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Manifestations of Shiite Thoughts in the Architecture of Soltaniyeh Dome

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Abstract

Islamic Art and Architecture is influenced by cosmological foundations. An example of religious-burial architecture in Ilkhani era is the Soltaniyeh Dome, located in the northwest of Iran. Evidence supports the fact that Sultan Mohammad II's impression of Shi'a visions and beliefs, when spacing and making the dome, was based on the principles of Shiite principles dominating design and ornaments of this huge monument. There are 12 successors to the holy prophet who continue his teaching. The contents of epigraphs, precise appropriateness of ornaments, and the number of arches in this huge monument clearly reflect that the Shia believe in Imam Ali's authority toward affairs of all kind. Implementing some certain numbers in

blue colours reflect Shiite spirituality and mental unity of architect religion.

Keywords: Islamic architecture, Soltaniyeh Dome, Principles of Shi'

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1. Introduction

Islamic architecture is an art rooted in Islamic school with its deemed as the apotheosis of Islamic art laying its real nature c of the first element, the artist observes mystic and religious trut ideas and makes an astonishing change in the real world. R foundations of creating works of art among Islamic artists, an quality and quantity during Islamic-Iranian art history dependen. In some historical periods especially Buyid (l-e Buye), T and tangible while in other periods they are either hidden or p be concluded that there has been a regular interaction between Moreover, Shi'a spirit has been mostly under impression of pai

Since the dawn of Islam in Iran, we are facing a wave of constr monuments in addition to mosques in Iranian architecture wl quality indicating direct impression of religious beliefs of monument consisting of an octagonal building to which th Discovering and explaining the sacred principles dominating spiritual thoughts and knowledge of architectures of Iran. It is a of the governors and artists of that time.

This huge monument was constructed in Ilkhani era, ordered by the architect Alishah from 703AH/1303AD to 713AH/1313AD constructing a tomb for the sultan, and it is narrated that another third Imams of Shi'as from Iraq to that place. This complex represents the first period planned for transferring dead bodies of holy Imams in Kufic handwriting in the center that include geometrical designs in azure, and blue tiles. The ornaments of second period probably bodies of holy Imams was cancelled, so previous decoration was covered by a plaster coating then [3]. Nonetheless, conversion in a short interval between 709AH/1309AD to 713AH/1313AD helped the way for absorbing the art exported by the Mogul rulers from India, reforming them based on local traditions and experiences [4]. The art was significantly under the influence of attitudes of the ruler of the Islamic vision and Shia tendencies both in terms of frame and decorations (light, colour, epigraphs, sacred figures and numbers).

1.1. Research Goals and Background

This research aims at reaching religious foundations of Shia religion. Moreover, it focuses on identifying the thoughts which provide decorative elements and writings on its surface. The investigation with the scope of this research, and they were mainly introduced decorations and architecture in a descriptive way without a bibliography, names of a large number of books, papers, studies, and general works on the monument are inserted [5]. Professor's research regarding the art and decorations of this huge monument.

A list of some books and papers on the architecture of this building in a paper written by Mr. Hatef Siahkouhian titled 'The Effects of Decorations of Soltaniyeh Dome' has had a look at mystical art and decorations of this significant monument. Some written works in

Table 1. A list of some books and papers on the architecture of Soltaniyeh Dome

Book/Paper
Islamic Art and Architecture
Iranian Art
Iranian Architecture
Islamic Art and Architecture (2)
Highlights of Iranian Art
Iranian Islamic Art in Ilkhani Era
Iranian Architecture Stylistics
Iranian Capitals
Architecture of Soltaniyeh Dome On the Crossroad of Art
Study of Historical Works of Soltaniyeh
Soltaniyeh Dome on the Basis of Epigraphs
Soltaniyeh
Clavijo Travel Account
'Epigraphic Ornaments of Soltaniyeh Dome'
'Generalities on Architecture of Soltaniyeh Dome'
'The Effects of Islamic Mysticism on Iranian Architecture with an Emphasis on Architecture of Soltaniyeh Dome'
'A Study on Soltaniyeh Dome'

1.2. Research Questions

What are the intellectual foundations and principles of Shiite r Soltaniyeh Dome express the spiritual principles and dominant monument? By analyzing the artistic elements of this monume Shiite religion are inserted in the contents of epigraphs, figures,

1.3. Research Method

This research employs a descriptive, analytical, and interpretat and library studies. First of all, a sufficient explanation on proced that is provided by referring to the historical and art resour decorations are studied in a descriptive way. Afterward, by expi architecture and decorations of Soltaniyeh Dome are explained

2. Performance and the Causes of Creation of Soltaniy

Form —or the facade of work in Islamic art and architecture-

words, meaning is the basis for the facade and appearance of the various artistic forms. But it should be considered that assuming the fact that architectural aspect and decorative forms and beliefs, causes and roots which paved the way for flourish clarified beforehand.

In last years of his life, Ghazan Khan, the 7th king of Mogul, 'Soltaniyeh'. It contained a school, a clinic, a guest's reception library, a law office, a court, and a grand mosque. The construction (by Ghazan Khan) and it took about ten years to be completed [6]. According to the dome was constructed in the middle of city upon his order and managed in a unique way (figure 1), although Etemadal-saltan only as a grand mosque in that era³. In any case, at the time of Ghazan he had a tendency towards Hanafite belief of Sunnis. Upon the encouragement of one of his high-ranked men, Tarmtaz, and Iqbal and Hossain, to inscribe the names of twelve Imams on coins and the call for prayer [11]. In the meantime, all the Shiite top clerics from among them, Sultan chose the greatest elite who was Jarir al-attendant [12]. According to some historical resources, after changing into a shrine for the bodies of Imam Ali (pbuh) and Imam Fakhruddin scholars of Shia and hence cancelled. The interesting point in transferring the dead bodies of Shiite Imams took place at the same date of some epigraphs made on the walls, external decorations (veranda) and the internal decorations were completed in 1295 supervised by Khajeh Saadeddin, the Shiite minister of Sultan Ghazan. Khajeh Rashideddin Fazlollah, a wise minister of shafei belief supervised the construction who, after killing Khajeh Rashideddin Fazlollah, the decorations of the second stage. [14]. Therefore, it is necessary to consider this huge monument in line with intellectual and religious circumstances of the political elites and Shiite scholars in that era.



Figure 1. Dome of Soltaniyeh

3. Architecture and Decorations of Soltaniyeh Dome

Iranians have presented the greatest examples of art based on the outstanding ones. This octagonal monument—with a hemispherical dome and minarets coated with turquoise and azure tiles of Khofte-bidar—is a labyrinth below the minarets circling the monument with a delicate brick work [15]. The roof of western, northwest, eastern, and southern parts is decorated with colorful motifs with the word Allah in the middle written in So. The building is a masterpiece in combination of colors, plaster,

the roof of the monument and a leg for the dome leads to the actually a corridor around the monument and consists of some beautiful decorations including tiling, plaster work, honeycomb epigraphs that are “among the newfound types of art of calligraphy monument are presented in the ground floor in the form of ‘good gates of heaven; their ‘good gates’ include three floors and three (Ghonbadkhane, Torbatkhane⁵, Sardabe) [7]. Sheila Blair describes

“The high internal space of Soltaniyeh monument, which is one of the magnificent outside outlook of the huge construction, deeply reflects the capability of the designers who could make Sultan Mohammad’s dream come true” [17].

As mentioned before, tiles and bricks with epigraphs, mingled with the walls of the monument during the two decoration phases. The use of intersecting polygons and pentagram stars by using tiles and light brown bricks. The unique method of implementing “the construction of this tomb was not an imitation of any other with magnificent decorations, proving that tiling reached its climax.

There are many structural and written elements in architectural design, unique balance and eminence supporting the achievement of religious tolerance of their ideas in Ilkhani era promoted in medieval Iran prevalent across Iran [19]. In the meantime, religious policies and speech among the Shia which was unique until after Buyid dynasty architectural works among civilized Iranians by entering into the

4. Religious Basics in Shi'a

Elements of Shiite art—affecting Iranian-Islamic art or finding a combination of beliefs, myths, and events of Shia’s history. The Prophet Mohammad are the most essential and basic beliefs of the Shia. Believing that Holy Imams are like saviours and beliefs rooted in Quran, traditions, and life of prophet Mohammad and preachers. In the verse 72 of Al-Ahzab sura, Allah says, “I have chosen you from you, O members of the family (of the Prophet), and to the prophet’s quotes Saghalien and Jaber, the Shia consider Prophet innocent and consider obeying them imperative [20]. Imam introduced to the community of Muslims by the prophet, is an Imam Mohammad. It indicates another belief of the Shia that is chastity. In Nesa⁶ sura, Imam Ali said, “God ordered to obey prophets and pure and never order committing sins.” [21] Upon another discipline in Islamic society and prepare the grounds for all people under the Divine justice [22].

5. Contents of Epigraphs and Status of Imamate in Shi'a

As semantic and decorative elements in Islamic architecture, calligraphers develop their religious policies and beliefs among people, and

different periods of time. These epigraphs, In terms of text, are construction-religious epigraphs, each having a different and important merely in historical terms indicating issues like names and admiring rulers, and describing historical events. Therefore and historical researches. But more value goes to the kind of through their religious themes, the discovery and interpretation prevalent in the relevant era [23]. Religious epigraphs of Soltan historical monument, religious attitudes of Sultan Mohammad decorations of the first period of this monument are usually 'Muwashah', and 'Muwaraq' (leafy) styles consisting of Names Imam Ali, some verses of Quran, and prophetic quotes that second period are also written in Sols and different Kufic hand mostly made of plaster and contain Quranic verses, prophetic the most beautiful epigraphs of the first period of this monument the important slogans in Islam, has been written five times on tiles in beautiful handwriting of Muaghali. There is also a pentagon bricks and tiles and in a decorative *Shamsa*⁸ indicating the di consist of the word 'Mohammad' in Bannaei script.

On the other side wall of this portico, the word 'Ali' can be seen star inside it. Blue-like reflection of such Shamsas, which bear of prophecy and Imamate in the sky of Shiite religion as well as



Figure 2. 10-side *Shamsa* and reflection of



Figure 3. 10-side *Shamsa* and reflection of

In this regard, Keith Critchlow has written, "The holy name of indicates a connection among five-time prayers, sound repetition another interpretation is that five-time repetition of such name that centers around the five members of the Prophet's household of Prophet Mohammad. The word Allah in a pentagon also shining on the ceiling of south veranda. This is manifested eternity and entirety (Figure 4).

Figure 4. Pentagon star decorated with



Writing the name of Mohammad in that circle as a perfect human have a close relationship with the aforementioned interpretative unity, and attribution of authority to Allah; the sides can be seen. This idea comes from Quran addressing the Prophet, “Oh, Prophet, you are a messenger and warns and as someone who invites to Allah by His name.”

Connection of prophecy to divinity is also seen in the 8-sided star on the ceiling of northeast veranda. On the other hand, it can be said that the word Allah in these stars “indicates universality, solitude and a combination of creatures of which the respected Prophet Mohammad is the eastern entrance of the monument, there are some epigraphs with big triangles that are made using tiles and bricks. Every small triangle contains three words of ‘Ali’ in a hexagon (Figure 5 and Plan No. 1).

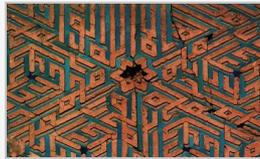


Figure 5. Repetition of names of Mohammad



Plan No. 1. Name of Mohammad in sides

In the other three big triangles, three basic parts of Shiite testimonies of Allah’, ‘Muhammad is the messenger of God’, and ‘Ali is the messenger of Allah’ veranda indicates sincere belief of the constructors of such a monument. These statements because they had chosen to place these triangles in prominent places seen by the public as the most important slogans of the Shia. This decoration on the facade, its decoration was completed in 710AH/1310AD and dedicated to Shia¹¹.

Repetition of these words and the text of Shiite testimonies of Allah’ on the porticos which is made from bricks and turquoise tiles and on the ceiling in handwriting, but of course some tiling works have been ruined. The name of ‘Ali’ (written in Muaghali Kufic handwriting) on the stem of dome. The content of this epigraph and its style of writing are characteristic of religious architecture. In fact, they were reflecting basics of Shiism and Imamate. Amongst the epigraphs belonging to the first period of the Mushajjar style and made from bricks on a background of tiles of Al-Baqarah sura (AyatulKursi) are also repeated on that dome.

decorative Kufic handwriting using bricks on a background of red under the power of God' can be seen in the ground floor of southern bricks, and written in Muaghali Kufic handwriting. On a Symmetrical bestow eternity upon Sultan's kingdom'. Such texts imprinted under Shiite rituals symbolize religious tendencies of Sultan Muhammad belonging to that period, verses 78-80 of Al-Isra sura and two most of the epigraphs of Soltaniyeh monument in the first period belong to names of Mohammad and Ali as well as Names of 'Al-Malek', and 'Allah' in interior and exterior surfaces.



Figure 6. Four-time repetition of name of

In some texts, it is stated that covering the decorations of the first religious return of Sultan Mohammad Khodabandeh from Shiite second period of the monument shows some quotes from Imam the first period epigraphs¹³. Furthermore, if covering the main eliminating Shiite elements, covering the eastern facade epigraph faith, 'Ali is the wali (friend) of God; Ali is the executor of the took place [29]. Some researchers of Islamic art and architecture of epigraphic decorations of the second period¹⁴. In the second Baqarah, Al-Kahf, and Al-Fath suras as well as some quotes prayers, obeying, and worshiping His Majesty as the main basis the monument on the one hand, and with drawing the attention existence of such epigraphs indicates that the monument was rituals as well. Such epigraphs were generally inside the monument there is one with the word 'Ali' on it mounted on left side of repeated six times. Epigraph of 'Mohammad-Ali' is also located 'Mohammad' is written in Kufic and 'Ali' in Sols handwriting w

On the ceiling of north portico, 'Ali' has been written four times well. On the upper surface of southeast portico as well as right written with white pen on a blue background can be seen that for 16 times in Sols handwriting and the word 'Mohammad' handwriting around that (Figure 7). At the far end of the design, of them, two words of the names Abu-Bakr, Omar, Osman, Hassan said that by religious conversion of Sultan Mohammad (Oljai facing some Shiite themes emphasizing on Imamate and authority mentioned, they are on the margins and are paid the same researchers believe that such themes indicate a kind of doubt the authors of this Paper believe that rewriting the Shiite themes-analyzed by referring to relevant documents and reliable historical especially the era of Sultan Mohammad Khodabandeh, wa

constructing and supporting such a monument. It is written in (Oljaito) respected Dervishes and Sheikhs, and he claimed his followers of Sultan Mohammad were the followers of a Sheikh, and gave Rashideddin Fazlollah, a Shafei and an efficient minister of Sultan Shiite Sufi of that era who had a remarkable effect on his religion. Najmed-din Kobra had a strong tendency toward Shia and had been assigned to pursue the works and custody of Soltaniyeh; the Prophet's household was predominant; besides, by the end of the era- were trying to prove the rightfulness and reflection of which is clearly seen in the themes of epigraphs of



Figure 7. Repetition of the name 'Ali' sixteenth

6. Interpretation of Hidden Geometry of the Monument

The Soltaniyeh Dome is an octagonal space with its concentric construction, using eight vertical minarets located in inner corners. Architectural relationships in two vertical and horizontal directions are tolerated by octagonal reflows [14]. Therefore, the more strength for the structure and also for the building to be another perspective in interpretation terms, another reason for orderly plan, was constructed under inspiration of eight doors incarnate the paradise in the material and non-spiritual world. As a tomb for Shiite Imams, it seems the architect was intending Paradise on earth as their eternal resting place. The basis for historical documents. In Verse 17 of Al-Haaqqa sura, we read, “(them) will carry the throne of your lord above their heads.” [49] octagon with eight entrances. On the same basis, octagonal forms and structures, but also in lots of decorative figures of Iran interpretations can be found in many historical books such as 705AH/1305AD, there is a description of Soltaniyeh monument and placing the tomb of Sultan at the centre of that great and intricate. “And he—Khaje Tajeddin AliShah Tabrizi—constructed a building. For instance, he made a paradise like building on the foreground surfaces of apron decorated with gems, gold, shining ruby, and four gates, like eight gates of paradise, full of joys of paradise : pretty facades” [11].

Colours used in the monument are good evidence of the symbols executed by cheerful colours like yellow, green, white and red. discussion on 'Colours and numbers in Soltaniyeh dome'.

The substantial point regarding octagonal and symbolic geometric allegory has a deep relationship with believing in the world of ideas of attitude compared to the Sunni. It seems that believing in 'Platonic Allegory', and 'Iranian kingly wisdom' which has philosophers like Sheikh Eshragh [32]. However, Shia's belief quotes from the prophet and Imams on the basis of which the authors, under the influence of such thoughts together with interpretative signs of the Paradise in Quran, the artist of this monument the Paradise and creates it in the material and non-spiritual world. This monument is impressed by Shiite teachings and beliefs of Paradise in the world of ideas (Alam al-mithal).

7. Proportionality of Form and Decorations, and Meaning

One of the distinguishable aspects of Shiite thoughts is the concept of justice which constitute the material and spiritual foundations of this school of thought, Imamate, and Doomsday. According to the Shia, Justice means different stages like evolutionary justice and legislative justice. Legislative justice shows their different kinds of relationships with each other. Evolutionary justice is observed by God in creating beings, including humans [34]. In the Quran, justice ('adl) and benevolence (ihsan)" [49], Imam Ali (Pbuh) holds justice as the key to placing things in their right places.¹⁸ Material manifestation of justice in architecture is like equilibrium [35] in which things are placed in a way that one part dominates a part. In other words, every whole consists of all parts. [36]. In the past, many of our architectural works were based on the concept of plurality in unity and unity in plurality which represented justice. From this concept, the dome and vertical and octagonal minarets of the monument in Soltaniyeh were designed who intended to convey the concept of equilibrium to the viewers. The octagonal plan and planned repetition of places for callers to call people in every part of the town and the octagonal plan of informing people equally are clearly observed in its spacing. The octagonal dome indicates that all implemented parts and elements are located in a way that conceptual symmetry accompanying viewers as they enter and exit the monument. The round area under the dome was a place to go round and hold a place to keep and bury dead bodies (Sardabe); and Prayer place was a place to perform religious rituals and pray for the dead bodies. The octagonal plan of each other by well-formed steps in the most logical way [14], and the octagonal main nave have been designed for women to watch religious rituals.



Figure 8. Octagonal plan and planned repetition of the monument in Soltaniyeh.

Symmetry in Soltaniyeh Dome is believed as another recurring element in the monument.

proportionality in architecture. Symmetry is the climax of a str spaces in various parts of the monument following precise ins practical decorations as well as the monument itself In such a v of the monument from symmetry, the surface has reached the 1 materials and then decorations have been executed [14]. (Figur



Figure 9. Observing symmetry principle i

Mughal decorations and transverse designs executed by yellow indicative of very exact geometrical divisions; constructing such perfection in Iranian architecture that has been able to propo justice (Figure 10). According to Shiite beliefs, Divine justice established among all small and big creatures. It is God who established harmony in every disconformity.”²⁰ And now this patterns of God to reflect such great patterns in equilibrium and



Figure 10. Geometrical proportionalities

Repetitive use of the name Ali (Pbuh) in both decoration perio as well as authority (Imamate) principle—was observed by the (Pbuh) was justice incarnate and justice could be established urgent need of Ilkhani community to clarify the political incide:

8. Colours and Numbers in Soltaniyeh Dome and an In

Innate attitude and knowledge of the Shia toward issues have Shia during history. Being suppressed and having a strong wi Shiite communities; these traits have found their way into art t wide scope of Islamic art and architecture has been prevale indirectly reflected basic thoughts and beliefs of the Shia throu revealing concepts paved the way for symbolic expression of belief. Plus, using colours was mostly meant to help recall the t artworks.

Colours and their wide variety in Soltaniyeh monument have and allegorical colours reflects a wise expression of traditional of God; artists—employing such elements—prove the existenc in the earth is of various colours; surely, in that there is a sig combined in an exalted equilibrium giving a unique appearar “The colours used in Soltaniyeh monument were unpreceden

dots, and tiny and delicate figures in colorations were replaced totally covered with turquoise tiles and there is a wide strip of portico flank are also placed in an appropriate combination of (Figure 11). The roofs of portico are decorated with unique figu



Figure 11. Combination of Khaki and turquoise

Domes in Islamic architecture symbolize circularity; circles symbolically attached to the ceiling as a sky. “Domes are always a reflection of sky and earth through being placed on strong colour of the tiles in the exterior facade of the building can be and passion. The blue colour has a rotational, inward move and figures. The blue colour is also visible in the figure of the dome brickworks conveys a sense of simplicity, convenience, confidence of the earth. Despite their contradiction, combination of khaki and earthly colours in a pleasant harmony. Andre Godard writes: “The outcome of an art which has nicely connected azure colour of turquoise has decreased the obsolescence and monotony of the blue and the viewer admire the unique talent of the architect and artist.” [37]

Despite the outer façade in which tiling is generally mingled with white figures of plasterworks to imply silence, contemplation, handwritings, and other figures of the monument generally in ochre executed on enamel tiles and geometrical plasterworks. Blue is in blue and green than in other colours. Blue is a peaceful and it brings tranquillity. This colour is considered as a spatial colour and C colour attracts and strengthens the eyes, just like the blue sky told one of his companions, “Oh, Mufadhal, think of the colour conformity with human eyes; so much so that even looking at concerning wearing turquoise rings as recommended by the colour of the Shia and used in sacred monuments as a symbol. Green is a mild, moderate colour and, according to Quranic gardens underneath which rivers flow, where they shall live for Paradise is numerous trees and streams in it. The Paradise is reflected in the clear water running beneath them and multiple visualize the Paradise on earth, it should be affirmed that they the viewer feel what they desired. According to a Shiite quote Paradise has eyes in ruby and a body in peridot green. There is can see through it. [41]. On the other hand, bright colours such and implementing them in the interior of the monument create viewers; this point has a direct relationship with the glory and construction. A beautiful tiling in mosaic form in blue, white, §

northeast, east, north, and southwest porticos of the monument. Heaven and the Resurrection Day and its representation in the also of heavenliness and eternity of the monument or the people that is reflected in the endless sky.” [42] In another interpretation in the space creates a sense of mental equilibrium and tranquility has such a depth that takes human beings to infinity and to the different shades of blue is a symbol of intelligence and love the yellow which is displayed in a big flower decorated with layers symbol of light, hope, and ascendance [44]. Ochre colour of people human beings—in mystical and intuitional terms—which grants modesty and servitude of white colour (Figure 12). The reflection indicates sincere belief of the devoted artist in mortality and reunification among all colours. It is pure, and in its non-manifestation absorbed in light and the word of Allah is the source of such earth [...].”²⁴ [49]



Figure 12. Ochre colour of ceilings and its

Implementing the essential element of numbers in geometric highly successful in symbolic and mysterious presentation of stairs which are placed among piers forming a way among the the number of stairs is 110, and this number represents the devotion of Sultan Mohammad and the architects of

The symbolic meaning of number 5 is observable in many Number 5 is of a great importance in Islamic tradition, especially respect of this school to the five members of the Prophet’s family Zahra (SA), Imam Hassan (Pbuh), and Imam Hossain (Pbuh). and the five fundamentals of the religion besides prayers. As based Islam on number five which, apart from the aforementioned Abraham, Moses, Jesus, and Mohammad (Pbuh); these prophets There are pentagram stars on the southwest ceilings of the monument sides as well as other pentagram stars on the wall of eastern mingled with each other in Kufic handwriting; all these are the of 5 and its attribution to the five members of the household. In southeast portico on which the sentence ‘Al-ezzo, Al-daim, Al-e for sixteen times. Moreover, there is a star-like octagon with a are formed by eight words of ‘Mohammad’ written in Kufic [29]



Figure 13. Reflection of the number 8 in g

As mentioned before, in allegorical reflection of Paradise in Sol and divine number among Muslims, especially the Shia bas Paradise and the Throne of God, and this number has been figures. Octagonal star is somehow a developed form of a circ periods and places as a symbol of sun [47]. Regarding semiotic in verse 6 of Al-Zumar sura should be mentioned, “. . .and He se Al-Haaqqa sura, as mentioned before, is the most important ve to the Throne of God carried by eight angels.

Ten-side geometrical figures and ten times repetition of the n Dome are among other indications of symbolic expression of natural numbers ($1+2+3+4=10$), this perfect number has beer manifestation, triple activity of the soul, and the existence of fo this number is considered as the return of plurality to unity. In stages each with ten traits [48]. In Quran, decuple nights hav believe that these nights are the first decuple nights of Zilhaj (N refer to innocent Imams which include Imam Hassan Mojtaba the Even (Shaf)—Imam Ali (Pbuh) and Hazrat Zahra (Pbuh)—a ten nights, by the Even, and the Odd.”²⁵ [49]

There is an ornamental star designed in the form of Shamsa ir name Mohammad (Pbuh) is seen on all twelve sides written in the belief of the Shia in the twelve Imams who are moving aro the sun of prophecy—in a circle and toward perfection (Figure through the use of plant-like motifs bent in clockwise direction bricks.



Figure 14. Symbol of number 12 in Shamsa

9. Conclusions

In this paper, the vision and beliefs of Shiite religion were t quality of building Soltaniyeh monument manifested in the findings are presented as follows:

The Shiite religion enjoys a comprehensive and deep vision, a quotes of Prophet Mohammad. Meanwhile, due to the restr limitations in expressing their beliefs, so they had to deliberate Mogul Lithuanians and Sultan Mohammad Khodabandeh era religion, Shiite architects gained the opportunity to advertise t

monument and reveal Shiite vision through creating architectural first time.

In this paper, four of the most notable thoughts of the Shia in intuitive and inner attitude of this school, as well as their reflections taken into consideration. Mu'ghal epigraphs and inscriptions and thoughts of this school by referring to two Shiite testaments: Muhammad, and Ali through emphasizing Imamate issue along with and prophecy. The octagonal space of the monument, Quranic concepts of God, and sublime Paradise are also overt points to the paradigm achieved only through background of Shiite beliefs and beliefs. The monument shows a regulated and planned movement, and by its floors to a kind of elevation. This equilibrium and proportionality around in it, can be related to the concept of justice in the Shia.

The unique proportionalities implemented in decorations and artistic and architectural achievement in this monument. The symbolic expression of the concepts via two essential elements in decorations of this monument. Employing blue, green, and azure toward spirituality and meaning; moreover, these colours remind us of where they have come down from. Turquoise colour in this monument of genuine and religious identity of the constructors and artists. The elements and star-like figures of this monument represent some of the twelve innocent Imams, and name of Ali (Pbuh) in Arabic alphabet, reflecting beliefs and thoughts.

Generally, contrary to the beliefs of some researchers and historians, the rich culture of Iran and the spiritual basics of Islam as the basis that this negligence was largely compensated for in architectural works in Shiite architecture, this rich artwork was formed by according to the aforementioned interpretations and in line with the idea of this monument was the outcome of short-term thought of Sultan and putting the Shiite ministers and elites to work in the Ilkhanid

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Notes

1. Some of her papers are as follows:

Sheila Blair 'The Epigraphic program of the tomb of Oljaito at Soltaniyeh', *Art*, vol.2 (1987), 43-96.

Sheila Blair 'The Ilkhani Palace', in *Art Orientalis*, vol. XXIV (1991).

Sheila Blair 'The Mogul Capital of Soltaniyeh the Imperial', in *Iranica*.

Sheila Blair 'Soltaniyeh Monuments', in *Encyclopedia of Islam*, 2

15. For more study in this regard, refer to: H. Bolkahri Ghehi, 2001, "On Formation of Book of Chivalry on Color", Research Letter of

16. In that regard, Imam Ali (Pbuh) says: "Justice puts things in their places." *Nahj al-Balaghah*, tradition 437.

17. "Here '*adl*' means equidistribution and '*ihsan*' means favor." *Nahj al-Balaghah*, tradition 231.

18. We come across such concept in sentences like "Do justice for all" and "Behave your selves justly with the people" in letter No. 51 of *Nahj al-Balaghah*.

19. The concepts of fate and Divine measurement in creation are mentioned in the Quran: "indeed, Allah brings about whatever he decrees. Allah has set the measure for all things according to a measure" (54:49), "it was he that made the earth and the sky in two phases" (10:5). [49] In his Sermon No. 91 *Nahj al-Balaghah*, Imam Ali (Pbuh) says: "What made it stand up with accurate measurements

20. Refer to: Imam Ali (pbuh), *Nahj al-Balaghah*, Sermon No. 91

21. Quran, verse 13 of Al-Nahl chapter

22. On the advantages of wearing turquoise ring, Imam Ja'far Sadiq (Pbuh) says: "Who wears a turquoise ring shall not face poverty." It is said that Imam Ali (Pbuh) said: "Allah has made the turquoise ring a sign of nobility." Also Prophet Mohammad (Pbuh) has said: "Who wears a turquoise ring extending to me for asking something while wearing a turquoise ring

23. Quran, verse 100 of Al-Taubah chapter

24. Quran, verse 35 of Al-Noor (the light) chapter

25. Quran, verses 1, 2, 3 of al- Fajr chapter.

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