



2528-9705

Örgütsel Davranış Araştırmaları Dergisi

Journal Of Organizational Behavior Research

Cilt / Vol.: 8, Sayı / Is.: S, Yıl/Year: 2023, Kod/ID: 23S0-831



A comparative study of the architectural decorations of Sheikh Lotfollah Mosque and Etimad al-Doulah Tomb

Hamed Momken*

Bachelor of Radiology Technology, Iran University of Medical Sciences, Tehran, Iran.

Master of Arts Research, Faculty of Arts, Shahed University ,Tehran, Iran.

***Corresponding Author E-mail: (hamedmomken@yahoo.com)**

ABSTRACT

Statement of the Problem:

What has been discussed and focused in this research includes common meanings arising from the origins of the architectural tradition and especially its decorations in Iran and India, with a comparative approach to the Sheikh Lotfollah Mosque as a representative of Shah Abbas Safavid era architecture and the tomb of Etimad al-Dawlah as a representative of Jahangirshah Gorkani architecture. The details, special proportions and characteristics of these decorations and motifs are very interesting.

Objectives of the Study:

This research, with the aim of achieving a specific context, is a comparative study of the characteristics of architectural decorations and the discovery of these common artistic characteristics in spatial and physical structure. Examining this adaptability in terms of type, shape, material, and volume, it has been examined and collected with a visual appeal, and by categorizing the striking features of these decorations in the mentioned works, it explains their foundations and origins.

Questions of the Study: This article aimed to answer the following questions:

- What are the distinguishing and common features of architectural decorations in the Safavid and Mughal eras in terms of form and content?*
- How can these differences and similarities be classified?*
- What are the common occasions and excuses for the construction of the discussed buildings?*

Method of the study:

The current research is of a fundamental type and is done in a descriptive-analytical method based on a comparative and historical approach. Also, the data has been collected based on library and electronic study.

Conclusion:

The findings show that all the ornamental elements are based on the principles of infinity, abstraction, symmetry and repetition, and the architectural decorations, including inscriptions, geometrical and plant motifs, latticework and mosaic work of stones and arches in the tomb of Etimad al-Doleh, are inspired by The art of Iranian architects is the Safavid era. Of course, aspects of naturalism and common points can be seen in the motifs of the Ottoman and Gurkan periods. Also, it seems that there is a connection and dependence between Shah Safavi and Shah Gurkani, because the construction of Sheikh Lotfollah's building was done under the honoring and father in law of Shah Abbas Safavi, And the tomb of Etimad al-Douleh was also built in honor of knowledge and the father in law of Jahangir Shah Gorkani.

Keywords: Islamic architectural decorations, Safavid era, Gurkani era, Sheikh Lotfollah mosque, Etimad al-Doulah tomb.

INTRODUCTION

Introduction and statement of the problem

"All works of art, including urban planning, architecture, traditional arts, handicrafts, music, drama, and the like, have been created since the beginning of Islam until now in Islamic lands and under the guardianship of Muslim dynasties and rulers" (*Attarzadeh, 2017: 66*) Islamic art is generally impersonal. The Muslim artist does not intend to give a special interpretation of his nature or truth or consciousness that distinguishes him from other artists.

The discussion of Islamic architecture is incomplete without addressing its decorations, because decorations are an integral part of Islamic architecture. The decorations of Islamic art guide us from their beautiful and captivating appearance to the important thing that all this harmony is not only for seeing and enjoying but also has its own philosophy and tries to make us understand that "the great and universal soul that this has presented images and motifs, it intends to guide the viewer to the depths of the history of art and culture and the richness of the Islamic religion. (*Dadvar, 1395: 179*).

The architecture of India during Gokanian period well represents the mutual influence of Iranian and Indian architecture on each other and also shows the strength and richness of Iranian culture and architecture. Meanwhile, the Mongols played a significant role in the Islamic art and architecture of India, which cannot be ignored or avoided, and the culture of Iran in some periods, especially the mentioned period, in some areas, influenced Indian culture in a basic shape. Among them, Persian was the language of many social groups and especially the court in India for a long time. "Just as in one of the verses of the Indian Rig Vedaⁱ about Indraⁱⁱ, with the Iranian name Triteⁱⁱⁱ or Athart, the common God of the two ancient civilizations of Iran and India, the God of fighting, war and the protector of the Aryan people against their enemies, it is said: O Indra, on us friends You are the one that we always pray with good purity and sincerity" (*Nas, 1991: 136*).

"The types of The image of human, animal and plant decorations that can be seen in Islamic art open a window to the environment and the interests of the people who created them." (*Canby, 2013: 7*) Thinking and reasoning in these arts is the ultimate goal of all Islamic worship and the role that Islamic art plays in the lives of individual Muslims.

There are many objective similarities in the type of motifs and decorations used in the buildings and architecture of both Safavid and Gurkan periods. Commonalities that have led to the formation of a set of cultural, artistic, legal, ritual and literary elements. From this perspective,



the works created in the field of architectural decorations in the form of geometric motifs (polygons, circles, linear lines), animal motifs (elephant, lion, boar, bird), human motifs (body, face), plant motifs (Arabesque ^{iv}, floral, tree of life), inscription motifs (calligraphy) [thulhut ^v, naskh, nastaliq] and the like can be seen and studied as points of Visualization of this cultural organization.

What has been discussed and focused in this research includes common meanings arising from the origins of the architectural tradition and especially its decorations in Iran and India, with a comparative approach to the Sheikh Lotfollah Mosque as a representative of Shah Abbas Safavid era architecture and the tomb of Etimad al-Dawlah. as a representative of Jahangirshah Gorkani architecture. The details, special proportions and characteristics of these decorations and motifs are very interesting.

Research Methodology

The current research is of a fundamental type and is done in a descriptive-analytical method based on a comparative and historical approach. Also, the data has been collected based on library, internet and field study.

The statistical population consists of two samples of Sheikh Lotfollah architectural building from Shah Abbas Safavi period and Etimad al-Dawlah tomb from Jahangir Shah Gorkani period.

In the two comparative tables presented in the text, the features and characteristics of the architectural decorations of the Safavid and Gurkan periods and in the next table the same coordinates are analyzed in a concentrated manner in the two buildings of Sheikh Lotfollah and the tomb of Etimad al-Dawlah.

Background research

In this Study, an attempt is made to investigate the important decorative elements used in Gurkani architecture, emphasizing their historical and conceptual background, which in this respect, perhaps less research has been done. Among the research done out in this field, we can mention the following cases, including:

- "*The role of Indian mosques in the Islamization and architecture of Indians*" by Hamid Hajianpour and Elham Taheri, Parse magazine, number twenty-one, (Winter 2013): in a further research on the functional aspect of architectural art and religious sociology with an emphasis on mosques and also How to provide the necessary platform for the acceptance of Islam in the Indian subcontinent has been investigated.

- "*The influence of Islamic architecture on the architecture of mosques and tombs in India during the Gurkan period*" by Mitra Shatari, National Congress of Religious Thought and Research (2013): the researcher, by presenting a conference paper, emphasized the fundamental effects of Iranian Islamic architecture on Indian architecture, especially It has a tomb architecture. Of course, in connection with architectural decorations, he has also discussed the use of local materials, including the use of stone in these tombs.

- "*Investigation of the characteristics and methods of using tangbari^{vi} decoration in the architectural works of Safavid Iran and Gurkanian India*" by Mehrnoosh Soltani, Bagh Nazar publication, number one hundred and four (2021): referring to the important role of cultural



and political relations between Safavids and Gurkanians in The interaction and influence of art between the two countries, so that many arts, including the decorative art of "Tangbori", which is known as "Chini Khaneh" in India.

"Architectural Elements in Islamic Ornamentation: New Vision in Contemporary Islamic Art", By : Jeanan Shafiq. Arts and Design Studies, Vol.21, 2014. Mrs. : Jeanan Shafiq; In his article, along with studies on the formation of Islamic art, he deals with the redefinition of new ornamental elements and traditional elements within the scope of Islamic ideology and states the use of new elements to produce new thinking. The purpose of the research; It is the grounding of the concept and analysis of traditional Islamic decorations by focusing on the foundations of Islamic ideology.

1-Islamic architecture of the Safavid and Gurkanian periods

Islam appeared in the deserts of Arabia in the 7th century and spread through Iran, Central Asia and Afghanistan in the Indian subcontinent and entered North India in the 12th century. The title Gurkanians or Timurids in Arabic and Persian refers to the word Mongol, because Babur, the founder of the Indian Gurkan dynasty, is descended from Genghis Khan on his mother's side. The most important issue for the Gurkanians for their genealogy is that Babur's paternal relationship is related to Timur, the great conqueror of Asia in the fourteenth and early fifteenth centuries AD. The Gurkanians were the most important and powerful Muslim dynasty, and in fact, The peak of Muslim rule in the subcontinent is during the Gorkan period. In the art of Islamic architecture of the Gorkani period, the emphasis is on the use of artistic masterpieces and decorative achievements on walls, ceilings, columns, windows and doors, and even gardens and pools are combined with architectural art in such a way as to increase the impact on the viewer. "The architecture of the Great Mughals began with the construction of Humayun's tomb in Delhi, which was a stone tomb of the type of Iranian tiled tombs and was an important example of garden tombs in India. Later buildings, including mosques and tombs, benefited from the integration of the formal proportions of architectural elements - especially porches, courtyards, domes, and minarets. Castles and gardens were also built, and it was influenced by the caravanserais and tent cities of the Mughal nomadic ancestors." (Michel, 2011: 265) Also, the Red Fort of Agra was the first major project of Emperor Akbar. This building was built at the beginning of the integration of Iranian-Islamic architecture with local styles and techniques, i.e. the end of the 16th century.

One of the common features of both buildings is the existence of spherical domes ❶, which of course, in the building of the tomb of Etimad al-Dawlah, one main dome and four minarets can be seen. An element that, despite the name of the mosque, does not exist in Sheikh Lotfollah's building. Also, equilateral triangular shapes ❷ called Spandrel^{vii}, can be seen in the front of the arches ❸ (Picture 1).

Iranian architects in Islam used flat patterns to decorate their buildings and actually avoided the prominent architectural arrays that are common in European and Indian buildings. Decorating the walls with these shadowless flat patterns is the biggest factor of simplicity, eloquence,



calmness and eye-pleasing, and attributes of this kind that appear in Iranian buildings and give them beauty combined with moderation.

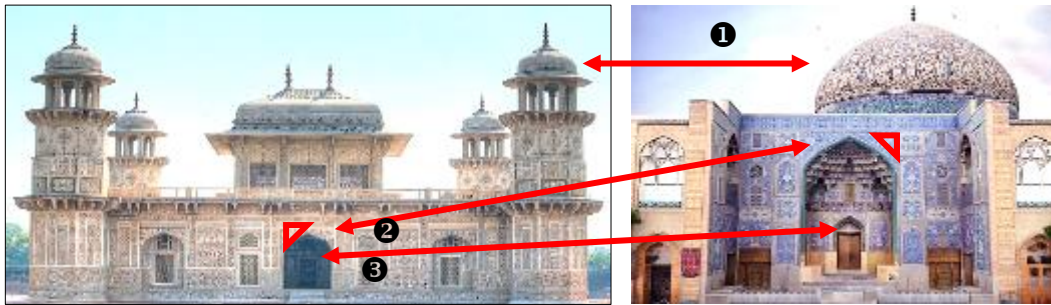


Figure 1: A: Sheikh Lotfollah mosque (right), Etimad al-Dawlah tomb (Koch, 1991:71) (left)

1-1- Sheikh Lotfollah Mosque

The Safavid government was a religious government and valued Islam and Shia religion very much, and as a result religious scholars were highly respected during this period. In addition, Sheikh Lotfollah was the father of Shah Abbas's wife, and therefore this was the motivation to build a mosque named after him.

"The original name of the building was taken from Sheikh Sufi Missi Al-Omili^{viii}. This building is called a mosque according to the inscription on its foundation on the door, but its exact function is not known. The cover of the dome is decorated with a blue and white Arabesque. The tip of the dome is solar and has the shape of lancets that are reduced and enlarged with the curvature of the dome. These bergamots are decorated with plant motifs that are against a monochromatic background. The scattered light gives this composition a shape of a round dome. (Grabar, 2011: 471) The outer part of the dome is covered with Arabesque and spiral geometric designs, rhombus-shaped designs, flower and bush designs, and calligraphy in the triangle script, which is on an unusual light brown background. This part contrasts with the entrance porch and is impressive with its bright blue tiles. (Most of this part was added in the mid-twentieth century renovations.)

"In a quote from H. Goetz^{ix}; Iranian monuments were used as models for most of the architectural works of the Islamic era of India at different times, especially in the 17th century, which was the most brilliant period of Mughal architecture, Iranian architecture flourished again in Punjab, Delhi and Agra". (Yarshater, 2019 : 123)

1-2- Etimad al-Dawlah tomb

In order to review, recognize and introduce traditional Indian architecture, some basic points should be considered. First, following the characteristics of the architecture of the periods before and after it, pondering the transformations and internal transformations and the other, the transformations that have been achieved by external factors, and the decorations and architectural motifs are not excluded from this rule.



The Tomb of Etemadul Daulah is a tomb from the Gorkan era of India, which is located in the city of Agra in the state of Uttar Pradesh. Many refer to this tomb as a jewel box and it is also known as Bibi Taj. Qiyas al-Din is an Iranian person who migrated to India and reached important positions in Jahangir's court and was nicknamed as "Etimad al-Dawlah".

The building of the tomb of Etimad-ud-Dawlah Agra is built on a large plate that has four minarets in its corners. All the walls of the building have delicate Arabesque and geometric motifs and are made with the use of various stones.

In the central room, there is a tombstone of Etimad al-Doulah and his wife, and the room is surrounded by carved lattice walls. The floor of the room also has hedges (colorful stone Khatam Kari*) that have designs of plant and slime motifs influenced by Iran were combined.

The main source of inspiration for this revival was the stone decorative style of the early Delhi royal court. (Koch, 1994 : 38)The characteristics of this style of decorative covering of buildings with white marble create a kind of inlay work on stone. The use of mosaic^{xi} has increased its richness and complexity.

2- The main decorative elements of Islamic architecture

"Art is one of the missing links in today's culture. Art is a wonderful sense of embodiment in the human soul, which is produced by means of communication in a form that can be perceived by the sense of listening (sound art), vision (painting and architecture). and movement (dance, theater) to conquer. In other words, art is a human work that comes from the mind and aesthetic feelings that can enliven the heart. (Kurniavati, 2016: 15)

Sienkiewicz^{xii}, in one of his stories, compares spiritual life with swimming. He who does not constantly make a tireless effort not to drown, who does not constantly fight against drowning, will sink spiritually and morally. (Kandinsky, 2017: 50) so, maybe Islamic art can save today's humanity from drowning. An art that, with its unique spiritual characteristics, can establish a sacred connection between the artist and the viewer of his work.

Style	Date	Color	Material	Techniques
Safavids	(1501-1736)	Dominant Blue, Turquoise, Jade & Black	Ceramic Tile Plaster	Ceramic Tesserae (Mosaic Tile) (Early Safavid) Painted Glazed Tile (Under Glazed) Plaster Painting
		Polychromatic		Low-Relief Stucco Carving (Early Mughal)
Mughals	(1526-1858)	In Stone Carvings & Palette Of White, Black, Gray, Red & Gold In Inlay	Stucco Stone, Plaster Ceramic Tile	Red Sandstone Carving Red Sandstone Inlay
		Monochromatic		

		Marble Inlay & Plaster Painting (Late Mughal)
--	--	---

Table 1: Comparison of common materials, methods, and colors used in the Safavid and Gurkan periods (author)

Perhaps the most significant point in comparing the types and materials used in the Safavid and Gurkani style is the use of color. As in the decoration of the Mughal era, the common color was monochromatic, while in the Safavid era, it appeared in the form of a combination of several colors. The difficulty of plaster and stone and the beautiful and silent coexistence of these elements, creating unity and visual harmony in the Islamic architecture complex, which evokes both stasis, stillness and peace, as well as movement, twisting and growth, and life for humans.

2-1- Geometric patterns (polygons, circles, linear lines)

The expansion and development of geometry through the art of Islamic architecture can be very important. Various forms of hexagons and octagons. Star polygons, and then complex stars, were used in buildings and decorations during Islamic architecture. These motifs are the most widespread Islamic decorations. "Geometry has the heart of Islamic design in its body; Since rhombic points are the main unit for determining the proportions of Arabic letters, simple geometric shapes, such as circles, triangles, quadrilaterals, polygons, etc., are used to create non-pictorial decorations of objects and structures in Islamic art and architecture. From simple rectangles and polygons - which are used as frames - to complex combinations of stars and irregular polygonal shapes, it is used as a structural principle at the level of all Islamic arts". (Canby, 2013: 20). Geometric motifs were used as a visual factor among Islamic decorative arts and in all types of art from architecture and tiling to inlay work and inlaying.

A philosophical, mystical and probably Iranian association called Ikhwan al-Safa and Khollan al-Wafa^{xiii} was formed in Basra and Baghdad in the 4th century AH. This group is known as the authors of the first encyclopedia of the Islamic world. In the second treatise of his treatises (Geometry), in the explanation of architecture, the Al-Safa brothers refer to the architecture of the bee in the construction of a beehive, which, according to divine teaching, bases its house on circular floors and arranges all its openings in a hexagonal shape. And finally, it is perfection and wisdom, because one of the properties of this shape is that it is wider than square and pentagon, and for this reason, they cover all the pores so that there is no gap between them and air does not enter, and because of this, the honey does not spoil. (picture 2) Then, some people consider the Al-Safa as those who learn this art (architecture) out of taste and self-cultivation, and some learn it from their teachers. "Paying attention to the fact that al-Safa is a shiite, this opinion of theirs is based on the narrations that Al-Anbiya, mentioned in the description of the verses, and Mohammad-Baqer Majlesi^{xiv} has given an important part of them in the sixty-first volume of Bihar Al-Anwar, titled "The Amazing Engineering of the Bee House". (Bolkhari, 2016: 222)

Therefore, a connection and construction can be seen in the formation of hexagonal shapes in the geometric decorations of Sheikh Lotfollah's facade and Etimad al-Dawlah's tomb. A regular hexagon is a stable shape because six equilateral triangles are used to draw it. And all sides and angles are equal. (picture 2).



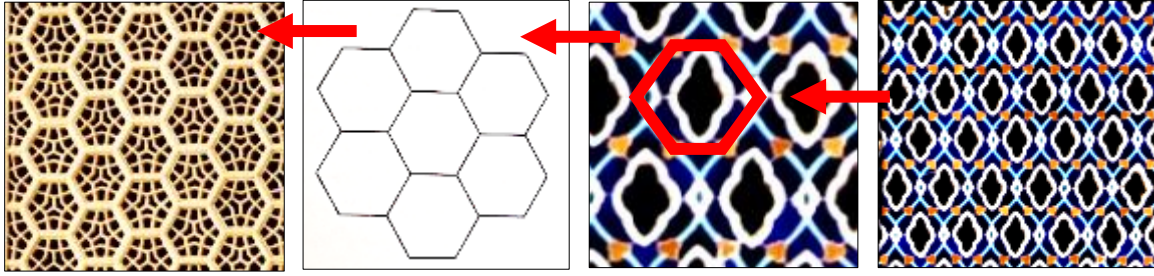


Figure 2: A: Part of the decoration of the facade of Sheikh Lottollah in Isfahan B: How the knots are connected and forming a hexagon C: Hexagonal view of a beehive construction (Bolkhari, 2016: 222) D: Part of the decoration of the facade of Etimad al-Dawlah Tomb in Agra (from right to left)

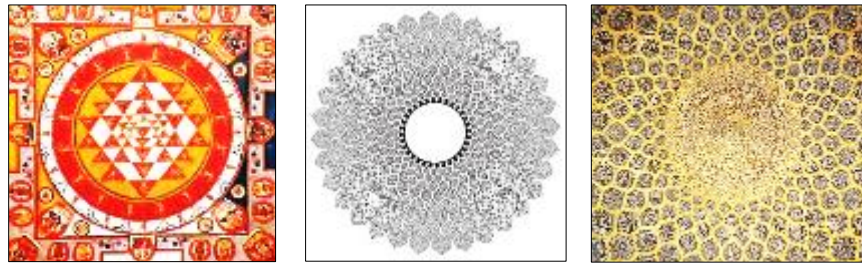
Iranian golden proportion is obtained from a rectangle inside a hexagon. The shape of the courtyard, five doors, three doors and other elements were based on this proportion. It seems that Muslim thinkers and sages have presented Quranic models by highlighting these meanings and explaining them to architects and industrialists, because Ghazali also emphasized the amazing engineering of the spider's house in Ahya al-Uloom.

"In another image, in a part of "Farid sees a drunken scene", the story of Amir Hamza during the period of the Indian Mongols; The large head is decorated with an eight-pointed star with radial designs that taper into irregular hexagons and octagons before becoming more star-like. The role of the star is also a symbol of divinity and superiority in Islam. (Canby, 2013: 23) .(picture 3) It seems that the use of geometric shapes, in addition to its use in architectural decorations, we also see its consequences and signs in the depiction of the Mughal period of India.



Figure 3: A: The big maze with hexagons, Mughal period of India . (Canby, 2013: 25)
B: A dome with gold and green carvings, a six-sided star and red hexagons, the period of the Indian Mughals . (Canby, 2013: 25)

The circle has played an important role as a religious symbol in the ancient world, including Mesopotamia, Iran, Egypt, India and Buddhist civilizations. The presence of the circle in the God-Sun religions started in Mesopotamia and went to Iran. The circle was the symbol of the sun God, but later it went to Egypt, China and India as a religious and ideological symbol. This tradition first started in Iran around the head of Ahura Mazda and went to India. The oldest aura of sanctity is related to the Gods of India and the 2th to the 4th centuries AD. (Mousavinia, 1388: 110).



Picture 4: A: Interior view of the dome of Sheikh Lotfollah Mosque, B: Painted design inside the dome.

D: Pantra Temple, Nepal, about 1700 AD (Bruce, 1999: 108) (from right to left)

The geometric patterns of the circle that can be seen on the roof of this building are connected with eternity and the concept of infinity. "One of the most important features of this symbol is its floating; For this reason, it has appeared in various guises; Sometimes it is a manifestation of holiness, sometimes it repeats the cosmic creation, and sometimes it is connected with other objects and shows the same concept." (Bourg Begdali, 2016: 3) Mandalas have also been proposed as spiritual symbols, some circles are simple and complex. In pantras (a kind of mandala) inside a circle, some geometric lines and surfaces are drawn. In general, in India, the circle is a symbol of time and a symbol of the continuous and circular movement of the sky, which is associated with divinity and later plays new roles in rituals, traditions and architecture. (Image 4)



Since many types of geometric decorations can be seen in Islamic objects, it can be concluded that during centuries, the change from one form to another (such as the change of octagon stars to octagonal) and the equality of numbers with The game of letters has been proposed in the developing Islamic societies. "Despite the fact that in Islamic art, most plant and animal elements and inscriptions are combined with geometric forms. In some regions and periods, geometric motifs are emphasized more than other types of decorations. (Canby, 2013:21) The number of created shapes seems to be completely correct, in such a way that "if they were too many, they would induce a sense of multiplicity, and if they were too few, they would focus the viewer's attention on specific parts of the space." (Leaman, 2003:109)

2-2- Animal motifs

Considering that the use of animal motifs in the interior design of mosques is not usual, the angle of light radiation has been used to show the peacock design. Therefore, in addition to the artistic decorations that are in the form of bushes, flowers and vases, when the light shines in from the lattice window, the shape of the rhombuses can be seen as the feathers of a peacock. This design starts in the form of seven-color tiles in the lower part and ends with the mosaic tiles in the upper part.. The peacock motif that is formed in the interior of the dome consists of 32 rhombuses, which become smaller as they approach the center, and finally the reflection of its

light rays reaches the peacock motif in the middle of the dome of Sheikh Lotfollah Mosque. (Picture 5)



Picture 5: Dome's Peacock of Sheikh Lotfollah mosque

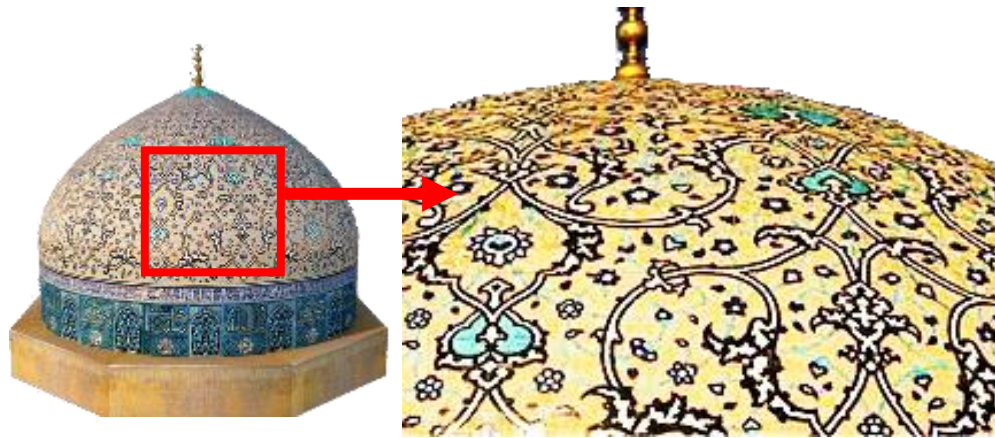
"Sometimes light reflections make it seem like the sun is shining through it, and apparently the goal is to make the dome as unreal and imaginary as possible. Tiled surfaces or flower motifs create the illusion that the building is located in a garden. Therefore, architecture and decorations are always in conflict. (Hillenbrand, 1998: 62)

2-3- Plant motifs (slimy, floral, tree of life)

As the Mongols considered nature as a part of the interior and adapted this culture in their gardens. Buildings that look like gardens. Therefore, they used a lot of inspired compositions and designs. Perhaps, from this point of view, it is better to say "Garden- Tomb of Etimad al-Doulah" instead of "Etimad al-Doulah Tomb".

"Like geometric ornamentation, the arabesque - a double-sided scroll with repeated leaf and flower elements attached to a vine - provides a kind of framing or filler structure in Islamic art. The arabesques in a wider range of Arabic letters or geometric shapes, Artists have been given unlimited opportunities to adapt and recreate in the Islamic world. For example, following the conquest of the Mongols in the 13th century AD, traditional Chinese scroll clouds and wave designs entered the visual arts of Central Asia as far as Egypt and merged with arabesques. (Kanbi, 2013: 27).

The tomb of Etemad-ud-Daulah (1628 AD) in Agra is the first Mughal building decorated with marble fretwork^{xv}. The abstract plant decorations of this building are especially borrowed from Sheikh Lotfollah Mosque (1619 AD) in Isfahan city. "While arabesque looks like music and weight, it obviously keeps its original connection with plants and the virtues of plants like it. It appears on suitable occasions and its stylized framework and the special genius of the artist or ethnic group reconciles the work with nature, and although it is far from nature, it is still related to richness and abundance, Because in a desert and dry land, the decorative pattern should show an expression of wealth and many blessings and greenery in front of the viewers. "the intricate Islamic motifs are derived from Roman mosaics, which were still common in Syria during the Umayyad period." (Burckhardt, 2003: 77) Louis Kahn, a world-renowned architect, during his visit to Isfahan, said this about Sheikh Lotfollah: I can only imagine such a work in the world of fantasy and with ink of gold and silver.

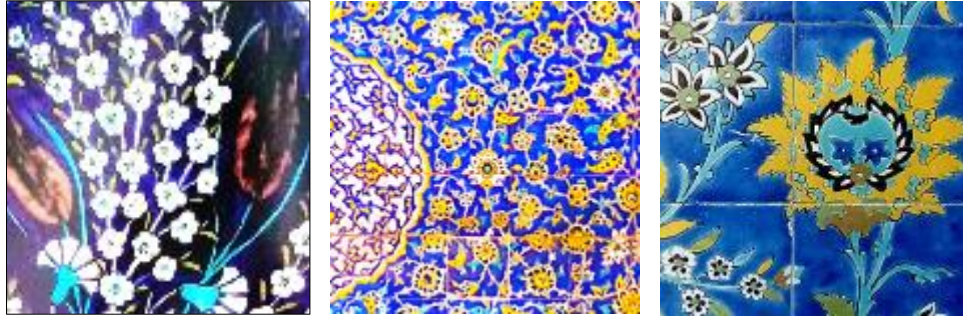


Picture 6: Islamic and floral motifs (Shah Abbasi) on the exterior of Sheikh Lotfollah dome.

Many arts, including the decorative art of "Tang Bori", which is known as "chini khane" in India. All the motifs used in the garden- tomb of Etimad al-Dawlah in Agra are inspired by Iranian examples. During Jahangir's period, many Safavid artists , Aghareza and Gholam migrated from Iran to Jahangir's court. In fact, the motifs that include heavenly cups, fruits, and trees are the motifs of the chini khane, which are painted on the inner walls of the tomb in the form of paintings in the surrounding niches, and on the exterior walls of the tomb, in the form of Stone carvings are executed. These motifs are executed even on the levels of the entrance gates to the complex by marble on red sandstone. (Image 7)



Picture 7: Teng Bori (Chini khane) interior view of the tomb of Etimad al-Dawlah (Sultani, 2021: 28)



Picture 8: A and B: The tiling of Sheikh Lotfollah Mosque C: tulip flowers, carnations and plum blossoms, the inner part of the cobalt blue bowl, Aznik, Ottoman, 10th century .(Canby,2013:82) (from right to left)

In Hinduism, the lotus flower was manifested due to its sacred place in Hindu architecture and art. "In the architecture of the temples, the presence of the lotus flower represented Agni^{xvi} and his rise from the primordial turbulent waters, and the presence of the lotus in the icons and figures also indicated the sacred status and divine position of those who sat or stood on the lotus." (Bolkhari, 2006: 189) (picture 9)

In some motifs, the influence of the style of Hinduism is evident by using the lotus flower as a sign of creation and purity. "Because the countless leaves of this flower are a symbol of the emergence of the sun from the ocean of existence. thus, the sun and the sea are two vital issues in growth and development. A flower that is a symbol of birth and rebirth, and this is because its leaves open at daybreak and close at sunset. (Bruce, 1999: 58).



Picture 9: A: Lakshmi, the wife of Vishnu, is characterized by a lotus. (Bolkhari, 2003: 188) B: Parts of a water lily and poppy buds, Aznik, Ottoman, 10th century (Canby, 2002: 82) C: A lotus Shah Abbasi (in the 11th century Joshaghan carpet) (Riyazi, 1996: 239) (from right to left)

Aspects of naturalism and common points can also be seen in the designs of the Ottoman and Gurkan periods. Tile patterns and decorations of Topqapi palace (15th century AD) and Etemad al-Dawlah tomb (17th century AD) in the Jahangir period.including the image Cypress tree, which is used in the architecture of these buildings and can be seen in both lands.

"Cypress, like other evergreen trees, is a symbol of immortality, that is, life after death, and this is why it is found next to graves in ancient Greece, Italy, the Middle East, India, and China, and in this sense, it was related to burial affairs." (*Smith, 1992: 293*), which may be the reason for its use in the interior decorations of the tomb of Etemad al-Dawlah. (picture 10)



Picture 10: A: Aznik tiling from Topqapi Palace, Istanbul (*Michel, 2011: 154*) B: Pietra dura decorations on the wall of Etemad al-Doulah Tomb, Agra (*Sahi, 2007, 124*) (from right to left)

2-4-Inscription motifs (calligraphy) [Thuluth, Naskh, Nastaliq]

Calligraphy in Islamic countries has long been one of the privileged and favorite arts, because by using this art, it has given a beautiful and visible image of the word of revelation. Muslim artists, due to their love and spiritual attachment to the divine verses, They have used their taste, creativity and genius in writing and book-arranging religious works and verses of revelation. In this way, the art of calligraphy and gilding has gradually acquired a spiritual and sublime aspect, and in fact, the aesthetic sense of Muslim artists has been manifested in the calligraphy of religious texts, especially in the writing of the Holy Quran.

In the evolutionary stages, calligraphy A decorative element was accompanied by inscription motifs; Patterns in which verses of the Quran were written and used in tiling and decorating mosques. After that, many types of calligraphy, including Kufic ^{xvii}, and then Naskh and Thuluth, came to its aid. In fact, inscriptions are used in the decoration of Islamic architecture, such as tiling and plastering of the walls of the altar and the dome of mosques, and they have the same importance as iconography in churches. "It became a part of the combination of plant motifs and the letters took the form of plant motifs and had plant backgrounds". (*Mousavi Gilani, 1994: 115*)

"Arabic calligraphy writing in Iran, like other Islamic countries, was used in decorations, and it is known that Arabic letters are perfectly suited to the nature of decorative purposes." (*Hassan, 2008: 247*) Perhaps the reason for this is that in most cases the letters are created from general and horizontal lines and it is easy to connect some of them to others, just as it is easy to connect them to other decorations. It is that with this connection, it becomes beautiful and eye-catching.



The Thuluth script used in the two buildings is now common in all Islamic countries and is used in writing inscriptions on the fronts of mosques, on the edge of the altar of mosques, etc. In Sheikh Lotfollah Mosque of Isfahan, referring to the Thuluth inscription of Surah Nasr (Quran) by Alireza Abbasi ^{xviii}, He considered the reward of reciting it to be equivalent to those who were with the Prophet of Islam in the conquest of Mecca, and some others considered its virtue in its effects, such as helping God. But the same calligraphy from Surah Fatah with a similar theme can be seen in the inscription of the tomb of Etimad al-Dawlah by Nabi Qureshi ^{xix}. Nasr and Fatah have similar meanings, but they are different from each other. In Surah Nasr (Quran), we read:

إِذَا جَاءَ نَصْرُ اللَّهِ وَالْفَتْحُ

{Because God's help and victory will come }

these two words are also mentioned there, victory because overcoming the enemy's people is victory, and perhaps the correct translation is the same word as victory, but overcoming the enemy's land and taking control of the land. The enemy is conquest, which is translated as opening.



Picture 11:

A: white Thuluth line on the background of sky-blue mosaic tiles, Sheikh Lotfollah,

b: engraved Thuluth line in relief on white marble, Etimadul Doulah (left)

2~5~The element of color and light

The role of light in Islamic architecture is a very broad emphasis on the principle of epiphany, and color is also a tool of the artist's hand and a manifestation of artistic expression, which is interpreted as Islamic. In the discussion about color in architecture, it is necessary to briefly state the psychological effect of color. Blue is a calm and introverted color, and on the contrary, yellow, which is far away, draws the viewer towards him (Blue) and makes him soft and sleepy in his peace. has created above the earth to relieve and calm the discomforts and sufferings, fatigues and disturbances of daily life. (Dadvar, 2003: 188)

The play of light and color with the dome of the Sheikh Lotfollah mosque in Isfahan, in such a way that the Sheikh Lotfollah mosque is pink at morning, cream color at midday, and brick color at sunset. In the lower part of the dome, you can see inscriptions in the form of a Thuluth on a sky-blue background.


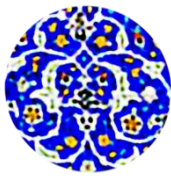
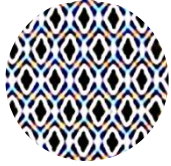





	Decorations & Motifs									
	Plant Motifs (Arabesque)			Geometric motifs (Polygons)			Inscription (calligraphy) (Thuluth)			
	Tree of life	floral	Arabesque	Linear	circle	polygon	Nastaliq Sheikh Lotfollah	Nashq	Thuluth	
entrance to the building	No	Yes	Yes	Yes	Yes	Yes	No	No	Yes	surahs of the Qur'an
										Al-Muzzammil, Al-Fath, An-Nasr, Juma
										Abd al Nabi al Qurashi
										Etimad al-Douleh father of Muhammad Khan Salim Shah Abbas I
										Agra, India, Gorkani (Mongol) period
										1619 A.D.
										Tomb of Etimad al-Mosque of Sheikh

Table 2: Comparison of architectural motifs of Sheikh Lotfollah Safavi mosque and the tomb of Etimad al-Dawlah Gorkani (author)

conclusion

According to the findings of the research, the way of maturity and formation of decorations originates from religious concepts and common cultural heritage of the two nations. The findings show that all the ornamental elements are based on the principles of infinity, abstraction, symmetry and repetition, and the architectural decorations, including inscriptions,



geometrical and plant motifs, fretwork and mosaic work of stones and arches in the tomb of Etimad al-Doleh, are inspired by The art of Iranian architects is the Safavid era. Of course, aspects of naturalism and common points can be seen in the motifs of the Ottoman and Gurkan periods. Also, it seems that there is a connection and dependence between Shah Safavi and Shah Gurkani, because the construction of Sheikh Lotfollah's building was done under the honoring and father in law of Shah Abbas Safavi, And the tomb of Etimad al-Douleh was also built in honor of knowledge and the father in law of Jahangir Shah Gorkani.

Acknowledgment: None

Conflict of Interest: None

Funding: None

Ethical statements: None

References

- Attarzadeh, Abdul Karim. (2017). Speeches on the definition and history of art and Islamic art, Tehran, Sayeban Honar Publications.
- Bolkhari Ghehi, Hassan. (2015). wisdom Art of India, Tehran, Surah Mehr Publications.
- Bolkhari Ghehi, Hassan. (2016). About beauty: aesthetics in Islamic wisdom and Western philosophy. Tehran, Tehran University Press.
- Bozorg Bigdeli, Saeed, Symbols of Immortality (Analysis and Review of the Symbol of the Circle in Religious and Mythological Texts), Mystical Literature Research Journal (Gohar Goya), Number 1, June 2016.
- Bruce, Miranda. (1999). Symbols and signs in the world, translated by: Abolqasem Dadour, Tehran, Nashkalhar and Al-Zahra University.
- Burkhart, Titus. (2012). Islamic art: language and expression, translator: Masoud Rajabnia, Tehran, Soroush Publications.
- Canby, Sheila R.. (2013). Details of Islamic art, translator: Afsungar Frasat, Tehran, Farhangsarai Mirdashti Publications.
- Dadvarr, Abu al-Qasim. (2015). Theoretical foundations of traditional arts, Tehran, Al-Zahra University Press.
- Grabar, Oleg. (2011). Islamic architecture, translator: Akram Qitasi, Tehran, Surah Mehr publishing house.
- Hajianpour, Hamid. Taheri, Elham. "The role of Indian mosques in Islamization and Indian architecture", Parse magazine, number twenty-one, (Winter 2012).
- Hassan, Zaki-Mohammed. (2008). Iran's art in the Islamic era, translator: Mohammad Ebrahim Eqlidi, Tehran, Saade Masares publishing house.

- Hillenbrand, Robert. (1998). *Islamic Architecture: Form, Function and Meaning*, Translator: Iraj Etisam, Tehran, Urban Planning and Processing Company Publications.
- Kandinsky, Vasily. (2017). *Kandinsky: Spirituality in Art*. Translator: Azam Nouraleh Khani. Tehran, Shabahang publication.
- Koch, Aba. (1991). *Indian architecture in the Gurkan period*. Translator: Hossein Sultanzadeh, Tehran, Cultural Research Office Publications.
- Leaman, Oliver. (2003). *An introduction to Islamic aesthetics*, translator: Mohammad Reza Abul Qasemi, Tehran, Mahi Publications.
- Michel, George. (2011). *Architecture of the Islamic World*. Translation: Yaqoub Azhend. Tehran, Moly Publications.
- Mousavi Gilani, Seyyed Razi. (1994). *History of Islamic Culture and Civilization*, Tehran, Ma'arif Publishing House.
- Mousavinia, Venus. Circle, religious symbol in Mesopotamian civilizations, Iran, Buddhism in India and China, Book of Art Month, No. 131, (August 2018).
- Naa, John Boyer. (1991). *Comprehensive History of Religions*, translator: Ali Asghar Hekmat, Tehran, Islamic Revolution Publications and Education.
- Riazi, Mohammad Reza (1996) *Illustrated Dictionary of Iranian Art Terms*, Tehran, Al-Zahra University Publications.
- Shatri, Mitra. "The influence of Islamic architecture on the architecture of mosques and tombs in India during the Gurkan period", National Congress of Religious Thought and Research (2013).
- Smith, Joel. (1992). *Greek and Roman mythology*, translator: Shahla Baradaran, Tehran, Contemporary Farhang Publishing.
- Soltani, Mehrnoosh. "Investigation of the features and methods of using tangberi decoration in the architectural works of Safavid Iran and Gorkani India", Bagh Nazar publication, Drorah 18, number 104, pages: 17-28(1400)
- Yarshater, Ehsan. (2019). *Iran's presence in the Islamic world*. Translator: Fereydon Majlesi. Tehran, Morwarid Publishing.

- Kurniawati, D. *The Ethical and Aesthetical Dimensin Of Figrative Classical Calligraphy Painting Indonesian Journal of Islamic Mysticism*, Volume 5, Number 2, 2016.
- Sahai, Surendra. (2007) *Indian Architecture: Islamic Period 1192-1857*, Publisher : PrakashBooks; 1st edition
- Koch, Ebba. (1991) *Mughal Architecture, An Outline of Its History and Development 1526-1858* Paperback, Publisher : Prestel Pub (June 1, 1991)
- Shafiq, Jeanan. (2014). *Architectural Elements in Islamic Ornamentation, New Vision in Contemporary Islamic Art, Arts and Design Studies, Vol.21*

- <https://www.ilycooper.com/blog/travel/lahores-colourful-black-bastion/>
- Yūsofi, Ġolām-Hosayn (1990). "[Calligraphy](#)". *Encyclopædia Iranica* . Retrieved 12 December 2020.



Endnote

ⁱ *The Rigveda or Rig Veda is an ancient Indian collection of Vedic Sanskrit hymns.*

ⁱⁱ *This article is about the deity in Indian religions .*

ⁱⁱⁱ *Trita ("the Third")*

^{iv} *The arabesque is a form of artistic decoration consisting of surface decorations based on rhythmic linear patterns of scrolling and interlacing foliage.*

^v *Thuluth is a script variety of Islamic calligraphy.*

^{vi} *Tang Bori is a type of plaster decoration in which the Tang or Sarahi pattern is executed in a hollow form.*

^{vii} *A spandrel is a roughly triangular space, usually found in pairs, between the top of an arch and a rectangular frame*

^{viii} *Sheikh Lotfollah Misi Ameli (d. 1035 AH) is a Shia jurist in the 11th lunar century and one of the students of Mullah Abdullah Shushtri . He is one of the scholars of Jebel Amal in Lebanon who migrated to Iran during the Safavid period.*

^{ix} *H.Goetz, "Persia and India",Legacy of Persia, p.111. Clarendon Press (1953)*

^x *Khātam (Persian: خاتم) is an ancient Persian technique of inlaying.*

^{xi} *A mosaic is a pattern or image made of small regular or irregular pieces of colored stone, glass or ceramic, held in place by plaster/mortar, and covering a surface.*

^{xii} *Henryk Sienkiewicz*

^{xiii} *Brethren of Purity*

^{xiv} *was an influential Iranian*

^{xv} *Fretwork is an interlaced decorative design that is either carved in low relief on a solid background*

^{xvi} *God's fire in Indian religions*

^{xvii} *Kufic script is a style of Arabic script that gained prominence early on as a preferred script for Quran transcription*



^{xviii} *Ali Reza Abbasi Tabrizi was a prominent Persian calligrapher and calligraphy teacher, who flourished in 16th-17th century Safavid Iran.*

^{xix} *Abd al Nabi al Qurashi*

