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Aesthetics and Investigation of Mystical Aspects of Paintings and Motifs in Islamic Civilization

Leila Mahmoudi Chalbatan

Department of Art Research , Faculty of Art, Marlik University, Mazandaran, Iran

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Abstract: Light and color are effective factors in the creation of works of art, which, as the most immaterial element of nature, have always been influential in Iranian Islamic painting, and in fact, they represent the sublime world and spiritual atmosphere. Also, the research about light and color in painting and its impact on painters and its contribution to the scope of expressing the influence of mysticism in the whole Islamic culture and art is at the starting point. Certainly knowing and understanding the three words mysticism, light and color and symbolically finding their meaning and meaning is not only effective in better understanding Iranian and Islamic painting, but also our insight in understanding the Islamic ideas that are rooted in mysticism and Sufism and It also makes the behavior smoother. Colors have a chemical aspect in art, and mixing them is an art similar to alchemy. The main concern of this research, which is presented analytically, is aesthetics and investigating the mystical aspects of paintings and motifs in Islamic civilization in Iranian art and architecture. It seems that Islamic art and architecture try to manifest God's unity among colors, forms, lights, and sounds. Each color has a special allegory and a relationship with one of the inner states of man and soul. Color is an important factor for spiritual use in the painting effects of Islamic architecture. Mosques in the Islamic world usually use turquoise green and blue colors. Blue and turquoise colors are the main background colors of walls, tiles, altars, domes, and courtyards and along with the golden color in Iranian Islamic paintings, among other colors, they have a special shine and effect. These colors are manifestations of the inner meanings of colors. The colors of turquoise, green, and white, which are symbols of nature's sky and divine light, respectively, are mixed and add to the majesty of the mosques. The colors that result

* Corresponding Author

Email Address: leylamahmoodi1424@gmail.com (Leila Mahmoudi)

from the radiation of light are a symbol of the manifestation of unity in multiplicity and the dependence of multiplicity on unity. The reflection of the existence of colors in Iranian art shows an extraterrestrial truth outside the world of the senses, rather than imitating the surrounding natural colors. Vigilance and accurate insight into the arrangement of colors and the correct selection of each color refer to a symbolic concept of colors and their mutual effects that permeate the human soul and spirit.

Keywords: *Aesthetics, Mystical Aspects, Paintings, Motifs in Islamic Civilization.*

Introduction

The principle of manifestation in Islamic mysticism calls us to see scenes of truth in which God is like a mirror. In addition to the hearts of mystics in their discovery and intuition, this vision is also manifested in the image of Islamic architectural art and forms an art that owes its foundation to the imagination and its possibilities; therefore, Islamic art is a manifestation. Because it takes its source and essence from the world, which itself is a mirror of the world beyond. It seems that the relationship between this world and the other world can be discovered by deciphering the concept of fantasy in Islamic art and mysticism. In a more precise interpretation, color in Islamic mysticism is the form of existence. In Islamic mysticism, especially Ibn Arabi, truth is likened to colorless light, and the creation of colored objects is the appearance of truth in the forms of beings according to the nature of these forms. Just like when light is seen behind green glass, it is green and when seen behind red glass, it is red and so on, so light is the same truth or divine nature, and it is the essence of the world, and colors are different forms of existence. Therefore, light is the same truth or divine nature, and light is the universe, and colors are different forms of existence. Divine nature is colorless, that is, it does not have attributes, characteristics, and ratios in itself, but when it is seen through beings that have these attributes appears (Afifi, 2008). Islamic art is sacred art that conveys the divine message to mankind because it is rooted in the deep foundations of spiritual and divine thinking. In general, Islamic art tries to manifest the unity of God among colors, forms, lights, and sounds. It means trying to show the meaning as much as possible in the face. The feature of Islamic art is compatibility with the spirit of Islam, that is monotheism, and examples of this feature can be found mostly in holy places. The origin and origins of Islamic art related to the Islamic worldview and the revelation of the most profound meaning of this worldview, which is considered to be its fundamental axis. Oneness sets the theme of plurality in unity and unity in plurality in Islamic art with color and light. This is that God is one and nothing can be compared to him as the cause of everything and another thing is that God is the obligatory existence, which is the cause of everything, and the rest are all possibilities, and there is nothing outside of God's control, and in fact, all the worlds and phenomena are manifestations of God. One of the fundamental teachings of Islam in art is the Theory of Manifestation, which states that the absolute or divine shows itself through mediation. The chosen form of the absolute in a religion determines the nature of its religious art. If we understand mysticism as the knowledge and intuitive reception of God's names and attributes, some divine names such as painter, original, beautiful, and creator are strongly connected with art, beauty, and creativity. The world of existence is based on the emphasis on the Lord as the single origin of all beings and the hierarchy of existence, which relies on the principle of

unity and has been ordered by God. It is also based on the levels of existence that connect matter to the ethereal subtle world, the subtle world to angels, angels to the realm of close angels, and them to the soul, and the soul to the act of the eternal creator (Mazlomi, 1992). The purpose of this research is to investigate the use of color and light in paintings of the Islamic period

Literature Review

In the article *Manifestation of Color Symbols in Mirrors of Islamic Art* written by Fatemeh Asgari and Parviz Iqbali, which was published in the ninth issue of *Jaloh Art* magazine in 2012, the meanings of colors and their symbols in Islamic art are discussed about the close relationship between light and color (Asgari and Eghbali, 2012). The article on the symbolism of light and color in Iranian Islamic mysticism by Nasser Nikobakht and Seyyed Ali Qasemzad was published in the *Journal of Mystical Studies* (Nikobakht and Qasemzadeh, 2007). Color essay in the Qur'an, physics, psychology, and Islamic mysticism written by Fariba Ahmadi, At the international conference on psychology and culture of life, to examine the psychological effects of colors and compare them with Islamic verses and hadiths of 29, while clarifying their surprising effects, emphasize that the real teachings of religion and science are compatible (Ahmadi, 2013). In the article *Manifesting Mysticism in mosque architecture* in issue 77 of *Islamic mysticism* magazine 28 by Abdul Rahim Anakeh and others, it is stated that mysticism belongs to the essence and nature of all religions and religion has not had a more effective and explanatory tool than art, especially the architecture of temples and mosques to introduce and present itself, and by examining the architecture of Iranian mosques, it examines the manifestation of mystical concepts and the importance of spiritual art and the manifestation of mysticism in the architecture of mosques (Anakeh et al., 2012). Majid Shahbazi in the *Journal of Religions and Mysticism* in the article. Issue 79 of *Islamic Mysticism* magazine, summer 28, investigates the symbolic and symbolic meaning of this art and some motifs of images and the influence of nature elements in Islamic art in Islamic wisdom and philosophy, the first sages and philosophers such as Farabi Abul Hasan Ameri and Akhwan al-Safa spoke about the nature of color. The history of color in Islamic thought and civilization begins with the Qur'an in a sense, and in the narrations, it reaches its peak in the scope of the meanings raised in it (Shahbazi et al., 2011). The Qur'an explains the world of paradise for the people who, due to their presence and residence in the specific geography of Arabia, have only limited colors in their view. You made a symbolic depiction of heaven using joyful colors, such as yellow, green, white, and red, which, of course, carried many charms in the soul and soul of the observer. which, of course, carried many charms in the soul and soul of the observer; the Qur'an called the golden yellow color the best and confirmed its psychological effect on the soul of the observer; and also in the image of heaven using green, white and red universal colors of color and light in the imaginary mind. In addition to the Qur'an, hadiths, and traditions also indicated the presence of this color and presented it as a factor between the world of matter and the world of light (Bukhari, 2005).

Methodology

In this research, by using the library and documents method and by studying the books and articles related to the topic, after taking the file and classifying the topics, the topics were identified and after the analysis, the thoughts and opinions of influential mystics, the topic was discussed and concluded. The main question of this article was the position of color and the mystical symbol of color in Islamic art and architecture.

Discussion

Color is not one of the transverse factors, but one of the essential elements of the artwork, and in a word, in the most accurate interpretation, color is one of the elements of the emergence of meaning in the work. This meaning has a more complete and accurate appearance, especially in the Eastern culture where there is no inherent distinction between meaning and form. Iranian paintings and Chinese, Indian, and Japanese paintings are clear proof of this meaning, but what is theoretically important? The history of religious studies is a ruling and mysticism that exists behind this landscape of color. In Islamic wisdom and philosophy, the first wise men and philosophers, such as Farabi Abul Hassan Ameri and Akhwan al-Safa, spoke about the nature of color. Also, scholars like Ibn Haitham in al-Manabah, in another dimension of Islamic mysticism, used color in explaining the houses of the soul and gave it spiritual and mystical perfection (Bolkhari, 2015). The history of color in Islamic thought and civilization begins with the Qur'an in a sense and reaches its peak in the traditions with the breadth of meanings presented in it. The Qur'an in explaining the world of examples of heaven is also for the people who, due to the presence and residence in the specific geography of Arabia, had only limited colors in their view. You made a symbolic depiction of heaven using beautiful colors such as yellow, green, white, and red, which, of course, carried many charms in the soul and soul of the observer. The Qur'an called the yellow-golden color the best and confirmed its psychological effect on the soul of the viewer, and in the image of heaven, using green, white, and red colors, it created a world of color and light in the imagination of the audience. In addition to the Qur'an, hadiths, and traditions also indicated the presence of this color and presented it as a factor between the world of matter and the world of light. A matter that later became an underlying factor for the ideal image of color in Islamic mysticism and its design as a reason and guide for seekers and mystics in religious and mystical texts.

Elements of Aesthetics in Islamic Architecture

A) Light

Light and color are the main elements of Islamic art and architecture. Light is the main characteristic of Iranian architecture and is a symbol of divine wisdom.

اللَّهُ نُورُ السَّمَاوَاتِ وَالْأَرْضِ مِثْلُ نُورِهِ كَمِشْكَاةٍ فِيهَا مِصْبَاحٌ الْمِصْبَاحُ فِي زُجَاجَةٍ الزُّجَاجَةُ كَأَنَّهَا كَوْكَبٌ دُرِّيٌّ يُوقَدُ مِنْ شَجَرَةٍ مُبَارَكَةٍ زَيْتُونَةٍ لَا شَرْقِيَّةٍ وَلَا غَرْبِيَّةٍ يَكَادُ زَيْتُهَا يُضِيءُ وَلَوْ لَمْ تَمْسَسْهُ نَارٌ نُورٌ عَلَى نُورٍ يَهْدِي اللَّهُ لِنُورِهِ مَنْ يَشَاءُ وَيَضْرِبُ اللَّهُ الْأَمْثَالَ لِلنَّاسِ وَاللَّهُ بِكُلِّ شَيْءٍ عَلِيمٌ

الآية ٣٥ من سورة النور مكتوبة [النور: ٣٥]

[Translation: Allah is the Light of the heavens and the earth. The parable of His Light is as (if there were) a niche and within it a lamp, the lamp is in glass, the glass as it were a brilliant star, lit from a blessed tree, an olive, neither of the east (i.e. neither it gets sun-rays only in the morning) nor of the west (i.e. nor it gets sun-rays only in the afternoon, but it is exposed to the sun all day long), whose oil would almost glow forth (of itself), though no fire touched it. Light upon Light! Allah guides to His Light whom He wills. And Allah sets forth parables for mankind, and Allah is All-Knower of everything.]

In Islamic culture, light in its unbroken state is a symbol of divine existence and divine reason. In the past religions of Iran, have used the allegory of light in their teachings regarding the wisdom of enlightenment. Sohrevardi said "In all beings, there is a level of the light of truth, and everyone has the desire to go towards the light, if you take the light from the beings, they will be mortal and destroyed. It is light that makes objects bright and worthy, it is light that gives color to objects" (Poorabdollah, 2010). According to this, the Islamic architecture of Iran has a special emphasis on light. The presence of light in Islamic architecture is especially manifested

in the mosque which is his home. Inside a mosque is a reminder of light that has been manifested in a material form. Light has a special importance in Iranian art. In this art, light and color find another expression that is different from what is in the mind of the non-Muslim artist. Ibn Haitham, a mathematician and the author of the book, considers beautiful landscapes to be the result of the complex interaction of twenty-two factors he says "Only two factors out of these twenty-two factors alone are capable of creating a sense of beauty, and these two factors are light and color (Bolkhari, 2015). As a result, the role of light in Islamic architecture is a broad emphasis on the principle of manifestation. Islamic art and architecture also perceive the element of light as an allegory of the manifestation of absolute existence, from where it connects with the realm of the kingdom. Light, as a manifestation of existence, is spread in the space of the mosque to be one of the constituent elements of its perceptual and geometrical space. In addition to being a mystical and spiritual symbol, the lighting element of the mosque is also a part of the mosque's decorations, which makes the human thought rise beyond the material limitations and leads the mind to an imaginary world and it draws man to the light of the world in which the truth is manifested. Light plays a significant role in reducing the difficulty, hardness and coldness of stone and building.

2. Color

Color results from the multiplication of light and represents the plurality that has an inherent connection with unity. Color and its harmony, which is the irreplaceable companion of light, play a decisive role in all Iranian and Islamic arts. Color is an important factor for spiritual use in the painting effects of Islamic architecture and one of the important factors and components in the spiritual and spiritual atmosphere of the mosque. Color creates a state in the human psyche that corresponds to its qualitative and symbolic reality. In Iranian Islamic art, colors are used wisely. The traditional use of colors is mostly associated with recalling the celestial reality of objects. In this sense, colors are one of the elements whose symbolic meaning must be considered in some way, and this is the way to understand the inner meaning of Islamic architecture and art. Hossein Nasr writes about the effect of color. Colors have a chemical aspect in art, and mixing them is an art similar to alchemy. Each color has its allegory, and each color has a relationship with one of the inner states of man and soul (Nasr, 1988). Color is the incomparable companion of light in the tangible world, and the multiple forms of light are one. Because decomposition, which is a completely material thing and related to the world of multiplicity, causes light visualization in the form of color. Color is the most symbolic allegory of the manifestation of multiplicity in unity, because the single and colorless nature of light, which itself is the perfect symbol of unity, is embodied by color, which itself becomes the manifestation and embodiment of colorless matter.

This amazing color came from colorless color and colorless because it came from war

(The First Book of Masnavi Rumi)

This verse expresses the physical principle of the emergence of different colors from white. We know that white and black do not have color, but are seen by benefiting from light or not. Najm al-Din Kabri, as one of the most important researchers who has taken firm steps in showing the truth of light and color, also speaks of a single color. Allah was not only light but also color. In his thought, color is not width, but the manifestation of meaning. In dreams, each color represents an inner meaning. The painter's choice of color is a symbol of a special state of consciousness. The most tender words of Najmuddin Kobri in the definition of color and light are like this, henceforth the Minoy truths will be represented with colors. Najm Razi, a student of Najmuddin Kobari and the author of the famous book *Mursad al-Abad*. He is the second person



who mentioned the issues of life and conduct by using the color metaphors of light, and his heart is polished and able to see spiritual lights. Know that because of this, the heart will gradually take possession of Masqal "لا اله الا الله" May the rust of nature and the darkness of human traits disappear from him, and he will receive the unseen lights and when the light of the soul prevails, a yellow light appears, and when the darkness of the soul does not remain, a white light appears. When the light of the soul blends with the purity of the heart, a green light appears, the soul is confident, and when the heart becomes pure a light like sunlight appears with a ray, and because this heart was in complete weakness, the sunlight appeared in the fullness of the ray, so that a smoothness appears in this, which of course the eye does not see the strength of his ray for victory (Razi, 2008).

Behbavar Najm Razi believes that the lights that can be seen by extrasensory senses have different classifications. According to his report, the seeker sees the light in different colors at different levels. The seeker, after passing through the stage of Nafs Amara and Nafs Luamah, falls into the valley of Nafs Malhameh. In this step of colored lights, he observes that each color represents something and they are visible in order. In the first step, the white light seen is the sign of Islam. In the second step, this yellow light is a sign of faith, the third step is light, which is a sign of kindness, the fourth step is green light, a sign of peace and a confident soul, and the fifth step is indigo blue, which is a sign of trust. In the sixth step, the red light is a sign of knowledge and wisdom, and in the seventh step, the black light is a sign of love mixed with the ecstasy of greatness and the light of nature (Ibd, 2008: 65). The visualized colors of the secret consist of seven orders, each of which is associated with a state of mind. The first six levels are the white, yellow, violet, green, blue, and red lights representing the beauty of Jamalanda, while the seventh level, which is represented by the black light, is related to the attribute of glory, this light is also called the bright night, It is the essence of unity, which is comparable to night due to its visual indistinctness and indeterminacy because just as nothing can be recognized in the night, in this order, which is the perishable order of phenomena, there is no understanding and awareness. The origin of these lights is diverse and includes the spirituality of the seeker of the prophethood of the perfect human being of the Holy Prophet, peace and blessings of God be upon him and the peace and blessings of God be upon him, to remembrance and acts of worship (Ibd, 2008: 89). According to Henry Carbone, in Iranian mysticism, colors become an indicator for the mystic to judge his mystical position. He is beyond time and only the world of color guides his course and conduct. The mystic achieves a balance after austerity and his soul is transformed by the chemical methods of expansion, contraction, contraction, and dissolution. The tile patterns are associated with the whiteness of the plaster patterns, which creates an eye-catching contrast with the bright and colorful space outside and makes the interior of the mosque have a special peace and holiness, which comes from the white color of the space and the lack of color and shapelessness of the interior surfaces because the white color, especially when it is associated with a kind of solitude and silence, inspires a kind of greatness, purity and the idea of growth. Most of the tiling surfaces belong to cold colors such as rust, turquoise, and blue. The turquoise and gold color in Iranian Islamic paintings has a special shine and effect among other colors. These colors are manifestations of the inner meanings of the colors. One of the most original colors in Islamic art is a turquoise color, also the blue color is the core of meditation and observation. The colors of turquoise, green, and white, which are symbols of nature's sky and divine light, respectively, are mixed and add to the majesty of the mosques. Blue and turquoise colors are the special colors of the morning hours, The proximity of turquoise colors next to the turquoise has created a clear and deep space for all kinds of ornamental stones, leaves decorative flowers, and slime and error to be placed in it. In terms of coloring, Iranian Islamic architecture is like Iranian miniatures,

the colors are pure and bright, and there is no bright shadow or perspective. Blue is the color that evokes the sky of infinity infinite power and vastness. Blue means faith and is a reference to the infinite space and spirit. Blue is a symbol of immortality. There are also individual colors that are used in different buildings. From the green dome of the Medina mosque, which is the symbol of the color of Islam, to the blue color of the mosques of the Timurid and Safavid eras in Iran and certain regions of Turkey during the Ottoman period and India during the Mongol rule, they have a symbolic meaning that originates from written hadiths and oral tradition and a conventional aspect. In any case, whether the light shines on a white surface or is divided into different colors, whether it penetrates directly from the ceiling or indirectly from the magnificent side entrances of the mosque, with the presence of God and the cosmic consciousness that shines inside man, and with its help, man can remember (Nasr, 1988).

In this architecture, not only the internal parts but also the external spaces are covered with colorful tiles. The use of these tiles on the surfaces of the walls and domes causes the stone building materials to lose their violence and become transparent surfaces and weightless materials increase the effect of various Indian motifs and plant decoration. The transparent colors of the tiles and the Indian plant and calligraphic motifs come out perfectly and harmoniously, and the building materials take on the appearance of bright-colored crystals. The distribution of blue, turquoise, and gold colors in the vicinity of white brown yellow, and olive green forms a harmonious set. The complementary colors of the orange stone are placed next to green and turquoise colors and create an eye-catching view. Enamel tiles and seven colors artistically and with an amazing skill that are combined will surprise the eyes of every observer. The motifs used in Islamic architecture have changed form from real to abstract, and mysteriously and symbolically, they tell people that they should only fall in love with the colorful truth. Slime motifs have a soft and fluid movement that makes the viewer's gaze happily move and stillness throughout the surface. As a result of this fast and slow movement, fresh colors and familiar shapes are created on the surface of the tile or garden carpet on the dry surface of the architecture or the floor of the room it's as if we are walking in a garden, a garden that promises us the gardens of paradise with its fluid lines and signs of familiar fruits and plants and exquisite colors (Hazavei, 1984).

Islamic motifs, which have been manifested in the type of Islamic circulation and error and geometric motifs, are usually obtained from one or more regular shapes that are placed in curves and circles and appear in different shapes according to repeated sizes in this way, the proportions related to that role are repeated in the whole level of expansion of the plan. These motifs are a sacred manifestation in perfect harmony with the architecture of the mosque building, and they induce such a sense of spirituality in the person present in the mosque that it is as if the entire mosque building is constantly chanting dhikr in its motifs and shapes, and the worshiper moves from the earthly position to the heavens. Geometrical designs that clearly show unity in multiplicity and multiplicity unity together with Islamic motifs that have the appearance of plants are so far away from nature that they create a special spiritual atmosphere that refers to the world of monotheism. In the artistic works of Iran, a genuine cultural continuity has always been observed in different historical periods, which in the Islamic period, the extension of the ancient culture of Iran on the one hand, and the great culture of Islam on the other hand, has greatly influenced the thought of mystics, sages, and painters the spirit of thinking of painter artists are mixed with the thinking of Iranian mystics and this mystical spirit has emerged from the influence of Iranian Islamic culture. Iranian painting has always been the place of manifestation of also, Iranian culture has been the product of myths, religions, literature, and ancient rituals, and identifying the theories of light and color in the field of thinking of sages before



and after Islam requires knowing the influence of mysticism and painting in this regard, the connection between painting and literature is an undeniable issue that when we look at Islamic painting from a mystical perspective, we find the paintings full of prescriptive and exemplary teachings. The relationship between light and color is another important issue there is a close relationship between color and light in Islamic art in terms of symbolic effect. In Islamic art, color meanings are not only related to the external concept of desirable beauty but also to the internal and psychological process of understanding beauty. In general, Islamic art presents its true language in signs and symbols, and each of the colored symbols is an expression of a part of religious and Islamic mysticism that echoes the artist's inner intuition of the imperceptible understanding of non-physical worlds.

Miniature

Iranian painting is a translation of the culture of ancient Iran and the culture of the Islamic period. Most of the subjects chosen for painting are taken from mystical literary works. In the ancient vision of Iranians, the court of Ahura Mazda is endlessly bright, and it is as if the Iranian painter always creates this court in his work, in the vision of the Medes, color is the first daughter of light, and Iranian painting owes its style and meaning to Manichean painting (Fig. 1).

Everyone knows that the purpose of Mani's carpentry was education, and he drew these pictures to guide the vision of man beyond the world of senses and to inspire love and praise for the sons of light and protection for the sons of darkness. To liberate the light, the Manicheans decided to show the light with precious metals in their painting) Carbon, 1987). The colors used in Iranian painting, especially the golden, silver, azure, and turquoise colors, must be recognized as not the painter's mental illusion, but rather the product of the opening of his eyes and the vision of the allegorical world, The same world which, according to Islamic sages such as Mal Sadra, is the seat of heaven, Ghazali believes that about the external world, the inner world is like the relation of the shell to the core of the body, to the soul, and the darkness of light (Danesh and Khazaie, 2020). The attention of the mystic painter is always inclined to the inner world and the light rather than to the outer shell and appearance of this world, therefore he has



Fig. 1: A leaf of Mani's painting

created a world and a person beyond this earthly world. In Iranian painting, everything has lost its weight, volume, and physicality, and colors have turned into light. Flat color was considered a symbol of light from the point of view of painters. The colors that we see in nature are intrinsic to light, reflected by the molecules of objects and that's why we don't see pure colors in nature, the painters called this kind of color not color and it's not color or trick and they knew the color as what God has given to creatures. According to painters, primary and secondary colors had no meaning, and colors were not preferred over each other they used colors with the same purity that they got from nature. Light is both a means of seeing, the cause of seeing and seeing itself, and the life of everything is from light. Therefore, it can be said that the inner secret of Iranian art is to reach the alchemy of light. Of course, this exchange in humans must also happen twice. In the hadith, we have that God is hidden behind seventy thousand curtains of light and darkness, and man must remove these curtains one by one. First the dark curtains and then the light curtains, this spiritual journey through the spiral of the world where the multitude of objects and colors passes and reaches the ultimate unity, the last stage of which is announced by a brilliant black light. which is known by the destruction or death of all images, all colors, all senses, and more importantly, by the destruction of one's soul. The mystic is completely absorbed in the divine light, the drop of light that was hidden in the world of shadows finally joins the infinite world of art and becomes one with them (Fig. 2)(Ardalan and Bakhtiar, 2014).

Iranian painting and painting should not be considered synonymous with miniature, because miniature painting is associated with detailing and reducing nature and subjects to a small size, regardless of insight, beliefs, and beliefs that a painter in the field of Islamic painting plays a creative role by relying and emphasizing on it (Fig. 3).



Fig. 2: The use of color in Iranian miniatures



Fig. 3: The use of color and light in Iranian miniatures (A leaf of al-Hariri)

Painting the image of the imaginary world in its philosophical meaning and unreal colors means other than what is in the word. Iranian painting is the visualization and creation of as many beauties as possible in the artist's vivid imagination, and the artist tries to create an image that attracts the viewer's attention and does not care about nature. The Iranian painter later recognized it, but he avoided it because he saw and related the distance of objects and their shrinking to the error of the eye of the head. Iranian painting deliberately avoids using the science of landscapes and mirrors and does not pay much attention to the effects of light, because it believes that all pages are equally illuminated by divine light (Fig. 4).

Among the prominent elements in Varqa and Gulshah, we can mention Maher's face, golden halos around the head, and golden clasps. Landscape creation in Iranian painting is often imaginary and full of legends. The boulders are mostly coral-shaped, colorful, and dark. The sands



Fig. 4: The use of color in Iranian miniatures (A leaf from Varaghe and Gulshah)

of the desert are melted gold, the streams are like a string that passes through it, and beside it, greenery and quivering branches of flowers have miraculously grown.

Iranian painting has a fundamental and inherent difference from European naturalistic painting in its philosophical principles and aesthetic criteria and rules. It is different from the pictorial art of the Far East and India. And also, as it was said, except for the small size and some subtleties, it has no other similarities with European miniatures.

The important and basic characteristics of Iranian painting are:

1. The vision characteristic of the Iranian artist has never sought to represent nature but rather tried to imagine the essence and essence of natural images and the design manifested in his inner self.

2. The thematic characteristic of Iranian painters, who have a close connection with Persian literature, have taken their work mainly from epic and lyrical verses and gradually, they compiled a list of the roles of contractual subjects based on the themes of epic and lyrical literature and applied it with brief changes. The structural feature of the Iranian painter's artistic method is fundamentally contrary to the naturalism of naturalism, and Iranian painters achieved a coherent aesthetic system based on pre-Islam pictorial traditions and using Chinese painting, which had its principles and rules.

3. The most important principle in this system is the principle of creating spiritual space to visualize the allegorical world, which can be called a multi-dimensional space, which is a structure consisting of levels, and continuous or discontinuous plans that expand from bottom to top and around.

4. The functional feature of the art of painting can be seen in the collection in the form of books or scrolls and from the Safavid period in the form of wall paintings and must be acceptable to the client.

5. The technical feature of Iranian painting is mixed with a kind of delicate and intricate craftsmanship. The painter often studied under the supervision of a master from childhood to adolescence and learned the principles and rules of the work step by step during successive exercises.

Conclusion

From the distant past, art has been one of the means of communication between human cultures, so what is left of the crafts and handicrafts made by man is considered a work of art but in the meantime, Islamic arts include visual arts created in the Islamic world. Although these arts may not conform to Islamic Sharia teachings in some cases, the influence of Islamic and regional culture is visible in them and it includes various types of art, such as Islamic architecture, calligraphy, painting, pottery, carpet weaving, weaving, and Islamic flower embroidery. Therefore, in the beginning, when we talk about Islamic art, without a doubt, this thought occupies the mind that this art must have Islamic features. Second, in Islamic art, we come across many repetitive elements. Today, in terms of the knowledge of the history of civilization and archeology, it is certain that wherever the remains of civilization and art are found in a land, the role of religious teachings and spiritual theologies can be seen in the emergence of that civilization and art. If we understand mysticism as knowing and intuitively understanding God and His name, some divine words, like the picture of the original and creative creator, are connected with art, beauty, creation, creativity, and innovation. And the artist can always make himself a manifestation of God's name by cultivating his soul and practical behavior. When we talk about art, it means that it is in the verb art, that is, the possibility of counting the concept means referring to the work of art, in other words, we are saying a part of the whole truth. According to a poetic interpre-

tation, living is a movement from the bottom to the top, and it is from the inside to the outside, but it faces God and faces the creature, but it faces God and it faces creatures. Every artist has something to say and there is no work of art that is without interference in the world of matter. We did not have anything called the philosophy of art and beauty in the Islamic world, of course, as it is called in the modern world. Here are some doubts about how all these beautiful works of art were created, In the past, the intellectual basis of art was not its aesthetic meaning, but art was conceived as its mystical meaning, perhaps one of the reasons for the decline of art in the western world is the rejection of its inner meaning. The dependence of different arts on mystical topics is so deep and complex that it is impossible to separate them from each other. In addition to the material and tangible approach of art in art texts, Islamic texts, with a spiritual and reasonable approach to art, have tried to discuss the nature of art from the perspective of Sufism and mysticism. Fatut-namehs are the best works of this relationship and mystics have usually looked at this issue in the form of fatut-namehs, which are Tariqat-namehs. Therefore, it is better to study the works of art of Islamic civilization from the perspective of mysticism, which existed and caused them to be realized, and this is possible with a different view of art and beauty according to mystical and authoritative texts. Colors have a chemical aspect in art, and mixing them is an art similar to alchemy. Each color has a specific allegory and a relationship with one of the inner states of man and soul. Color is an important factor for spiritual use in the painting effects of Islamic architecture. Mosques in the Islamic world usually use turquoise green and blue colors. Azure and turquoise are the main background colors of walls, tiles, altars, domes, and naves of mosques, and together with gold in Iranian Islamic paintings, among other colors, they have a special effect. These colors are manifestations of the inner meanings of colors. The colors of turquoise, green, and white, which are symbols of nature's sky and divine light, respectively, are mixed and add to the majesty of the mosques, the colors that result from the rays of light. The colors that result from the radiation of light are the symbol of the manifestation of unity in plurality and the dependence of plurality on unity. Vigilance and careful insight into the arrangement of colors and the correct selection of each color refer to a symbolic concept of colors and their mutual effects that permeate the human soul and spirit. The result is that color in Islamic mysticism, art and architecture is the face of existence, the manifestation of meaning, the cause of the appearance and visibility of embodied light, and the factor of differentiation of the multitudes of the multiple faces of the unitary light of the inner mirror. In general, Islamic art tries to manifest the oneness of God through colors, forms, lights, and sounds. It means trying to represent the meaning as much as possible in the face, the more the impact of the meaning is on the face, and this manifestation of the face will be visible than its impact, more subtle and transparent, and at the same time, it will be as vague and mysterious as the meaning.

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