

The Nature, Aesthetics and Secret of Immortality in the Islamic Art

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ABSTRACT

Much has been authored about the origins of Islamic art, yet ambiguities still remain. This study is performed with the intention of introducing the basis of the formation of Islamic art - or the art that was formed after Islam and its contemporary form – alleviating some of the ambiguities and revealing the secret for the immortality of this art with a glance at the issue of aesthetics, using authoritative scientific books and articles. What is conveyed by the concept art today is art in its specific sense that highly deals with innovation. This includes not the “public art” but rather the “mystical and epistemological” form. Nonetheless, art in the general sense is in fact the direct and actual exposure of man to a concept that is its own manifestation, as reflected in all paradigms. But the highest rank of popular art is the phrase from which the Sufis have interpreted it as “annihilation in the essence of Allah.” Art, in this particular sense, is basically the process of manifestation in imaginary forms, yet the perfection of which is obtained when man is purified of such forms and thus attain transcendence. Original Islamic art is also realized with imaginary forms. In Islamic art, the repetition of themes and forms is reflected in the constant efforts to seek origins. The main point in Islamic art is “monotheism”. The choice of geometric, arabesque and lotus motifs and the minimum use of human motifs confirms this. Aesthetics in Islam is subject to mystical attitude. According to Islamic scholars, the beauties in this world are guiding manifestations of absolute beauty, i.e. the Supreme Being. In general, it can be said that Islamic art is essentially originated from monotheism, that is, accepting or observing divine unity.

Keywords: Art, Islam, Aesthetics, Islamic Art, Immortality

Introduction

What is meant by art today is art in the specific sense which deals with innovation. And not in its public art, but mysticism and knowledge are among them. Unlike today, the term art in the past convey its particular meaning employed in European languages: *Techne* in Greek, *Arthus* and *Ars* in Latin, *l'Art* in French, *Art* in English and *Kunst* in German. Originating from Indo-European term *Ar* means to make, to combine, and to correct. These terms have not been used in the history of Europe only for specific “arts” and have been used to convey the sense of “virtue”. It’s most common use the in Greek culture was associated with 7 arts of the Greece, while in the Middle Ages, it was used in the term “free arts”, referring to intellectual arts.

The origin of art in Persian can be traced back to Sanskrit, and with the terms *Sunar* and *Sunara*, which in Avestan and Pahlavi period, they transformed to *Hunar* and *Hunara* – *Su* and *Nu* meant good and graceful in Persian, while *nar* and *nara* respectively meant men and women. In the ancient Persian language, the “four arts” referred to four virtues of courage, justice, chastity and practical wisdom, and it is also employed in Persian poems to mean “virtue”.

One who grew up to be great by grace and art

“Cannot be called disgraceful by others

In Persian cultures, the term “*Ardam*” was also used to refer to *Artem*, which is from the same bracket “*Artang*” and “*Arzhang*”, all of which refer to art in its general sense, and thus includes all virtues. Art and defects were employed as antonyms in ancient Persian literature:

See the perfection of love, not the fault of sin
Whoever avoids art, should necessarily face the defect

But art in the general sense is in fact the direct and present relation of man with the subjects that is its manifestation, and this relation is perfect in all levels. Hence, it goes without saying that politics, sacrifice, courage, wisdom and religion and piety are interpreted in terms of art and artistry. But the highest level of popular art is the position that the Sufis have interpreted as “annihilation in the essence of Allah”. Rumi says in this regard:

As cometh the spite, art gave in
Hundred hijabs were placed from heart to eyes
Rumi describes such state of not having spite as follows:
Spite-free soul was nowhere to be in the world
Except from those of true and genuine love
From water and bread, Rostam became like the universe
Like them cannot be sought even in the skies

Art in this particular sense is basically the way to express imaginary forms, this particular sense, is basically the process of manifestation in imaginary forms, yet the perfection of which is obtained when man is purified of such forms and thus attain transcendence, and in this sense, art is a tangible yet perceived manifestation, i.e. the constant objectivity. It is in fact the expression through which the fixed object of the face reflects, and hence the art is a form of observation and feed-backing observation.

We're ship-wrecked, oh rise the pleasant wind
In the hope that we could again see the face of the loved one

On the other hand, art in this sense is composed of imaginary forms, which serve as a springboard for human beings to get unchained from materials.

While the fantasy you seeing deceives me pleasantly
I strive to see what role this imaginary form plays

Original Islamic art is also realized with imaginary forms, here imaginary forms are mediators for transcendence in the name of God.

Every time, your face puts a new role on my mind.

Who can I tell what I see in my imagination?

The imaginary form, as the manifestation and mediator of the emergence of divine names, is to some extent a veil between man and the name through which the artist shines. In order to be spared from the imaginary form, which is both a veil to and a reflection of the highest order of transcendence, one must reach the state of “annihilation in the essence of Allah”, based on the state of man.

The spirit of Islamic art is hence the journey from the outside (i.e. appearance) to the inside (i.e. the soul) of objects and task in the works of art. In other words, Islamic artists see all beings as manifestations of the divine names, and based on this, their work of art is used as imitations and inventions of manifestations, forms and depictions manifested in the names of God.

According to the Muslim artist, as Al-Ghazali puts it, “The transcendent realm is all goodness and beauty, and the principle of goodness and beauty is proportionality, and whatever is proportional is a representation of the beauty of that realm. what every beauty and goodness and proportion that is felt tangible in this realm is all the beauty and goodness of that world. Thus, the melodious song and the beautiful form like other wonders of that realm.”

In any case, the arena of truth in art, like Islamic thought, is the world of the seen and the unseen. In other words, the truth of the unseen world is manifested for the artist and therefore, Islamic art is considered free from the material properties of nature (Pazouki, 2009, 96).

The nature and form of the Islamic art

The Islamic art is different from the arts of other cultures, both in form and depiction, elements and constituents, and even in subject and concept. For example, Philips (1915) argues that Islamic art basically and generally emphasizes and color, unlike Western art, which is more interested in form and image. He explains that Eastern art has feminine and emotional nature and color is of special importance

in Islamic works, while Western art has masculine and rational nature and is based on flexible and formable designs, highly neglecting color in the process. Of course, Phillips' views reflect to some extent cultural and artistic prejudices. Islamic art has never suffered deficiencies of reasoning and thought, even in the simplest artistic designs. There are many overt and covert messages in all forms of Islamic art that invite observation and learning. Bourgoin (1879) compared the art forms of ancient Greece, Japan, and the Muslims, and divides them into three categories, namely floras, faunas, and minerals. According to him, Greek art emphasizes proportionate and flexible shapes and images and the structure of the human and animal bodies. Japanese art emphasizes on floral elements, referring to the principle of growth and beauty of leaves and branches. But the feature of Islamic art is the similarity between geometric design and crystal forms. The fundamental difference between Islamic art and the art of other cultures is that it focuses on pure forms and images that are at times in contrast natural objects. These images create a plethora of shapes and patterns. Prisse (1878) classifies Islamic art into three categories of floral motifs, geometric shapes, and calligraphy. Bourgoin (1873) proposed another classification that includes decorative stalactites, arabesques, and other forms. In Regarding our favorite decorations, the three types of decorations offered by Prisse which are reflected in pottery, plastering or textile.

Monotheism in Islamic art

The cornerstone of Islamic art is “monotheism.” The first works of this view are purgatory thinking and deep attention to divine manifestations, distinguishes it from other religious arts (Prisse, 2010, 23), as the Muslim artist should first pass the notion of plurality to gain an understanding of unity, which is precisely what prevented the creation of sacred visual arts. Sacred image has no place in Islamic art. The choice of geometric, Arabesque and lotus motifs and the least use of human motifs in Islamic art confirms this.

Regarding the beginnings of Islamic art Prisse in *The History of Islamic Art* argues that “The history of Islamic art begins with the call of God Almighty.”

The above statement reveals that the truth and the essence of Islamic art is echoed in the phrase “Allah Akbar.” The endeavor, which is mentioned at the beginning of the words, expresses the status of denying Islamic thought in relation to a polytheistic form of the art of foreign nations and is focused on God Almighty and thus the divine spirit (Madadpour, 2007, 10)

In Islamic art, the repetition of themes and forms is the very same constant effort to seek the origin. In these themes, the artist uses an eternal pattern and not a tangible pattern, as if imaginary forms join the exemplary forms of the heavenly realm.

Aesthetics and beauty in Islamic art and philosophy

Beauty is one of the more fundamental elements in the paradigm of art. According to Islamic scholars, the beauties in this world are useful manifestations of absolute beauty, that is, the Supreme Being. Also, the origin of art is considered to be some divine names and attributes such as the state of the God as the creator. Artists are able to create works that function as the manifestation of these names and attributes. One can reconstruct a definition of art for Islamic philosophers in which the element of beauty is inherent therein. This paper is seeking to address this issue.

In every work and artistic activity, there is the component of aesthetics. The consistency of art is sought in beauty. Many beauties are relative and vary according to people's tastes. Regardless of the definition for beauty, the essence of art inherently includes beauty and aesthetics; Therefore, art can be called the act of human creating beauty. Of course, beauty should not be limited to tangible one's. Rather, it should be generalized to spiritual beauty, which includes the beauty that lies in poetry or in some other branches of art, such as theater and cinema. The art of calligraphy easily fits into this definition, while it does not fit into Aristotle's definition, as there is no imitation of nature in the art of calligraphy and calligraphy is not evident in nature.

The nature of beauty

The element of beauty is highly emphasized in the inferred definition from the texts of Islamic philosophers. Farabi defines beauty as “the emergence of the supreme existence of every being and the attainment of its ultimate perfection”, which is very similar to Socrates and Plato's definition of beauty, according to which beauty is more concerned with feature such as usefulness, practicality, goodness and virtue. Ibn Sina considers three things as the basis of beauty: order, originality and moderation, the result of which is achieving proportion and harmony.

The definition of beauty in proportion and harmony has been the subject of constant controversy, among other arguments, this definition includes only tangible and material beauties, and not sensible and spiritual one as simple beings like the Supreme Being do not have grace in the first place to have proportionality and harmony therebetween. In the works of Islamic philosophers, goodness and beauty are considered equal to goodness, not just in the sense of ethical goodness, but the ontological and existential one. Ibn Sina defines beauty, especially that of God, one that should be there as a divine necessity, in the same manner that god has be strong, gentle, generous, the lack of which would undermine its beauty as well.

The origin of beauty

Islamic philosophers consider the source of all beauty to be absolute beauty, that is, the Divine Being. In their view, the beauties of this world are all shadows and manifestations of the beauty of the Almighty. Ibn Sina states that *Wajib al-Wujud* (i.e. the Almighty) is pure beauty and pure grace and is thus the source of every beauty and grace. *Sadr al-Mutallahin Shirazi* says: Every beauty and perfection is a gleam and a ray of beauty and perfection of God. He also mentions that the Almighty is the source of all goodness and perfection and the source of all beauty and grace.

He also considers every beauty in this world as a reflection and a zenith of beauty from the higher worlds and other worlds, where they are free from any defects, flaws and changes, yet in this world, they are subject to matter, imperfection and change. Every force, perfection, landscape and beauty that is found in this world is in fact shadows and images of the objects from the world above. These matters have been reduced and multiplied and have become a matter, after they had been clear from any defects and flaws, free from any dust, rust and darkness (*Zolfanoun*).

The view of Muslim scholars regarding beauty

Muslim scholars have different views on aesthetics and beauty. Nonetheless, all unanimously believe that the beauty of everything lies in its perfection.

Ibn Haytham argues that Beauty (grace in his statements) cannot be defined as a simple factor but a complex interaction between twenty-two factors (light, color, distance, beauty, place, hardness, shape, size, separation, continuity, number, movement, stillness, roughness, softness, clarity, opacity, shadow, darkness, ugliness, similarity, dissimilarity). But only light and color have a motivating force and directly affect the sense of beauty, and twenty other factors are other aesthetic qualities that must be combined in mind.

Essential Aesthetics (Mohammad Ghazali): Mohammad Ghazali defines beauty in the book of *Revival of Sciences* (i.e. the grace of everything is having the deserving and possible, and beauty should not be viewed the light of form and color, and thus perfection is a must for beauty).

Existential Aesthetics (Farabi): In the books of *Al-Madinah* politics, Farabi discusses beauty and considers the beauty of everything innate and achieving perfection.

In *Safir Simorgh* script, *Suhrawardi* considers the proof of pleasure in achieving the perfection of everything and expresses the world of example, and considers the world of example beyond this world, which can only be obtained with true imagination.

In *Comprehensive Aesthetics*, *Mulla Sadra* considers a four-level ritual, which is depicted in the figure below.

Allameh Mohammad Taghi Jafari distinguishes beauty in two levels according to external and internal sources in the emergence of beauty: (1) Beauty per se (in itself); and (2) Beauty for others.

He explains that the school of realism deviated from the truth by giving originality to beauty per se, while the school of subjectivism (i.e. idealism) deviated from the truth by giving originality to outside beauty. He divides the stages of receiving and perceiving beauty into five stages:

- 1) Superficial look or contact
- 2) Watching (accurate look)
- 3) Judgment observation (opinion and analysis)
- 4) Observation with the second feeling (insight and general perception)
- 5) Transition from beauty to perfection (intuition) (Jafari, 2004, 25)

Shahid Motahari considers beauty as one of the most important human tendencies. He considers beauty itself has always been one of the goals of man as he considered art, science and beauty as innate. He also divides the effect and comprehensibility of beauty into 4 categories: sensory, imaginary, rational, spiritual.

Summarizing and concluding the point of view of Muslim thinkers

There is no direct discussion of aesthetics among Muslim thinkers and Islamic sources, and after the issues of idolatry and ontology, aesthetics is briefly discussed. The theoretical foundations of the Muslim artist in his/her crafts are immediate and intuition sciences related to beauty, and in order to achieve this, the artist must first beautify himself, and this is where and why ethics plays an important role in art.

In Islamic wisdom, the theoretical foundations of immediate and intuition sciences are those of aesthetics, and for this reason, mysticism plays a key role. In Islamic mysticism, mystics are either conscious or euphoric. Conscious mystics like Hafez pay more attention to virtual love and metaphor and their works have many interpretations and they are criticized by Allameh Jafari and Makarem Shirazi that such mystics do not like the permissiveness that causes many to get stuck in its superficial form, and thus miss the truth of the matter. As for euphoric mystics, for example, in Rumi's poems, there is a certain frankness and explicitness, and the criticism that is leveled at them is the lack of awareness to pay attention to the real issues of society, and their works are highly bewildering. Intellectuals like Dr. Shariati have criticized Rumi and not only does not consider him a constructive model of Islamic civilization, but also consider the emergence of people like him as the onset of the decline of Islamic civilization.

From the point of view of Islamic wisdom, euphoria and consciousness are inseparable in evolved human beings, and instead of confusion and bewilderment, mystics and artists should pay attention to the real issues of society and seek to tell the truth in their works.

The secret of the immortality of Islamic art

Much has been written about the emergence of Islamic art from earlier elements such as Byzantine, Persian, Hindu, and Mongol sources, but very little has been authored regarding the force that brings all these different elements together into a single composition. No one can deny the unity of Islamic art, neither its time and space, as it is simply very obvious. Whether one observes the Cordoba Mosque, meditates in the great school of Samarkand, or sees a tomb of a mystic in Maghreb, or in Chinese Turkmenistan, it is as if there is one light and only one light in all these works of art. So, what is the nature of this unity?

The Islamic Sharia does not prescribe specific forms and styles of art, but defines the realms of manifestation of art, and the limits and determinations are not in themselves creative. On the other hand, attributing this unity to a "religious feeling", as many have said is the very least misleading. No matter how strong the feeling is, it can never harmonize a world of forms and shape in a sense that is at the same time rich and weighty, immersive and precise. It is no coincidence that the unity and order of Islamic art is reminiscent of the rules governing jewels and crystals. There is a truth in between that is undoubtedly the supreme power of emotion, a power that is vague and constantly changing. This truth is called the intuition of reason which is inherent in Islamic art, and by "reason", its original sense is meant in its original sense, a force much broader than reason and thought, a force related to eternal truths. This is, in

fact, the actual meaning of reason in Islamic teachings. Faith is not perfect unless it is enlightened by reason, one that can only understand the meaning and consequences of monotheism. Correspondingly, the beauty of Islamic art is always derived from wisdom.

Since the history of art is a new discipline, naturally, like all modern sciences, it examines Islamic art by analyzing and reducing it to historical conditions and factors. What is eternal and beyond time in art is out of reach of such a method, while a religious art such as Islamic art always considers and includes an eternal and ever-lasting factor. Some may argue that all art is composed of forms and shapes, and since the form is limited, it is necessarily bound to time, and like all historical phenomena, forms are created and developed, and then degenerate and die. Thus, the history of art is necessarily a historical science.

This is only half the truth. Although the form is limited and therefore bound to time constraint, it may indicate a truth beyond time and be eternal, and therefore be above historical conditions, not only in its evolution, which is partly related to the spiritual realm, but also at least to some extent its preservation and survival, because it is only owing to the eternal values of some forms and shapes that despite all the material and psychological changes and revolutions of eras, they remain valid. This is exactly the meaning of tradition and it is nothing but this.

Modern art history, on the other hand, borrows most of its aesthetic standards from classical Greek art or the post-medieval period of the West. Regardless of its recent developments, this science has always recognized the very individual as the genuine creator of art, and every work of art is considered genuine as to the extent that it reflects the characteristics of its creator. It should be noted that from the Islamic point of view, beauty is basically the manifestation of the general truth.

Islamic art in general seeks to create an environment in which man can regain his natural value and dignity and therefore shuns any idol, even in its relative and temporary sense. Nothing should pose as a veil between man and the invisible presence of God.

Hence, Islamic art shapes an inner poverty and eliminates all worldly concerns and lusts, replacing it with a system that invites man to balance, peace and tranquility. From this, one can immediately understand the fundamental and central importance of architecture in Islamic art. Although Mohammad (PBUH) states that God has taken care of his ummah and made the whole surface of the earth his place of worship, it is the architecture that should provide the state of peace and tranquility found everywhere in nature inside crowded places. But Islamic architects are able to recreate the beauty of pristine and untouched nature, which is the divine craft of god and symbol of his power on another level by architecture, in a level that is closer to human reason and is hence more limited, yet is nonetheless free from the oppressive rule of individual lusts.

In a mosque, a believer is never just an observer and witness, but it can be said that he is in his house, although not in its usual sense. Whenever one is purified by wudu (i.e. ablution), he/she is thus freed from transcendental changes and transformations, and one he/she recites the verse of the Qur'an, again mysteriously returns to the position of Adam (AS), who is at the center of the world. Therefore, all Islamic architects tried to create a space that is completely self-reliant and manifests all the attributes and qualities of space everywhere in all its "states". This purpose has been achieved in a way as different as the horizontal rooms with columns in the old mosque of Medina and the concentric domes of Turkey. Inside none of these spaces does one feel drawn in a particular direction, neither forward nor upward. Nor does man ever feel pressured by space constraints. It has been rightly said that the architecture of the mosque lacks any tension between earth and sky.

The rectangular hall of the Christian church is essentially a platform for any person not to feel pressured. It is rightly said that a Christian dome either ascends to heaven or descends to the table of the Lord's Supper. The whole architecture of a church reminds the believer that the divine presence is exalted from the Lord's Supper, which is placed on its special table, like a ray of light that shines upon in the darkness. The mosque a particular center for ritual ceremonies, as the altar only indicates the direction of the qibla, while the whole order of space is such that it reminds man of the presence of God in all directions and environment.

It is quite informative to see how the great Turkish architect of Sinan, developed the plan according to Islam and based on the plan of the Hagia Sophia building, climaxing in the Selimiye Mosque in

Adrianople. The large dome of Hagia Sophia is maintained by two halves of the dome and several semicircular recesses (i.e. apse) are located along it. The whole interior space is devised along the Christian rituals and the various parts are dissolved in an infinite greatness. Sinan built the main dome on an octagon, which is located on a flat wall in the four main directions and apses in the oblique directions. In this way he created a precisely-cut jewelry that was, the bounds of which were neither swaying nor narrow.

When Islamic architects took over and extended some Christian domes, in many cases, they changed the interior plan so that its length became wider. In a plethora of cases, in addition to these changes, the porches of the mosque would cover the entire main space and, unlike the huge porches that are situated at the center of a large church, they are not built in a specific direction. The porches of the mosque block the movement of space without interfering with it, thus inviting people to peace and quiet.

Islamic architects were highly interested in the form of the portico, and it is not surprising that the term portico in Arabic is almost synonymous with beauty, balance, and purity. In European art, Roman arches, which are simple, logical and fixed, and the Gothic arch are indirectly derived from Islamic art and have an ascending movement. But Islamic art created many types of arc shapes, two of which are more famous:

The Persian arch is devised in the form of an ax or a carrier while the Moroccan arch is in the form of a horseshoe with a point that is more or less skewed. Both of these arches combine the two attributes mentioned above, namely constant calmness and lightness. At the same time, the Iranian arch is wide and balanced and arises like a flame of an oil torch that stands against the wind without any effort. But the Moroccan arch, whose extraordinary width is adjusted by a rectangular frame, is a combination of stability and breadth. There is a motionless breathing in it and it is an image of the space that is expanded inwards by the grace of God, according to the words of the Holy Qur'an, "Have We not caused thy bosom to dilate". (Surat al-Ansharah, verse 1). A simple porch built to the correct measurements has the effect of transforming the space from a mere quantitative reality to a qualitative paradigm. Qualitative space is not merely a dimension and extension, but is experienced as a state of being, in sense of existence. Traditional architecture leads man to observation and intuition.

There is a significant difference between the architecture of a mosque and an Islamic private house in terms of plan, but not in style, because, in the Islamic residence, there is a special place for prayer, in which the very same worshipping rituals that takes place in the mosque, is performed. In general, Islamic life is not divided into two realms of religious and secular or spiritual and customary. Any Muslim who is mentally sound and has moral principles can take on the duty of Imam in prayer. This unity of life is manifested in the consistency of the external conditions of the same life. Whether inside a mosque or in a private home, balance, tranquility and purity are the governing paradigms. Its decorations should never violate the idea of spiritual poverty. With its weight and order, the decoration in Islamic architecture helps to create the very same spiritual poverty that absorbs the immature body of the walls and columns and enhances the effect of large white surfaces that are characteristically employed inside Islamic buildings. People are not allowed to walk with their shoes on the floors of the rooms in traditional Islamic houses, similar to mosques, and the rooms are not full of tables and chairs.

The aesthetics of forms in Islamic art are based on "purification forms", that is the "sacred geometry", which itself is derived from the realm of existence, bestowing objectivity to its tangible structure. The main factors of this geometry are order, symmetry, balance and proportionality witnessed in the cosmic order whose rhythm encompasses all the phenomena of infinite existence. Beauty in Islamic art is the result of this sacred and flawless unity, and the formation of such vacuity in Islamic architecture and mosques is a ground that prepares Muslims to feel the embrace of God, exposing them to the immortality of presence.

In this regards Burkhart argues that:

"Sacred art usually avoids falling into this vicious stream of change because of the traditional rules governing it. What has been widely criticized in Islamic art as stagnancy and immobility is simply the absence of individual and carnal motivations therein. This is the reason for the extraordinary development of geometric ornaments in Islamic art. The Arabesque design did not

emerge to alleviate the chasm formed as a result of the boycott of images, but as a denial and contradiction of visual art (and representation). The heart of an Arabesque design is everywhere and nowhere; in positivity, it reflects negativity, and after every negation, it is positive. The Arabesque design is logical and balanced, mathematical and melodic, features which are very important for the spirit of the Islamic religion, which seeks a balance between reason and love. With this stance, artists are more subject to intuition and thought, so that their feelings and sensibilities, and thus their individuality, disappear, while their creative passion is as strong as ever” (Burkhart, 2007, 16)

“Islamic art relates objects to their universal principles. Everything enjoys perfection and beauty to the extent that it manifests a divine attribute. Hence, perfection cannot be sought in anything unless it is able to reflect the attributes of God. Islamic visual art is a visual reflection of the divine revelation and originates from its truth and amorphous essence (i.e. the holy Qur'an). Islamic art is basically derived from monotheism, that is, submission to the oneness of God and its ensuing manifestations. The essence of monotheism is beyond words and manifests itself in the Qur'an through sudden and intermittent epiphanies. "These epiphanies are manifested in visual forms, in turn forming the essence of Islamic art” (Burkhart, 2007, 15 and 16).

Conclusion

In the early Islam, there was no need for art, as no religion is concerned with art in its advent. The need for a framework composed of visual and audio forms that preserves religion arises later, as does the need for detailed interpretations of the divine books (i.e. Torah, Psalms, Gospel), even though all the original manifestations of a potential religion are present at the onset of its emergence. Islamic art basically originates from monotheism, that is, accepting or observing divine unity.

The essence of monotheism cannot be simply conveyed through words, expressed itself in the holy Qur'an by intermittent and sudden enlightening epiphanies. In dealing with the human imagination, such epiphanies are manifested in its visual aspect, in turn forming the basis of Islamic art, shaping the possible basis of the mystery of the immortality in the Islamic art in the process.

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