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Conclusion

The results of this study will be summarized in two parts:

Materials and decorative methods: two lands are different. Hindi mosque decoration does not have much diversity. Materials are white, red and black stone and tile rarely been used. While a variety of colors and materials in Iranian mosques are more than Indian mosques. Materials can be seen, such as brick, plaster and Gerehchini brick, tile, two -dimensional, simple, colorful molding and Haftrang tile and Moaraq tile with a variety of colors.

Motifs and composition: Decorative motifs in Islamic era include geometric elements, plant and inscriptions and will be removed motifs of humans and animals. A Majority of Indi minarets plant motifs that are native originality and not use in Iranian minarets are flowers and lotus leaves, leaves, stems and natural ivy and curved lines. Sometimes, as Qotb minaret, seen Iranian arabesque motifs, Toranji and Sajadehee motifs only can be seen in Iranian minarets and not used in India. In Hindi decorations, motifs and decorations geometric are simple and sometimes

complex and reticular, they are motifs and geometric nodes that were taken Saljooqi era of Iran. Inscriptions and calligraphy of Islamic influence seen in mosques decoration of both lands, of course there are differences in details. Lines used in Iran minarets decorations are Kofi, Sols, third, Nastaliq and Banaee materials, while dominant line in India mosques is Kofi.

Composition of Iranian minarets motifs are linear strips, reticular, circular and radial While these compositions in Indi minarets are usually horizontal or vertical straight lines.

In addition rarely seen in Iranian mosques minarets decorations vacancy surface while the use of these surfaces be seen in Indi mosques especially, Islamic recent era mosques.

Based on was said the end result shows despite of the communications and exchanges of two lands that caused similarities in the number of minarets, its position relative to the building and the number of minarets both lands been committed in principles and foundations native in decoration (materials and motifs) and with the entrance of the Islamic foundations mixed with local and native belonging.

Endnote

* This article retrieved from the research project of “The interplay of Indian and Iranian Art” and field research trip, which was organized in 2011 by NAZAR research center.

1. Kiani meant minaret the place of light and long and tall building that generally have been built near the religious buildings and he believes the oldest minarets in Iran, Semnan and Damqan jame mosque minarets (Kiani, 2025). Pirnia professor also believes that the minaret is as a guide in the jungle, desert and Highway that its function has changed over time (Pirnia, 2004)
2. Geometric patterns show one of the regular use of geometry in Islamic world architecture that shaped base on radial and rectangles line networks that circle and many cornered and shape star have an important role.(Al-Assaad, 1997:44)
3. Iranian mosques earliest minarets as a massive single minaret next to the Saljooqi era mosques, is derived from the pre-Islamic guide Mill that used for fire and guide the track in the desert (Mamasani Noorabad Mill). Put up single minaret or two symmetry minarets on the ground in mosque entrance or Shabestan referred to the Teimurid era; like Mashhad Goharshad mosque and Sheikh Safiodin collection “Allah Allah”minaret; that rarely seen in present Iran and the majority of it is located in Central Asia and ancient Iran. Putting up th two minaret on the roof in the entrance of the mosque on Sardar or entrance of Shabestan referred to the Ilkhani, Safavid and Qajar era of Iran.



Fig. 6. Imam mosque minaret of Isfahan (1020-1047AD), collection of tile with lines decorations and arabesques, source: Amini, Milad, 2011.

visible and just we can see two parts of the stem or body and cap or Kolahak or crown of the minaret. Minaret body decoration in horizontal axis are Sols lines and in vertical axis are Kufi and Banaee (Mohamad and Ali) and Diagonal axes are white blue trace on an ale turquoise background that separated with plant strip. There are two rows of Mogharnas, Roofed cylindrical, with reticular wooden fence and finally cone like dome that is similar to the Goharshad mosque minarets Kolahak (Fig. 6).

Two examples of Safavid and Muqol in Iran and

India debate more changes compared to previous periods: double minaret location of Dehli mosque is on the floor, but the Imam mosque is on the roof and connects to the entrance,³ Like before decorating materials in India are stone the only change is composed of two stone colors (red and white). Imam mosque minaret is covered with Hafrang tiles while Moaraq tile was common in the past. Delhi mosque is very simple and no motifs, while Imam minarets decorate with combination of lines, plant patterns, geometry, reticules and Moqarnas.

is performed without pattern the only decorations has been implemented on the base and Kolahak that is in the form of lotus flowers. Used colors: red, white and black that are local materials and natural stones of India and are used in most religious and public buildings of this land and such as temples, mosques, gardens and castle. In addition minarets, the mosque has two large minarets with octagon section that are located at a distance from the entrance. These minarets are also very simple and have no pattern. Only broad and narrow strips of white marble and red sandstone, can be seen on the vertical axis. The minaret is divided into three parts using the lotus leaves in horizontal axis. Octagon minaret

Kolahak is roofed that the end is conical dome. Body composition is with simple vertical straight lines and only red and white colors contrasting to be seen (Fig. 5).

• **Emam mosque minaret of Isfahan**

Emam mosque minaret of Isfahan and its decorations belonging to the Safavid era (1020-1047AD.), Partly is historically similar with Dehli Jame mosque minarets. The mosque has four minarets like Delhi mosque minarets, The difference is that the minarets are not installed on the ground they are on the roof of the mosque and are connected to the building Eivan. In these examples the base of the minaret is not

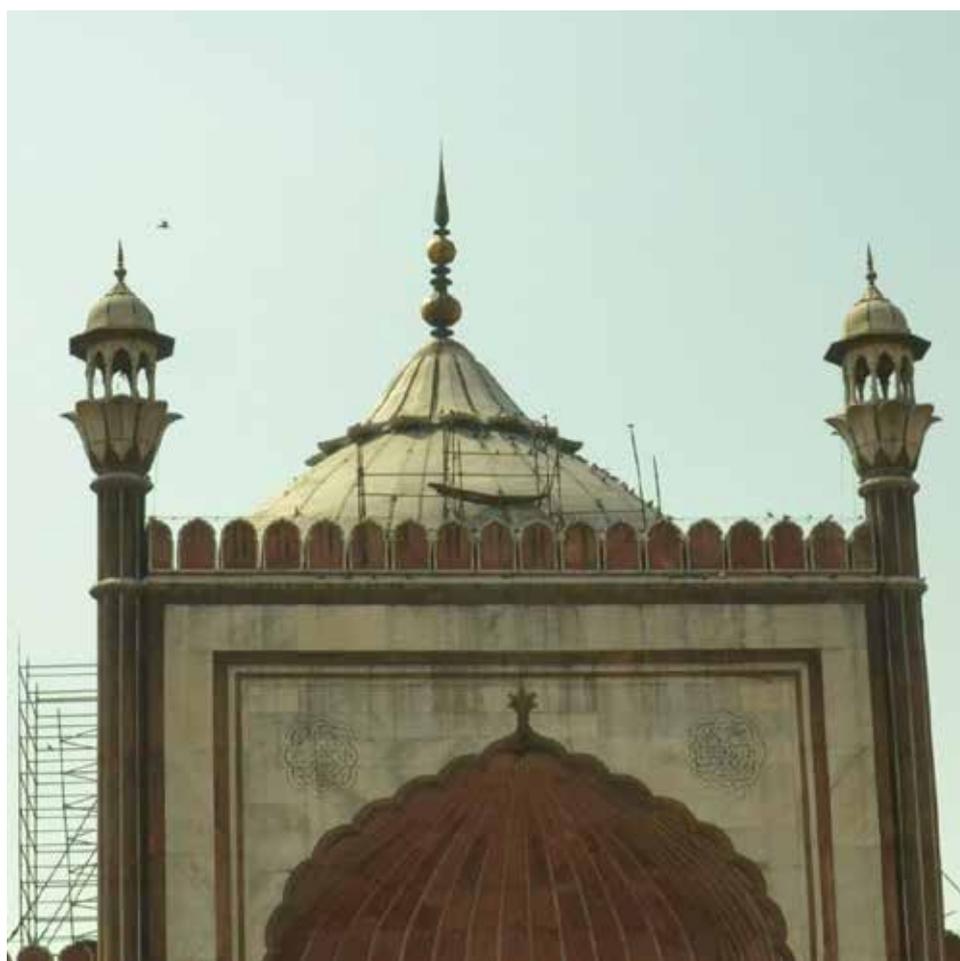
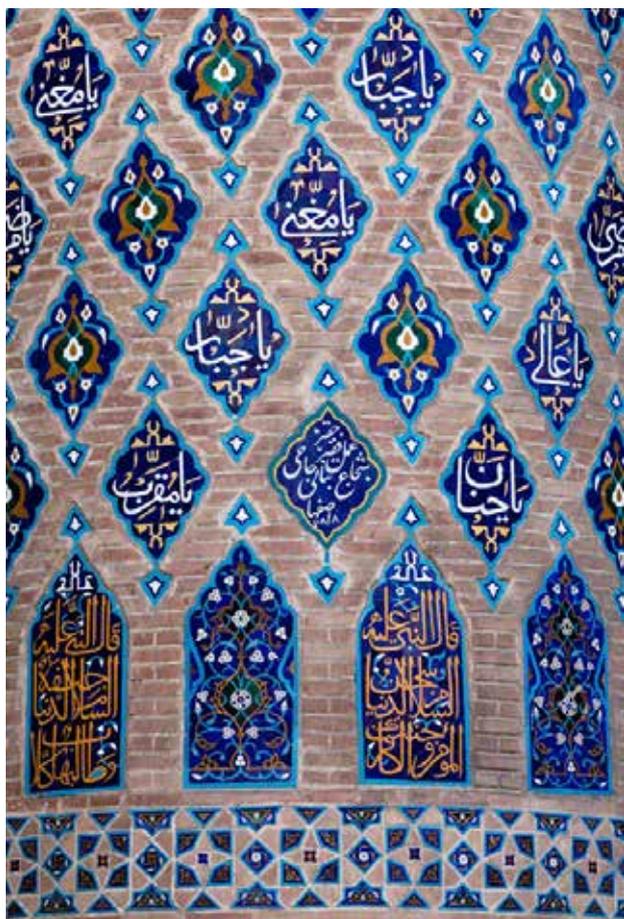
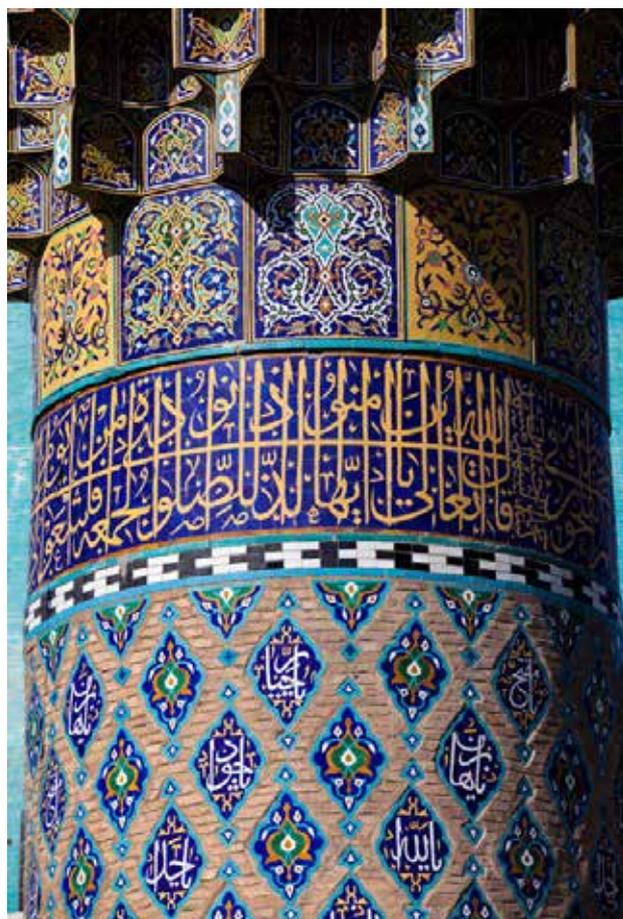


Fig. 5. Dehli Jame mosque minaret (1658-1628AD), collection of white and red stone, Photo: Rasool Rafat, 2012.



A



B

Fig. 4. Goharshad Jame mosque minaret (1418AD), collectin of brick and tile, Photo: Mehdi Sahragard,2012.

prior periods.

Along with plant patterns were geometric designs, the past Simple compositions, linear, direct, plaid and sharp corner geometry replaced by complex combinations of geometric next to the plant motifs, flower and bush, Curved lines interweaving and inscriptions that appear with a variety over the past also lines being used like Mohaqeq, Naskh, Sols, Reqa, Taliq, Nastaliq and Koufi.

Eleventh Hijri century mosques

• Dehli Jame mosque minaret

The Dehli Jame mosque was made between 1628 – 1658AD. The Mosque has two minarets attached to the entrance which is very simple and



C



Fig. 3. Ahmadabad Jame mosque minaret (1423AD), collection of motifs and Indi decoration made with lithograph, Photo: Maryam Ghandeharioon, 2012.

simple decorations (Fig.3).

• Goharshad Jame mosque minaret

Ahmedabad jame mosque minaret and its paired minaret historically coincides with Mashhad Goharshad mosque minarets (1418). At this time, the evolution of the minaret role take place from individual (sometimes connected and sometimes apart from the building) to paired minaret at the entrance of the building (Zamani, 1972:68), In addition, from the early 7th and 8th century AH (14- 13AD) Developments took place in connection with decoration and decorative motifs This led geometric designs and plants come together and finally at the 10th century was less use of geometric designs and realistic motifs plant and freer was used.

The Goharshad mosque cylindrical minaret is paired and connected to the southern Eivan. The upper part of the warhead minaret cone is dome-like which is located on the roof and attached to the body with a few rows Mogharnas and at the bottom is connected to the ground by turning polygon of black marble.

Decoration minaret is diagonal brick reticular that is placed across the reticular tiling decorative

frameworks Sajadehee and Toranji motifs. Tile motifs involve plant elements like: Arabesque, Toranj, Khataee flowers, harp, tie, Banaee lines, Sols and Nastaliq. Decorative bricks and Moaraq tiles are in yellow, blue, cyan, white, black and green and their composition is diagonal reticular patterns and lines surface area is more than patterns.

The importance of this mosque is because of the variety of colors, tiles and inscriptions (Fig.4).

By examining two Timourid era mosques minaret in Iran and India, we find that on both lands minarets are paired and connected to the entrance Eivan that are different in Kolahak; But in India similar to the past use of materials is stone, while in this period in Iran we are seeing progress in Moaraq tile that is precisely the variety of colors and more accurate design of curve motifs and also combined the use of brick and tile.

In connection with the motifs and their combination can be said that in the Ahmedabad minarets, geometric patterns, plant, flower and lotus leaves are with no empty space that is totally, Hindi perfectly combine; While the motifs and composition of Goharshad minaret appears with major changes in comparison with



Fig. 2. Saveh Jame mosque minaret (1061), collection of lines, motifs, brickwork geometry Gereh, Photo: Shohreh Javadi.

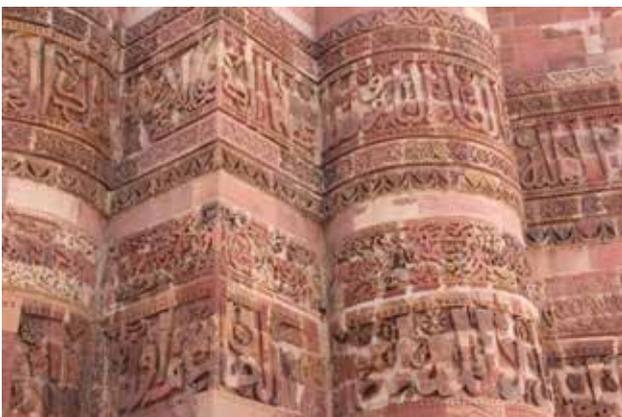
and geometric patterns and knots Which has Composition prolific and details and has no place in that space. Qotb Minar decorating consists mostly of geometric pattern and inscriptions that is by hanging in Iran (Fig. 2).

Ninth Hijri century mosques

• Ahmedabad Jame mosque minaret

Hindi- Islamic mosque made by Ahmadshah in 1423 A.D. This mosque has three Taghnama and two minarets in the extreme north and south. Linear inscriptions and Islamic motifs are not in the decoration of the minaret. The building of this mosque as Hindu temples is stone, huge and bulky.

Two mosque minarets are paired and connected to the entrance of the mosque and covered with decoration and bar inscription. Minarets motifs include: geometric simple borders, geometric reticular, lotus flowers and leaves, tulips, vertical simple stripes and plant motifs. Minaret decoration geometric reticular resembles geometric decorations and Iranian ties that can be seen sometimes simple, sometimes combined with brick and tile. What can be seen in this mosque decoration are carved with horizontal stripes and asymmetrical compositions and surfaces without decoration. There is not any inscription, lines, Qur'anic phrases, terms in the minaret, minarets surfaces filled with geometric



and Gerehkary of Iran mosque decorations.

These decorations; a collection of geometric and plant motifs and stripes along with the inscription between motifs (Fig.1).

• Saveh Jame mosque minaret

Qotb Minaret historically corresponds to the Saljuqy of Iran, which are Iranian architecture valuable masterpieces. These minaret is generally single, were in the vicinity of mosques and decorate them, usually with geometric patterns² and designs that are different theories regarding the origin of these projects. Some people estimate date from 3A.H / 9 A.D century from Baghdad and Some people estimate date from 4&5A. H / 10&11 A.D century from Islamic east lands (Najib Oglu, 1995: 130). Bricks also from the Saljuqy era until about the eighth century used elaborate and exclusive d in the building and decoration (Maheronaghsh, 2001:83). The minarets are one of the architectural specified elements that is made and decorate with brick. For example Damghan Jame mosque minaret, Saveh, Bastam and Semanan.

The Saveh mosque minaret is One of the historical examples in accordance with the Qotb minaret as a cylindrical tower and single with brick located near the mosque. Planar surface decoration of the minaret, geometric patterns, knots and Kofi lines been implemented by the brick.

Comparing the two examples we find single minaret and independent of the building, was common on both lands. But Decorating materials in Qotb minaret have been red sandstone and brick in Saveh minaret. In fact, both minarets were built using local materials and color restrictions. Also the combination of geometric patterns and plant designs with flowers and traditional plants and native were visible in India sample; While Iranian sample decorations are limited with lines

Fig. 1. Qovatoleslam mosque Qotb minaret (1211-1237AD), minaret decorations is collections of lines, Indi native motifs and Iranian Arabesque motifs that made with sandstone, Photo:Maryam Ghandeharioon,2012.

Introduction

Iran and India after the bifurcation of Hindi and Persian peoples, from ancient times in the last century were neighbors, and as two ancient Asian civilizations of the past to the present have had widely political, economic, cultural and art relations.

Islam came to Iran and then to India, causing changes in art and architecture in two lands. The architectural style of the early mosques of Iran was formed According Chartaqy and Sassanid style and Indi mosques formed on the basis of Hindu temples. But in Islamic belief, is prohibited use of human and animal motifs; Therefore decorations before this time consists very wide range of animal and human and historical, political and religious

events; in the Islamic age limit and decoratively spread with the composition and geometric and plant motifs.

In India, the Qovatoleslam mosque is a good example that illustrates this continuity. This mosque is built with the use of materials destroyed by Hindu and Jain Temples. Motifs and stones of columns and capitals carved, the corridors around the mosque and destruction of human and animal decorations, This proves the claim. Since 1820 (sixth and seventh centuries Hijri) in India using pure Islamic design and construction of walls with arches and arched gates decorated with Quranic verses carved and Islamic reticular is spread. This approach is also evident in Iran.

Hypothesis

Much of decorative and materials pattern on the minarets of India and Iran, ancient mosque has indigenous and local roots and during the Islamic era shaped in accordance with the new regulations.

Fifth Hijri century mosques

• Qovatoleslam mosque minaret

This mosque series include: main floor (1198-1194 A.D.), minaret "Qotb" and the tomb "Altotmysh" (1237-1211 A.D.), Gate and minaret "Alai"(1131 A.D.) (Zekrgoo, 1997:342), (Ettinghausen & Grabar, 2002: 403).

Qovatoleslam is the most obvious and earliest example of Hindo-Islamic architecture in the form of Mosque. This mosque and the painted walls were built with the use of materials destroyed survivor of twenty-seven Hindu and Jain temples (Parvin, 1997: 198).

Qotb minaret, the tallest stone minaret India and one of the famous minarets of the Islamic world, in the form of single minaret and is independent of the building, have a great value because of the

memorial event. That is: Islamization of North India (Brand, 1998: 199). The Alaei minaret foundation also be seen in this series was going to be bigger than Qotb minaret; But because of the death of governer its construction is not finished.

Qotb minaret was built with red sandstone and consists of five floors: Which are separated apart by four observation balconies with Mogharnas a few rows decorations.

Two upper classes, cylindrical and decorated with white and red rock mix with very limited patterns, three downstairs minarets, have a triangle and a semicircle leading sides and decorations with narrow and wide strips carved inscription that is repeated in combination with its simple surface from top to bottom.

Some bands inscription decorated on the plant grounds and have been tabulated with decorative bands of geometric patterns, plant and lotus flower. The others, arabesques and Gerehkary which is enclosed with decorative ribbons narrow margin; these motifs influenced by arabesques

A comparative Study of Decoration and its Materials of India and Iran ancient Mosque Minaret*

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Abstract

Decorative motifs in art of different nations, sometimes present complex, sophisticated and elegant, sometimes simple and hypothroidism, with different quality, quantity and materials, in different configurations and they are searchable in the form of animal, human, plant, geometric, abstract, lines Decorative lines.

In the Islamic era decorative motifs and their composition had a particular place and because of the prohibited images of human and animal, geometric and plant motifs, had tremendous growth and diversity, and shows in various art works such as architecture, book designing, pottery, metalworking, weaving and...

Architectural decorations, especially the mosques of the Islamic period are the most striking decorative effects which include: the minaret, dome, entrance, porch and... Each of these elements has certain aspects that are usually regional features offered in various Islamic lands and obviously, the effects of adjacent areas causing compositional arts. So the native decorations imported elements combine to form a new mode. India, the Islamic era, came under the influence of Iran, decorated in a combination of Iranian Hindi, has created a special style.

This article wants a comparative study of ancient mosque minarets¹ decorations India and Iran, which has historically been so similar that it will answer the research question. Are Islamic minarets decorations India and Iran local authenticity? Because the two neighboring lands and exchanges have been together, whether this communication would have been redeploying each other lands? Hypothesis, based upon which much of the decorative pattern on mosque minarets and materials in ancient India - Iran's local patterns. Methodology: Comparative and inductive based on library information and objective observations. Examples of mosque minarets in India (the Qovatoleslam mosque, the Ahmadabad Jama Mosque) with three examples of Iran (the Saveh mosque, the GoharShad Mosque and the Isfahan Jama Mosque) were compared and evaluated. The final result shows that ornamentation, motifs and materials in both lands, where Indigenous and local which gradually changed under the influence of Islamic beliefs.

Keywords

Minarets decorations, minarets motifs, decorative materials, Iran minarets, India minarets.