

The Spiritual Aspect of Inscriptional Ornaments in Goharshad Mosque *

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ABSTRACT— The presented ideas with non-spiritual approaches conducted by Islamic art researchers regarding the Islamic architectural Ornaments faced dereliction in some cases in interpreting the concepts which are related to the approach and selected for the research. Some of the non-spiritual researches of the Islamic Ornaments considered it due to factors such as: fear of empty space, dizziness, repeated meaningless abstract thinking and such cases. Such interpretations in some cases could lead to interpretations away from the thinking foundation of the original designers. The mentioned issue guided the researcher to gain the interpretive reasoning of Inscriptional Ornaments in Goharshad mosque located in Mashhad and built by Ghavam-el-Din Shirazi (the famous Timurid architect) .Among the survived monuments from Ghavam-el-Din, the most intact one regarding the Ornaments Inscriptional in the Goharshad mosque. In present research, in spite of introducing nine Inscriptional Ornaments in Goharshad mosque, the spiritual aspect of mentioned work is observed through the library method and reference to survived works from Ghavam-el- Din architectural and also attention to the Quranic and spiritual foundations of Inscriptional Ornaments. By analyzing the unique Inscriptional Ornaments of Goharshad mosque, regarding the subject and the content of significant relation between the Inscriptional Ornaments and seen text direction with the same Quranic and spiritual content which some of them are mentioned directly in case of Quranic verses and the others indirectly in case of prayer and thanking God?

KEYWORDS: Goharshad mosque, the Inscriptional Ornaments, the spiritual approach

Introduction

Seeking a suitable method for research and localization of approaches in the field of Islamic arts is one of the current needs of Islamic societies. The methods of interpreting the Islamic architect with non-spiritual approaches such as: ethnography and historiography are the common methods of interpreting the Islamic arts in west. The Islamic art is considered as the achievement of geographical and historical situations with considerable role of ethnicity (Islamic art as Arab art) and climate. Due to envelopment of this view, a research gained by the historians, ethnographer and finally non-spiritual views, the Quranic and spiritual aspects based on the religion beliefs of the creators of such verses couldn't be seen by some of the researchers. The presented opinions by the Islamic arts` researchers regarding the Islamic architectural Ornaments show the apparent opposition existing in the interpretation of mentioned concept. Most of the disagreements are due to the researchers unawareness of Islam focused on non-spiritual patterns, ignorant to Islamic concepts, interpreted Islamic architectural concepts. Using such views, in most of the cases leads us to face the apparent contrast in expressing the content and also interpreting such works and also led the Islamic architectural Ornaments to some shortcoming. In this regard, to test proper approach in studying the Iranian-Islamic architectural Ornaments , after studying and seeking for the famous architects , Ghvum-el-Din Ibn Zain-ol-din Shirazi (from 813 to 842 AH) was selected(knowing that no clear research is done to interpret the Inscriptional Ornaments of Ghavam-el-Din.

The Research Question

What is the design system in Inscriptional Ornaments of Goharshad mosque?

Research Hypotheses

- Interpreting a part of original Inscriptional Ornaments of Goharshad mosque with the spiritual approach could lead to realization of a part of spiritual and conceptual existing system in the Ornaments of this monument.
- The latent concept in Inscriptional Ornaments of Ayvan Maghsoreh and some parts of Goharshad mosque Ornaments are based on the spiritual and Quranic concepts.

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The Research Objective

The research objective is to provide a research which the results could be used in achieving the proper tools to recognize Goharshad mosque Inscriptional Ornaments by the teachers and students of art and architecture.

The Research History

According to the research topic in history part, it is attempt to focus on the history of Inscriptional and architectural Ornaments in the constructions of Ghavam-el-Din Shirazi; the architectural of Goharshad mosque first and then the history of common approaches in analyzing the Islamic Inscriptional Ornaments are focused.

The history of Inscriptional and architectural Ornaments of Ghavam-el-Din; the architect of Goharshad msosque

Timurid art flourished in the era of Shah Rukh . In this era many constructions have been built. According to G.A.Pugachenkova(2008): the research writings on Timurid architectural prove the architectural superiority of Ghavam-el-Din than the other ones and his impact on the post architects. G.A.Pugachenkova considered the establishment of Safavid independent architectural style indebted to Ghavam-el-Din talent in the architectural Ornaments (G.A.Pugachenkova 114:2008). Bernard O'Kane 1976: the survived monuments from Ghavam-el-Din could be the foundation of Timurid style. (O'Kane 1987:70). According to Lisa Golombek and Donald Wilber(2008) Ghavam-el-Din Shirazi is one of the greatest architects of Iran who by collecting the results from the Iranian architectural tradition and innovation created an approach which could be considered as the extract of Timurid architecture (Lisa Golombek and Donald Wilber(2008:38) some like Pirnia (1990:251) considered his works the best regarding the architectural Ornament«Khargard Ghiasyieh school built by Ghavam-el-Din Shirazi is the most beautiful school in Iran, with the wonderful Mogharnas (Pirnia 1990:251). According to history and survived constructions from the survived monuments, Ghavam-el-Din is an architect with individual innovation who built constructions in Tumurid era in Harat , Mashad and Khaf by helping of the architectural knowledge arouse from Iranian ancestors and also Timurid rich sponsors which considered as the origin of inspiration for the post architects. Wilber(1978:4) the flourishing of Timurid art occurred in Shah Rukh era. In this era many constructions have been built which are more complete than the Timurid era regarding the Inscriptional Ornament (Fizabi, 2012:64). Bernard O'Kane in a book titled: The Madrasa al – Ghiyasiyya at Khargird, in Iran and Lisa Golombek in a book titled: The Madrasa al – Ghiyasiyya at Khargird, in Iran pointed to some of Ghavam-el-Din architectural achievements and the built Inscriptional Ornaments . In spite of considering the difference of Ghavam-el-Din architect with the others, the considerable architectural aspects of his works are considered such as: innovation in the field of Inscriptional Ornaments (O'Kane 2007:108- 110)

Table1. The architectural works attributed to Ghavam-el-Din Shirazi

Citation sources	The current situation	The building sponsor	The construction era	The current country	The architectural work	
Hafiz Ebrov, geography, in Rob hayat. (Hafez Ebrov, 412: 1349) .Samarghand, Mtlā Sadin and Majma Bahrain (Samarkand, 2: 135)	Fully ruined	Sultan Shahrukh (850-811)	Unknown construction, termination 813	Afghanistan, Herat	Shah Rukh school and Monastery	1
The available Inscriptional in Ivan Maghsoreh/Samarghani Mtlā Sadin and Majma Bahrain (Samarkand, 2: 135)	The most intact work from Ghavam-el-Din era	Goharshad Khatoon	809-821	Iran- Mashhad	Goharshad mosque	2
Mtlā Sadin and Majma Bahrain (Samarkand, 2: 135. Mirakhund/Rozalsafa(Mirakhund, 10:5413)	Some parts are fully ruined and some parts are intact	Goharshad Khatoon	820-840	Afghanistan, Herat	The Goharshad complex	3
Maerolmoluk(1993:167)	Almost intact	Sultan Shahrukh	828-831	Afghanistan, Heart Kazergah village	Khajeh Abdolah Ansari tomb	4
The available Inscriptional in Khargerd school.	Almost intact	Khaje Ghiasoldin pir ahmad Khafi	828-848	Iran-Khaf , Khargerd village	Ghiasyeh Khargerd school	5

Authors

Golombek and Wilber in the introduction of a book titled (Timurid architecture in Iran and Turan) considered the huge part of Timurid Inscriptionals due to talent and capability of Ghavam-el-Din(Golombek and Wilber(1999:18). G.A.Pugachenkova in a book titled (Chefs – d, auvre d, architecture, de ASIE CENTRALE) in spite of the general introduction of Timurid constructions, pointed to Ghavam-el-Din and the Inscriptional Ornaments of Goharshad mosque. Ms. Najiboghlo in a book titled (the geometry

and decoration in Islamic architecture) in spite of introducing Tomar Topghapi, pointed the Iranian approach of Timurid architecture and also considered Ghavam-el-Din approach lasting and decisive in Islamic architecture in next decade.

G.A.Pugachenkova considered the establishment of architectural style and Safavid independent Ornaments indebted to talent of Ghavam-el-Din and also the flourishing of Inscriptional and three dimensional Ornaments like Mogharnas and Yazdibanhi inspired by him. (G.A.Pugachenkova 2008:114). The built constructions by Ghavam-el-Din are the five architectural complexes which just three of them are intact and the others are ruined by passing time (table1). Among the survived constructions from Ghavam-el-Din, the most intact one regarding the Inscriptional Ornaments is Goharshad mosque.

The history of common approaches in analyzing the Islamic Inscriptional

In considering the vote of researchers in Islamic arts, five views of phenomenological, tradition, mystical, hermeneutics and historicism are governing the Islamic approaches of Islamic architecture which could be categorized to spiritual and non-spiritual groups.

The spiritual approach: this view is gained through the above similarities, mostly based on meaning and inside. In this regard, it is attempt to use all following spiritual approaches in analyzing the Inscriptional Ornaments of Goharshad mosque.

Phenomenological approach: to describe the phenomena to show themselves. Traditionalist: to understand the atemporality and place of religion and heaven arts based on trans-historical and non-climatic to the Inscriptional Ornaments of Goharshad mosque.

The mystical approach: to understand the mystical dimensions gained through the spiritual path and also spiritual interpretation.

The hermeneutics approach: to understand the content, text and also concepts and meanings underlying the phenomenon and methodical interpretation of Inscriptional Ornament`s text related to Goharshad mosque (Mosavi Gilani, 2011:64-73)

No-spiritual view is more based on historicism method. In this view, the Islamic architecture Ornaments are mainly the achievements of time, place or geographical and historical situations and also lack of spiritual thinking. According to contrastive confrontation of this approach with the spiritual view, it is interpreted as non-spiritual. Regarding the high and multidimensional comprehensibility, adoptability and applicability of spiritual view on religious and divine field (in contrast to non-spiritual method) this approach is selected as the basis of the research. It is considerable to mention: to analyze the index Ornaments, necessarily all spiritual approaches haven`t been used, but regarding the subject and logic of research one; several or all spiritual approaches have been used.

The Research Method

The research would be conducted through historical, descriptive, exploratory and interpretive approaches and also using the library sources and observing some Inscriptional Ornaments of Goharshad mosque.

Dividing the typological classification of architectural Ornament of Goharshad mosque in Mashhad

In case of taking a look at Goharshad mosque architectural Ornament regarding the typological aspect, three considerable types including: Inscriptional, geometric and herbal would be available with different sub-branches, but in present research, the Inscriptional Ornaments and related sub-branches would be focused.



The spiritual study of Inscriptional Ornaments in Goharshad mosque

To understand the spiritual aspects of Inscriptional Ornaments in Goharshad mosque, among nine basic Inscriptional Ornaments of construction (the Ornaments created at the time of constructing the mosque and under the supervision of (Ghavam-el-Din) nine are observed.

The surrounding Inscriptional of Ivan Maghsoreh main Inscriptional

This frame written by the simple calligraphy in a level is considered the most numerous frame in Goharshad mosque, as it is used in Ivan Maghsoreh and the walls of courtyard (table1). According to the brick form and background, it is considered the original frame of Timurid era. In fact, the architect (Ghavam-el-Din) in this way used dark blue with turquoise border in the background brick color of wall tiles, so in spite of making the mosque environment attractive, by repeating (Allah Albaghi) focused on the fact of God eternity.


Table2. The Ornament related to the surrounding Inscriptional of Ivan Maghsoreh main Inscriptional

		Location: surrounding Inscriptional of Ivan Maghsoreh main Inscriptional	Inscriptional 1 ID
		Implementation method: The mosaic tiles	
		Number:216 surrounding Inscriptional of Ivan Maghsoreh main Inscriptional	
		Calligraphy :Sols	
		Type of Inscriptional: religious, frame	
		Size: 25*10/5cm	
		Date :probably 1418/821	
		Text: Allah Albaghi	

Authors

4-1-2 the Inscriptional of Ivan Maghsoreh mouth: locating (Almolck Allah) on the pillar leg of Ivan Maghsoreh means: this construction is belonged to Allah and replied the basis of constructing this construction (mosque). This Inscriptional is considered among the unique samples of Kofi calligraphy in Goharshad mosque implemented in reticular approach. (A) alphabet is anchored in top and caused the geometric shape like twelve (table2). This work is considered among the prosperous works of designing, implementing and layout. Similar to such combinations could be found in Inscriptional of 8th century like Kofi frames and Inscriptionals in Soltanieh Gonbad. The Inscriptional painting is considerable too. The calligraphy colorful option, background color and the decoration are extremely in harmony (Sahragard, 2013;11)

Table 3. The Inscriptional of Ivan Maghsoreh mouth ID


	Location: The Inscriptional of Ivan Maghsoreh mouth	Inscriptional 2 ID
	Implementation method: The mosaic tiles	
	Calligraphy :Sols	
	Type of Inscriptional: religious, frame based on circular pillar	
	Size: 60*80cm, the tool to cut Inscriptional is installed	
	Calligrapher: unknown	
	Date :probably 1418/821	
	Text: (Almolck Allah)	

Authors

The edge Inscriptional related to east and west porches

This Inscriptional, the Inscriptional related to courtyard pillars and (Almolck Allah) frame in the north porch are the lonely independent Kofi Inscriptional of this construction. Except this case, the other cases with Kofi calligraphy are considered as a complimentary for Inscriptional main calligraphy which is Sols (table3). This epigraphy is written in Tarbiee Kofi calligraphy suited in Ghalamdani frame and repeated 28 times on the internal edge of porch. Of course all the frames in spite of small circular decorative pattern as thick as Inscriptional separated the frames, but the background of Inscriptional with the decorative pattern is in form of an indiscriminately blue and white strip. The background of Inscriptional Ghalamdani frame is decorated with the spiral patterns and it caused the illegibility. Repeating (Sobhan Allah and Alhamdolelah) emphasized the glorification and praising Allah in mosque. Also repeating this clause for the Muslims would provide them to say prayers, the required spirituality to have the condition to meet Allah (Saying prayers).

Table 4: The edge Inscriptional related to east and west porches ID


	Location: the edge Inscriptional related to east and west porches	Inscriptional 3 ID
	Implementation method: The mosaic tiles	
	Calligraphy : Kofi Tarbaee	
	Number:28 complete Inscriptional and two defected Inscriptional	
	Writer :unknown	
	Date: probably 821	
	Type of Inscriptional: religious, Ghalamdani Inscriptional	
	Size:25*118cm	
	Text: (Sobhan Allah and Alhamdolelah)	

Authors

The Inscriptional under the arch of east and west porches

By repeating (Asmaolhosna) and (Ya Hanan, Ya Manan, Ya Dayan, Ya Ghafran, Ya Sobhan, Ya Borhan, Ya Aman, Ya bayan) by the author , the spirituality of the mosque environment would be emphasized. This pattern is original from the Timurid era, as the similar pattern could be seen in Alvah Sahn (In the middle of quarter at the top of stalls (table4). The design approach is so innovative, as the designer used (Asamolhosna) terminating with (N) alphabet and by locating this alphabet on the circular arch, it would have the circular form too. The other alphabets are placed in (N) alphabet and (A) alphabet is anchored to (Y) formed a geometric pattern. The approach of writing these names is so acute and fundamental and in case of being decorative and form making line, the form of alphabets isn't affected by the decorations. (Sahragard, 2013;11)

Table5: The Inscriptional under the arch of east and west porches ID



	Location: under the arch of east and west porches	Inscriptional 4 ID
	Implementation method: The mosaic tiles	
	Number: under each arch 30 similar at the middle	
	Calligraphy : decorative Sols, probably 821	
	Type of Inscriptional: religious, Shamsheh Inscriptional	
	Size:75*75cm	
	History: The original pattern is related to Timurid era and each era some of them are restored	
	Text: (Asmaolhosna) and (Ya Hanan, Ya Manan, Ya Dayan, Ya Ghafran, Ya Sobhan, Ya Borhan, Ya Aman, Ya bayan	

Authors

The Inscriptional Ornaments related to courtyard stand pillars

(Fasaikefikehomolah) means: Allah would be sufficient for you .It is the longest connected vocabulary in Quran and one of the most useful vocabularies in Iranian mosques designed and implemented in Kofi calligraphy . The similar one is implemented in other constructions such as: Amirzadeh tomb entrance porch in Samarghand and Roknyieh dome earnings in Yazd. The combination is innovative and the continuation of making the Kofi calligraphy combination structure tradition increased in Ilkhan era. In designing this work, (Kafik) vocabulary at the middle of (Fasaikefikehomolah) decorate in half medallion color and included the other vocabularies. According to meaning of verse emphasizes on the efficacy of Allah to protect the creatures from the hurt, locating the vocabularies and Arabesque patterns inside the half medallion form originated from (Kafi) led to the connection between form and meaning. Also the architectures and the tile workers usually use this verse at the bottom of pillars i.e. parts of a construction which the other parts are located on. In this case, the relation between the meaning of verse and the place of installation would be specified, as though the constructors targeted to install the mentioned verse at the bottom of pillars to protect it from any hurt.

Table 6: The Inscriptional Ornaments related to courtyard stand pillars ID

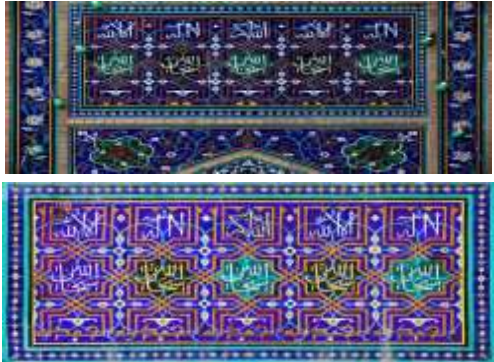
		Location :at the bottom of courtyard stand pillars	Inscriptional 5 ID
		Writer: unknown	
		Calligraphy : Kofi Gerehdar	
		Number: fifteen	
		Type of Inscriptional: religious, geometric Inscriptional	
		Size:57*36cm	
		Date: unknown, but at least four of them are among the original works of Timurid era	
		Text: (Fasaikefikehomolah) means: Allah is sufficient to remove hurt and is aware	

Authors

The Inscriptional Ornaments locating on small stands of courtyards

There are 8 frames from this figure on the courtyard of mosque. This frame regarding the design is one of the most exquisite works of mosque created through the combination of Sols and Kofi calligraphy (table 6). (Alhamolelah) is written in Kofi calligraphy suited in the lowest part of frame and (A) alphabet is taken to the top of the frame in form of Geometric knot and led to a complete square at the top. In this regard, Kofi calligraphy of this Inscriptional is considered among the (Gerehdar Taribee) type. The clauses such as: 5 Sobhan Allah in the middle and La Ela Ha Elalah are suited symmetrically in the top row at two sides of Alaho Akbar at the middle of eight angles forms. The Sols calligraphy approach is similar to other medallion Inscriptional of mosque like forming the eight angles by repeating the knot from (A) and (L) alphabets related to Alhaamolelah filled the whole space of frame and also Sobhan Allah, Alaho Akbar, La Ela Ha Elalah and Alahoakbar are suited in frames.

Table 7- The Inscriptional Ornaments locating on small stands of courtyards ID


	Location : the Inscriptional Ornaments locating on small stands of courtyards	Inscriptional 6 ID
	The implementation method: The mosaic tiles	
	Number:8 on small stands of courtyards ID	
	Writer: unknown	
	Calligraphy : Taribi Gerhdar Sols and Kofi	
	Type of Inscriptional: religious, decorative frame	
	Size:105*210cm	
	Date: unknown, restoration in 2000	
	Text: Tasbihat Arbaeh including: Alhaddolelah in Tarbie Gerehdar Kofi calligraphy for 5 times, Sobhan Allah for 5 times, La Ela Haela Allah 2 times and Allah Akbar for 1once in Sols calligraphy	

Author

The Inscriptional Ornaments of quater at two sides of courtyard

The courtyard Inscriptional is a Shamsheh Inscriptional used 36 times on the courtyard (on each stand for two times) and a geometric Inscriptional installed on the arch of courtyard southern stands (table 7) furthermore, a trapezoidal Inscriptional is implemented inversely and symmetric at the basis of stands; exactly at the top of Azareh stone differently. This Inscriptional is Shamsheh with eight repeated (Ya Allah). (A) alphabet in these two words are anchored at the center of circle and led to a geometric pattern in the center. Such pattern is similar to the works of Timurid era and undoubtedly is considered among the main decorations of mosque, but in each era restored necessarily, especially (Allah) in this Inscriptional is so similar to (Allah Baghi). In both cases (H) is written shorter than the original form. In designing these works, the remained impact of Kofi Inscriptional could be seen obviously. Formerly, such decorations have been trending to decorative Kofi calligraphy, but from the patriarch era, Sols calligraphy was replaced with Kofi. The Inscriptional writers tested all Kofi Inscriptional designs with Sols calligraphy and these works are a sample of the mentioned attempt. The similar samples of this pattern could be seen abundantly in other constructions related to end of eight or nine century such as: a Inscriptional on the quater of grand mosques which the name of (Ali) is written in the same way. Also there are some samples in Kabood mosque of Tabriz which some clauses are repeated three times. Also from the ancient samples of such combinations, the Sols Inscriptional of Soltanieh dome could be mentioned.

Table 8- The Inscriptional Ornaments of quater at two sides of courtyard ID

	Location : the Inscriptional Ornaments of quater at two sides of courtyard	Inscriptional 7 ID
	The implementation method: The mosaic tiles	
	Calligraphy : Sols	
	Type of Inscriptional: religious, Shamsheh Inscriptional	
	Number:36 on the quarters of courtyard 18 stands	
	Size: a circle with a diameter of 52 cm	
	Text: eight repetition of (Ya Allah)	


Authors

The Inscriptional Ornaments under the arch of southern courtyard stand

This Inscriptional is among the original works of Timurid era which some of them are remained under the arch of southern courtyard stand and in southern stands are replaced with plant and geometric patterns in different restorations. (table8) combining the calligraphy of this Inscriptional like the former one is inspired from (Kafi) Inscriptional which (Ya Soltan) clause is located

inversely on each other and completed with double repetition of (Allah) in Kofi method inversely. (A) alphabets in (Allah) are coined. The calligraphy combination is based on the geometry form of Inscriptional. This Inscriptional is one of the most beautiful and exquisite epigraphs of mosque. Implementing such epigraphs which is restored several times is so acute and the calligraphy elegance in most of the cases implemented properly.



Table 9- The Inscriptional Ornaments under the arch of southern courtyard stand ID

	Location : the Inscriptional Ornaments under the arch of southern courtyard stand ID	Inscriptional 8 ID
	The implementation method: The mosaic tiles	
	Calligraphy Sols and Kofi	
	Type of Inscriptional: religious, the geometric Inscriptional	
	Number: 36 on the quarter of courtyard 18 stands	
	Size:50*70cm	
	Text: The double repetition of (Ya Soltan) and (Allah)	

Authors

The Inscriptional related to basis of Ivan Maghsoreh

Both of the frames are in the form of carpet frame located symmetrically (Tabel9) the right Inscriptional includes the date of construction (821) and the left one includes the name of architect (Ghavam-el-Din Shirazi) the calligraphy of the Inscriptional is done with (Nim Do Dang) stylus and the place is in appropriate with the size of stylus and text. These Inscriptional like the original Inscriptional of Ivan are so acute regarding the size of alphabets and the grammar of singulars and aren't anchored for more legibility and clarity. The text of each frame repeated in both sides and each sides two times. The settlement of vocabularies is so acute, homogeneous and convenient and systematic. Color scheme of the Inscriptional like the other works is based on with and ultramarine and for more variety, brown is used for point and punctuations.

		Location : the Inscriptional related to basis of Ivan Maghsoreh	Inscriptional 9 ID
		The implementation method: The mosaic tiles	
		Calligraphy Sols	
		Type of Inscriptional: Ahdasieh, frame and two levels	
		Writer: probably Baisenghor Ibn Shah rukh	
		Size:23*70cm	
		Date:821	
		Text: on western porch base: Atafeh tahriraha fe avayel shahara allahe al-mobarak rajab al-marjab sena « »ahadi va ashrayno seman maece On the right base: Amale al-abde al-zaeef ol-faghir ol-mohtaj beghayat al-malek al-rahman « » shirazi-ol-toyan Ghavam-el-din	

Authors

Analysis

By analyzing 9 prominent Inscriptional Ornaments of Goharshad mosque, meaningful relation could be seen between the Inscriptional Ornaments and seen text trend regarding subject and content and also the similar aspects among all is the Quranic and spiritual contents. This similar aspect are mentioned in some directly as Quranic versus (Inscriptional numbers 5 and 9) and in some indirectly (inscription numbers 2, 3, 7, 6) indirectly. The architect worldwide view with thinking paradigm in following verse and considered Rajab month auspicious which rooted in Islamic philosophy.

«Atafeh tahriraha fe avayel shahara allahe al-mobarak rajab al-marjab sena ahadi va ashrayno seman maece» and «Amale al-abde al-zaeef ol-faghir ol-mohtaj beghayat al-malek al-rahman Ghavam-el-Din shirazi-ol-toyan»

(Ghavam-el-Din) as the constructor of this construction by using vocabularies as following asserts the Islamic basis by mentioning sentences from the thinking of a believer and would be meaningful by method of specific behavior meaningful in Islamic ideology. According to his name (Ghavam-el-Din- Zain-el Din –Shirazi Altayan) refers to (Altayan) considers i.e. mason title for himself

(it should be considered his name is mentioned in the Inscriptional of Khargerd Ghiasyeh school a master, not by himself , but the assistant(Ghias-ol-Din Shirazi) what could be the spiritual reference of this title? it is the Quranic reference to the verse (human being is created through clay) refers to clay that is significant in Islamic coding field . Not considering master name by (Ghavam- el- Din) and humiliating the task is considering among the other features that is significant in Islamic significant system. The sequence of repeating the clauses such as (Allah Albaghi for 216 times, (Almolk Allah for 2 times),(Sobhan Allah and Alhamdolelah for 28 times), (Ya Hanan, Ya Manan, YA Dian, Ya Ghafran, Ya Sobhan, Ya Borhan, Ya Aman, Ya Bayan), (Tasbihat

Arbaeh: Alhamdolelah for 5 times, Sobhan Allah for 2 times, La Ela Ha Elallah for 2 times and Allah Akbar for 1 time and also 8 repetition of Ya Allah. In Inscriptional number 2,3,7,6 are all having the significant concepts. In concluding all above nine cases, the significant trend between the appearance (the linear figure) and the inside (the meaning of text) could points to the significant relation for linear figure and Quranic and spiritual content in used Inscriptional Ornaments by (Ghavam-el-Din) as the architect of Goharshad mosque in Inscriptional Ornament calligraphy of Inscriptional (4,6,7 and 8) the importance of text is shown through localizing the Inscriptional in the places at the top of porch or courtyard.

Table9- the prominent Inscriptional Ornaments of Goharshad mosque, by separating type of font and the relation between text and Quranic and spiritual concepts

Text trend	Text content	Calligrapher/ type of text	Type of calligraphy	The features of Inscriptional Ornaments	Inscriptional
Quranic and Spiritual	216 times repetition of Allah Albaghi	Baisonghor/Asmaol Hosna	Sols	surrounding Inscriptional of Ivan Maghsoreh main Inscriptional	1
Quranic and Spiritual	2 times repetition of Almolk Allah	Anknown/Asmaolhosna	Reticular knot Kofi	The Inscriptional of Ivan Maghsoreh mouth	2
Quranic and Spiritual	28 times repetition of Alhamdolelah and Sobhan Allah	Unknown/praising Allah	Kofi Tarbaee	the edge Inscriptional related to east and west porches	3
Quranic and Spiritual)Ya Hanan, Ya Manan, Ya Dayan, Ya Ghafran, Ya Sobhan, Ya Borhan, Ya Aman, Ya bayan(Anknown/Asmaolhosna	Decorative Sols	the Inscriptional under the arch of east and west porches	4
Quranic and Spiritual	Baghare, verse 137	Unknown/Quran	Knot Kofi	courtyard stand pillars	5
Quranic and Spiritual	Tasbihat Arbaeh;Alhadolelah in Tarbiee knot Kofi, 5 times repetition of Sobhan Allah, 2 times repetition of La Ela Haela Allah and Allah Akbar once	Unknown/Quran/Praising Allah	Tarbaee knot Kofi and Sols	the Inscriptional Ornaments locating on small stands of courtyards	6
Quranic and Spiritual	8 times repetition of Ya Allah	Unknown/praising Allah	Sols	the Inscriptional Ornaments of quater at two sides of courtyard	7
Quranic and Spiritual	2 times repetition of Ya Allah and Ya Soltan	Unknown/praising Allah	Kofi	the Inscriptional Ornaments under the arch of southern courtyard stand	8
Quranic and Spiritual	On the west basis of the porch:« Atafehgh tahriraha fe avayel shahara allah al-mobarak rajab al-marjab sena ahadi va ashrayno seman mae» and on the right base: «Amale al-abde al-zaeef ol-faghir ol-mohtaj beghayat al-malek al-rahman Ghavam-el-Din shirazi-ol-toyan»	Unknown/ Date of construction/Name of architect	Sols	the Inscriptional related to basis of Ivan Maghsoreh	9

Authors

Conclusion

In present research, by analyzing nine Inscriptional Ornaments of Goharshad mosque regarding the subject and the content, the significant relation between the Inscriptional Ornaments and text trend could be seen with the similar aspect of spiritual and Quranic content. In some cases, direct point to the Quranic verses (Inscriptional 5) and in some direct point (Inscriptional 2,3,7) could be seen. The done analysis showed: in the calligraphy of Inscriptional Ornaments is shown through the localization of Inscriptional in the courtyard or the porch (Inscriptional 4,6,7 and 8). Repeating the calluses such as: 216 times repetition of (Allah Baghi), 28 times repetition of Sobhan Allah and Alhmdolelah, 8 times repetition of Ya Allah in Inscriptional 2,3,6 and 7 also indicate : the conquer of spiritual concepts in Islam religion. The above research could prove the rate of trend to spiritual concept between the Inscriptional Ornament of Goharshad mosque and the trend of the text that is Quranic and spiritual in Inscriptional Ornament 9.

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