct the mosques along with the names of “God” in all over the mosque, in which the Quranic verses and names of God are manifested. In Islamic periods, to apply the tiling, iconography, arcography and mirroring in architecture of mosques, Artistic scholars constructed the mosques in such a way that monotheistic and divine origins could be manifested.

Imam mosque Isfahan: Imam Mosque is a mosque in Isfahan; Built during the Safavid period, it is an excellent example of Islamic Architecture of Iran, and regarded as one of the masterpieces of Persian architecture. The Imam Mosque of Isfahan is one of the everlasting masterpieces of architecture in Iran. Islamic architecture of Imam Mosque witnessed the emergence of a new brand that differed from the hypostyle design of the early mosques. For this, this mosque has been

mentioned as an important mosque in the world. Mosque's splendor is mainly due to the beauty of its seven-color mosaic tiles and calligraphic inscriptions. Tiles, particularly "Seven-color tiles" "inside and outside the mosque has been manifested in Teimoori period, in which they became as a well-known characteristic in most of traditional architectures in Safavidperiod. Arabesque images have been applied in tiles of mosques, while other images have been also utilized in mosques.

Sheikh Lutf Allah Mosque: *Sheikh Lutf Allah* Mosque is one of the architectural masterpieces of Safavid Iranian architecture. Construction of the mosque started in 1603 and was finished in 1618. It was built during the reign of Shah Abbas of the Safaviddynasty. This mosque is from the four monuments that dominated the perimeter of the Isfahan; this one was the first to be built.

Architectural

The entry gateway was a recessed half-moon. Also, the lower

facade of the mosque and the gateway are constructed of marble, while the "seven-colored" and "polychrome mosaics" decorated the upper parts of the structure. Creation of the calligraphy and tiles exceed in both beauty and quality.

One of the unique characteristics of the mosque is the peacock at the center of its dome. If you stand at the entrance gate of the inner hall and look at the center of the dome, a peacock, whose tail is the sunrays coming in from the hole in the ceiling, can be seen. The dome does not stand directly behind the entrance, but is offset to the south.

The monument's architect was Mohammad-Reza Isfahani, who solved the problem of the difference between the direction of Qible and gateway of the building by devising an L-shaped connecting vestibule between the entrance and the enclosure. Its single-shell dome is 13 m in diameter. The exterior side is richly covered with tiles. Compared with the Shah Mosque, the design of the Sheikh Lotf Allah Mosque is quite simple, there is no courtyard and there are no interior Ivans³⁵.



Figure 1 and 2

Imam Mosque, is a mosque in Isfahan, Iran standing in south side of Naghsh-iJahan Square



Figure-3

Sheikh Lutfollah Mosque



Figure-4
The entry gateway of Sheikh Lutfollah mosque

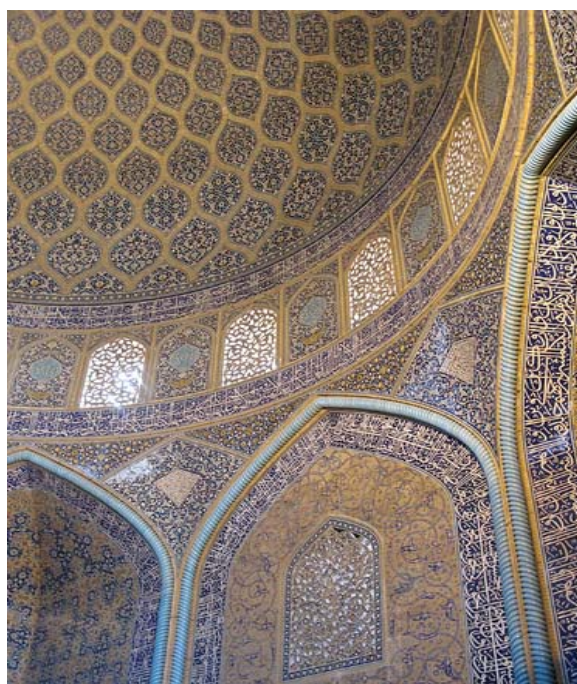


Figure-5
Interior view of the Mosque, with the Mihrab in the end

The image also shows three out of eight corners of the mosque, framed by spiral-shaped columns and calligraphy (Quranic verses) running alongside the columns

Jameh Mosque of Isfahan: Jameh Mosque of Isfahan is the grand, congregational mosque of Isfahan city, within Isfahan province, Iran. The mosque is the result of continual construction, reconstruction, additions and renovations up to the 20th century.

Architectural style, placing four gates face to face. An Ivan is a

vaulted open room. The Qibla Ivan on the southern side of the mosque was vaulted with Muqarnas during the thirteenth centuries. Muqarnas are niche-like cells.

Construction of the dome was certainly built as a direct riposte to the earlier south dome, and successfully so, claiming its place as a masterpiece in Persian architecture for its structural clarity and geometric balance. Ivans were also added in stages under the Seljuqs, giving the mosque its current four-Ivan form, a type which subsequently became prevalent in Iran and the rest of the Islamic world.



Figures 6 and 7
The interior side of the dome

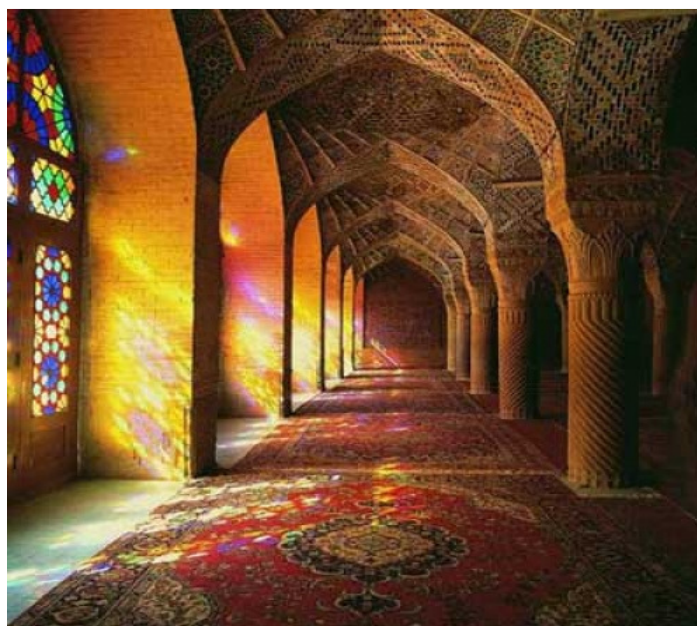


Figure-8
The light passage is a path coming from the dark to light

Semantic of Colors in psychological perspective: In psychological perspective, four colors such as blue, green, red and yellow are introduced as the necessary colors for humans's psycho-evolutionary. Love, passion, showiness, success and achieving the wishes are all introduced important in humans's psycho-evolutionary, which these feelings somehow rely on the semantic of colors. Semantic of colors would involve more symbols in religious architecture and art. Islam has not limited the art in humans's life, however, there are the limitations in Islam, the art and creativity has been accepted to be used by humans in Islam. Islamic art involves an element which is applicable to be applied beyond in each place and time, which it would be named the Islam religion. It could be mentioned that

through the metaphors and figurative expressions, Islamic art could be involved in art arena, and it could be only used to help humans to know themselves better. From the aesthetics of color in Islamic architecture and manuscripts, the role of color in spiritualism and the quest for power and political legitimacy is highly important, and the role of color in Islamic art is also extended to include cross-cultural comparisons. The colors which have been most used in the architecture of mosques are such as White, blue, red, yellow and green, and these colors have been mentioned as the most influential colors. The subject of color is presented as a cultural phenomenon, where different societies recognize colors according to their particular language and culture.

To understand how the humans of Muhammad prophet's time perceived the colors of the world around them, they list the colors mentioned in the Koran - white, black, red, green and yellow - which were also the basic colors. Along with the expansion of Islam and the Islamic culture, other elements such as local and regional traditions, and scientific knowledge gained from other civilizations were incorporated into Islamic culture, affecting the meanings associated with colors.

White color which covers the interior side of mosque is the symbol of purity, calmness and serenity. White color in Islamic mosque has a unified and monotheistic form, and it is applied to announce the divinity. It is the most meaningful color, and is a color which could bring about fears in spirituality. This color has been applied in all around the mosque, and brings about the purity and serenity to humans in the mosque. Blue color is the color which makes the world imaginary for humans, and brings about power, calmness and alleviation. Blue is often considered to be the "safest" global color, as it can represent anything from immortality and freedom to cleanliness. Blue uses to address highly pious audiences, the color have significance in almost every major world religion. For Hindus, it is the color of Krishna, and many of the gods are depicted with blue-colored skin. For Christians, blue invokes images of Catholicism, particularly the Virgin Mary. Jewish religious texts and rabbinic sages have noted blue to be a holy color, while the Islamic Qur'an refers to evildoers whose eyes are glazed with fear as blue.

Azure is a color that is commonly compared to the color of the sky on a bright, clear day. Azure is blue, but beyond that there is a wide range of shades of azure. In tiling, Azure color covers the space like sky, in which yellow and orange colors shine in the space, thus humans could go beyond the other world and imagine paradise. The lines in all over the mosque show the Quranic verses, in which all the images could be observed. Also, we have to mention the red color as the color which shines in the mosque. Red is the symbol of energy which makes the humans motivated, in which they could achieve the success through this color. Red is a well-known color which symbolizes the evil, revolution and excitement³⁶.

Yellow color is mentioned as the lightest color, and this color brings about the light and brightness. From The characteristics of yellow color we could refer to brightness, reflection, transient happiness and shine.

Yellow is a symbol of sun, which involves sageness and perception, and indicates knowledge and understanding. Golden yellow is a color involved the moderate shine, and it was used by humans in the past. Yellow is sunshine. It is a warm color that, like red, has conflicting symbolism. On the one hand it denotes happiness and joy but on the other hand yellow is the color of cowardice and deceit. Yellow is one of the warm colors. Because of the high visibility of bright yellow, it is often used for hazard signs and some emergency vehicles. Yellow is cheerful. So it has been preferred to use yellow in Islamic art³⁷.

Aesthetic of colors with the indices of Islamic art: The effect of color and iconography in transitioning the meanings and definitions in two perspectives of Aesthetic and graphic feelings could be observed in Islamic art, in such a way that questing for aesthetic is one of the psychological needs in human. Islamic art does not pertain to religion only. The term "Islamic" refers not only to the religion, but to any form of art created in an Islamic culture or in an Islamic context. Not all Muslims are in agreement on the use of art in religious observance, the proper place of art in society, or the relation between secular art and the demands placed on the secular world to conform to religious precepts. Islamic art frequently adopts secular elements and elements that are frowned upon, if not forbidden, by some Islamic theologians.

According to Islam, human works of art are inherently flawed compared to the work of God; thus, it is believed by many that attempting to realistically depict the form of an animal or person is insolence to God. This tendency affected the narrowing field of artistic possibility to such forms of art as arabesque, mosaic, Islamic calligraphy and Islamic architecture as well as any form of abstraction that can claim the status of non-representational art.

Limited possibilities have been explored by artists as an outlet to artistic expression, and have been cultivated to become a positive style and tradition, emphasizing the decorative function of art, or its religious functions via non-representational forms such as Geometric patterns, floral patterns, and arabesque.

Conclusion

Applying two elements such as iconography and images in Islamic art could be effective in transitioning and reflecting different definitions. The definitions involving in traditional beliefs of Iran and different periods have a particular coordination in combination and ornamentation of traditional arts. Observation of images and iconography in Isfahan mosques's tiling shows that most of the images, although with a long history, could be along with the advancement of using the iconography and images on artistic literatures. Even with the limitations in applying the iconography and images in the tiles, thus today there are some problems in traditional mosques, which some of them have been destroyed due to not having the recognition of religious and artistic values. Iran as an Islamic country has different mosques, which these mosques are same in the structure, and they have been designed in such a way that they involve a particular architecture in contrast the light .Determining the position of mosque is from the aesthetic and functional aspects. The passage of light which could be seen in mosques or other Islamic monuments would make all the darks bright, and this light would not be deviated ever, because this light is the reason for living. Light and color in mosques of Iran like in Sheikh *Lutf Allah* Mosque in Isfahan is a great sample, in which both light and color have been utilized in the decoration of the mosque. Using various elements such as light and color in mosques of Isfahan are the theosophical symbols. At first, the elements were used as the simple ornamentation, whereas deep

and theosophical definitions were beyond these elements. It could be mentioned that various images, tiles, and mosaics in all over the mosques could tell us about the divinity.

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