Abstract

Different arts in their Dialogues borrow some words from each other and give them a new meaning in their art form. One of the best examples of this Dialogue is the link of Decorative elements in architecture and Iranian painting (good sentence but different from Farsi version). Iranian painting (Miniature) is conversation scene of arts such as painting, poetry, calligraphy and architecture which has run its evolutionary path in different schools of Islamic period, especially from the Ilkhani to early Safavid era. Iranian painting based on subjective and non-visible world and, therefore, its architectural and decorative elements are based on certain spiritual and conceptual principles. Inscription is one of the decorative arts in Islamic architecture which the use of it in addition to the actual architectural buildings is visible in some painted spaces of the Iranian painting. Inscriptions as conceptual and decorative elements in Islamic Architecture are important tools for the representation of religious ideas and policies. In this paper, On the one hand, the importance and different functions of inscription in Islamic architecture are analyzed and on the other hand, characteristics and artistic value of the paintings of Harat School, as well as the inscriptions on the architectural space of a number of Behzad’s works are examined. Also it will be shown that appearance of painted inscriptions in the space of Iranian paintings has what impact on the understanding of the subject and specific spirituality of the miniatures. Muslim artist inspired by his belief and religious principles has tried to create a calm and spiritual atmosphere in his paintings by use of Inscription decorations. He has designed physical space of the painted buildings by engrave the geometric designs, motifs and arabesques, and Islamic epigraph. The decorations in addition to having formal aesthetic and value represent the cultural and religious mysteries are hidden in themselves and give a special lightness and transparency to the painted background in the space of the painting. These inscriptions in terms of content and their impact are matched with the samples used in contemporary buildings in Iran and Harat, in Timurid period. A comparative study of the contents of the inscriptions is a new way in understanding of religious art and the impact of the religion to the epigraphy at different periods of the history of Islamic-Iranian art. Methods used in this research are analytical, interpretive, and historical and the approach to data has been done through library studying. The results of the
research show that using of religious inscription in addition to enhancing the beauty and the visual value of Miniatures, are influencing to transfer of the concepts of the painted story, and show a kind of spiritual realism in the works of artists from the Timurid period, especially Behzad. These inscriptions, in shape and their structure, reflect spiritual realities and meanings that the knowledge of them had been possible to a person during the present in that space by passing the formal universe to the divine world. These meanings reflected from the divine world, and manifest the concepts such as the presence of God, resurrection, release from Nether world and ascension into the celestial world, twinkle of divine light, transcendental unity, meditation and inner purification. These concepts are very close to prayer and ritual activities. Comparison of these elements with inscription decorations of their contemporary buildings also emphasis to the adaptation, and Structural and Conceptual link of them. These inscriptions, historically, and from the kind of font and text, and in their written contents are match with inscriptions of buildings such as Goharshad mosque in Mashhad, Harat Mosque, Mosque of Yazd and Shiraz mosque belonging to Timurid period. A painter such as Behzad, in choosing the theme of his Nonreligious inscriptions, on one hand, is affected by the apparent form of the inscriptions and their expression in architecture monuments and, on the other hand, according to his artistic tastes and purposes used them. So that, he has been introducing the founder of visual work as a founder of architectural work or building in the number of his miniatures the outcome of the research shows that architectural inscriptions can be used as original decorations in order to create the Islamic atmosphere and image in today’s miniature.

**Keywords**: Islamic architecture, Architectural inscriptions, Persian Painting, Harat School, Kamal al-Din Behzad.