**The investigation of the nature of four element representation in Islamic art**

**Abstract**

Investigating the present intellectual system in representation of quadruplet elements in Islamic art as the base of matarial world, creates complexities, because considering the various worldviews in this case which is varied from Greece to the Islamic world, despite of their individual superficial performance in those worldviews,formed theories on the basis of this shared element is not the same in all intellectual systems. So, by using a comparative -analytical method and emphasizing on knowing how thoughts enter the Islamic art based on the histoical and geographical bed and avoiding a mere ultrahistorical understanding in order to have a more realistic theory, this paper concludes that the dominant thought on the quadruplet elemnts in Islamic art is inspired from the entered Greek philosophy and doctrine to Islamic world and a combination of autochthonous, and it’s representative nature is depended on the existing figurative and symbolicnarrative in Islamic philosophy and doctrine.

**Key words**: quadruplet elements,Islamic art, Islamic philosophy.

1.Introduction

Beleiving the quadruplet elements as the base of the matarial world, has been a classic mthod to describe the matarial world in many worldviews.This theory was first formed in the philosophy of old Greek and in the thoughts of philosophers who lived before Socrates and are known as naturalist philosophers, and it’s principal writing was done via relying on the theories of former cosmology philosophers by Omidoklos in the 5th A.C century.Then, this theory is extended by Plato to describe creation in the Aristotle and Timaouse treatises in his natural philosophy.This philosophical attitude toward element, which was later connected more strongly to cosmology in Ptolemy sy**st**em, has been existed between Islamic philosophers and theorists who, were inspired by Greek thoughts and has been entered to many Islamic subjects and were followed strongly many centuries, although there were changable attitudes over this firm theme because of it’s combination with Zoroastrian, magusic ,hermetic, ... thoughts.

Despite of the presence of the fixed theme of the quadruplet elements in different thoughts, investigating this theory and it’s prevalence as one of the fundamental principles of cosmology subjects in old philosophy which was spread to other science fields, is a difficult work,because just having a superficial idea about it as soil,water, air and fire and also ignoring the pretexes of this theory and it’s applied and conceptual thought in different periods and variousparadigms,we can’t respond to it’s vast meaning and understanding it; especially one of these items which trace back to Islamic art does not have a clear nature and many things are assighned to it.especially in some cases, false attributing to histories older than the writing time of this theory and not knowing correctly the formation background and the historical procedure of the dominant thought type, has caused the generalization of incorrect and vague opinions to the existing thought about these elements in Islamic art.so this paper questions that the dominant thought about quadruplet elements in Islamic art is exactly inspired by which worldviews and what nature does showing belief in it have.

About the importance of this subject, it worth noting that although many researches have been carried out about quadruplet elements in philosophy, art and culture, there was a dominant attitude in most of the researches so that non of them paid attention to the main philosophical thought in this case with an analytical and origin recognitional viewpoint and didin’t pay attention to the representation nature of this thought in Islamic culture, and in many cases, different fields of applying the quadruplet element has been confronted with indifference and overlapped meaning, so that the vividity and authenticity of this concept had been reduced. Therefore, it is necessary to understand the various aspects of it, a serious breach of the opinion involved in beleving the representation of the four elements in Islamic art has to be done , to prevent unfounded generalizations of various theories, and also present a clear idea based on the historical context for a correct understanding.

The purpose of this study is to identify, investigate and emphasize the importance of the four elements in ancient philosophy ideas and the emergence of it in Islamic art to explore the nature of this topic to have a more exact understanding of Islamic art,to be able to use this channel for analytical and comparative investigation of the elements in the traditional arts and knowing how ideas had entered it considering the historical and geographical context, and avoiding merely trans-historical interpretations to improve the quality level and adopting a more realistic attitude in researches related to culture and Islamic Sciences. To achieve this goal, the comparative method, relying on descriptive- analytical approach has been selected and both prominent procedures in the comparative studies have been used concurrently taht are a) The study of the impressions and effects, b) the parallel (comparative)studies.

**2- The formation course of the theory of four elements**

Theory of the four elements was presented in ancient Greece by Ampdokles.It had some backgrounds in Greece and it’s surrounding civilizations,of which we can refer to Homeric , Babylonian, Hasudi, Orpheus and Fersidous cosmologies in pre-phylosophical era and Thales, Anaximander, and Heraclitus and Pythagoras cosmologies in pre- سقراط philosophers era. Here it is clear from the classification of persons that this discussion has two different theory which are complementary:Mythological and allegorical (naturalistic) paradigm.

Under the shield of Achilles, Homer presents a cosmology based on water, based on the evidences it is derived from the Babylonian cosmology.Hesiude cosmology is more regular and organized and the basic elements are quadruplet,and appear in a logtitudal order,none of them are created by the other,no certain origin is mentioned for them.On the other hand, in the orphical songs, time is the first origin of every thing, then Ayer and Khaous are the main origins.These three, create the primary testicle. Also in the fercideous cosmology,three divine principles are mentioned, Zas (Zeus), Kronos (Time) and Khasuniyeh (in the ground) that have always existed. Here Kronos semen that could possibly be considered as a watery Khaous is placed in the depths (niche) and a number of other deities are formed.

As it can be seen, these cosmologies and basic elements in them,are formed by relying on elements and mythological narratives to create the universe,but in next era which is called naturalistic paradigm (figurative),there is a small gap between the myths or mythical stories relation with the consituent elements of the world. In other words,here the interpretations and examples which are undoubtedly created by Ionian naturalistic philosophers, have decreased the visible and tangible world to forces or the elements (natural) string and it is the expression of the unity and co-naturality of Olympus gods with these forces and elements.So, for example, Homer water cosmology is derived clearly from Thales water cosmology, and Fercides concepts in Apiron Anaximander or to some extent in his student Anaximense, the four elements and their quadruplet in Ampdokles and Pythagoras is inspired by Hasiude.However, despite the mythical language and usage of the old paradigm thinking,there is a kind of rational-physical rotation in them. The culmination of this attitude is the of four elements system of Ampdokles,which each element is represented as a myth,but myths are not merely a representation for the water, wind, earth and fire elements or love force, that are not defined in complicated mythological relationships and are defined in an allegorical and scientific vision.

**3 - The four elements in Greek philosophy of the three big Greek philosophers**

From this time,we can show these four elements in Greek philosophical and other affected nations. After Ampdokles,three other philosophers in Greece benefit from this theory with different viewpoints.The first of them is Plato who showed the mathematical-mythical creation in his Timaous treatise.In his poit of view,the four elements are interpreted as sensible facts of the world in the allegory world. He has assumed that four elements are dependent on the mental formats (ideas) and figures in the Timaous treatise. The mathematical thinking of Plato in this matter took place when he was trying to introduce some thing as the elemnt of elements which has the capability to present a mathematical and logos explanation of the universe base on it. With the mathematical heritage from Pythagoras, he tried to use numbers and their relations,to establish a relation between ethics, aesthetics and cosmology,and as it is expected from his disciplined mind, he selected volumes as the basic shape of the universe elements, which their high order and coordination levels are visible means regularpentagon volumes. In other words, the elements with defined geometric ratios, are considered as the foundation of the material world. But his mythical theory in this case occurs when he define these elements in a mythical narrative in the creator hand, to create the world spirit and attributed some qualities to them and the value degree of creatures is dependent on the quality of elements which are used in their spirit and these spirits are correlated with the stars and destiny. Finally, recognizing that although the elements are the foundation of the material world, but they are not the main reason , because the universe is made by a creator and these elemnts are taken from their example models in the allegory world.

But Aristotle presents a different theory from Plato, and applies a merely physical viewpoint for the elements as the base of the material world, which forms all the things and creatures by mixing and converting itself and unlike Plato's view they are not related to the allegory world and heavens. They are merely materials and are checked in turpitude andsublimity. He also introduced a fifth element called Ayser or Asir to avoid the generalization of the four elements to the creatures except subluminar areas. Thus the heavens and whatever is in it are made of a fifth element, and these two areas[subluminar areas and heavens] have no impact on each other and naturals are separate from post naturals.

The Platonist view dominates on Plotinus and the neoplatonic view,but they didn’t have a high dependeny on mathematical thinking,but they accept the point that he gives an example for the elements in his work and based on Timaous assumes that each elements has spirit, meaning that something as Plato's spirit which is authorized and genuine. And this becomes more theosophical in Plotinus era. It should be noted that he theorises and defines in an issueance: unit, spirit, nature, matarial which are the mentioned elements in the nature and it’s driving force is spirit and in an metaphorical example from Plotinus, the four elements included the universe body, and spirit is the total spirit of universe which directs the body.

So, we can explaine the appearance of elements in the great ancient Greece philosophers theories- despite elements appeared as the base of material world in all three theories – as following: Plato: mathematical mythical / Aristotle: Scientific / Plotinus: mystical.

**4 - The transfer of Greek ideas about the four elements to Islamic world**

About how Greek ideas entered the Islamic thinking world, to two cases should be pointed:
A) The translations before Islam: Due to the strong desire of Sasanian to Greek courses which were partly inspired by the ideology of Zoroastrian Empire, and they believed that all the courses were taken from the Avesta and Zoroastrian religious texts, and they believed that Greek sciences were part of the Zoroastrian religion, because it was the Alexander invasion to Iran which made these books known among the Greeks, and so translation and studying them means the recovery of the ancient Iranian knowledge.

B) Establishment of doctrine office and start of translation movement[as the main reason] in the second century AD- first due to the political reasons and anti-Byzantine behavior of Abbasid caliphs, Islam's emphasis on gaining knowledge from anywhere and also the expansion of Islamic territory –led to the indubitable import of the total Greek philosophy to the Islamic world, so that about half of the eighth century up to the end of the tenth century almost all ancient non-religious, non-literary and non-Greek historical books which were available in the Eastern Byzantine Empire and the Near East to were translated Arabic.

As a result, a whole votes and consequently the attitude of the Greek world through the material basis of the translation movement (bit Alhkmh) in the second century AD, and of course, the small size of these votes through translations by the Sassanids, the intellectual world of Islam were.So, the totality of Greek theories in science and their thinking about matarial world had entered Islamic world by translation movement in the second century AD and a small amount of these theories entered by Sasanian translations.

It should be noted that there are non-Greek pretexts about elements in Islamic thoughts which the most important of them were attributed to hermetic and Zoroastrian texts. Although the Hermetic texts are not seperate from Greek philosophy and neoplatonic writings are full of Greek courses,they are not known just as the Greek doctrine, because the transfer of traditional knowledge occured because of Alexandria empire, in particular cultural and scientific areas. Thus about the Hermetic tradition, we particularly consider a path from Egypt, Greece, Alexandria Greece and Islamic world because of the similarity of Hermes character with Idris Prophet, and also - due to "philosophical consideration" – any ontological is rejected and stressed it emphasizes on the unity between the individual spirit with the universal spirit and unity in mystical thought of Islamic scholars.About the elements in this thinking system we should consider a classification of human and non-human:

A) From the initial material of creation[Chaotic waters],four elements that are the basis ofthe creatures are created,but these creatures has no talent in developing and justlive in a part of the universe.

B) human beings are the only creatures which has two natures in the world, a part which is called "atoum" image which is indivisible and spiritual, and the other is made of four elements, one of them comes from intellect and can be upgraded to atoum, another is caused from the heavens revolution,in the mankind.

Based on this, human is a sample of the world and reflects the infinite universe, but this process can be performed just by discovering the secrets and mysteries of the universe,in other words, improving from the four elements body and becoming free of the matarial limitations is just acheived by giving importance to spiritual nature. Another pretext which is mentioned for belief in the elements traces back to Zoroastrian texts.But the four elements together is found only in the later Pahlavi texts and such a thing does not exist in two more early Zoroastrian cosmology known as the Avesta and the book of “his slave”.According to the Avesta cosmology,the creation of the world creation include six major phenomena that are air, water, earth, plants, animals, and mankind.And in “his slave”, although there are four elements, but they are not coherent and organized and are defined in a linear correlation. But in the “religion” book clearly the enterance of Greek ideas about the elements as the basis of the material world is seen.

**5 - The four elements in Islamic philosophers theories**

According to the previous articles about the appearance of the four elements in the philosopher belief-Islamic philosophers were studied;we can follow natural and four elements points of view in the Islamic philosophy.First,from the perspective of natural philosophy in which Zakaria Razi is the representative of scientific view and Ibn Sina is the representative of Initiation view,second, from the perspective of mysticism and theosophy,in which Akhwan al-Safa is the representative of eclectic philosophy, and Suhrawardi is the representative of theosophy philosophy.

The investigation of sapient Razi attitude toward the four elements must be described in two sections, which the first section deals with the dominant spirit on his thought, which belief in the ancient sapient and philosophers can be clearly observed, naturalist Greek philosophers, Galen, Hippocrates, Plato, Hermes and Zarvani, Manavi and moghani thoughts.But the important thing about the four elements in his works, is the emphasis of scientific view and study of the mentioned texts, which its obvious state can be observed in alchemy. The alchemy’s basis is on having knowledge about elements , the permanent relationship between spirit and body, the relationship between temperaments with elements, the properties correspondence of microcosm (human) with macrocosm (Cosmos),and the belief that all things have both masculine and feminine types.His theory - even with using codified language and vocabularies - is transformed into the chemistry and relationship between nature and the spiritual world–which is the basis of all alcemy worldviews, is ignored, so elements role in the universe formation has no symbloic aspect in his theory.

On the other hand,we should divide Razi idea about the elements role in the universe formation to two categories of temperaments [warm and cold and dry and wet] and elements, that the temperaments are created by human body, this is due to his medicine attitudes, and it is created by the first monster,while all other objects in the upper and lower world are created from the combination of, the four elements with all matarial features. Despite the continuous opposition of Razi with Aristotelian theories, he believed in the Asir as the fifth element like Aristotel and knows the position of the elements in the heavens.

After he, the Ikhwan Al Safa worldview is inspired by eclectic and esoteric view and this attitude, can be clearly investigated about the nature and four elements in their ideas as followings [the two latter approach are implicitly nor explicitly found in their theories]:

1. The four elements are inspired by of Pythagorean numbers attitude, corresponding to the quadruplets;
2. The four elements are inspired by the neoplatonists propogation system ;

3. The four elements [as the material/superficial causes] are inspired by Aristotle's four reasons;

4.The four elements are Inspired by hermetic / gnostic system

But how should we justify these perspectives in one united elements in Akhwan thought, maybe we can find it’s answer in sheriff position, which is the Islam view to the nature. In Islam, nature is seen as a book of symbols, and every thing in it’s scope is a representative of the sublime world and there is a harmonious relationship between scientific knowledge and the nature symbols, so that the symbolic knowledge in reality nature,is seen as a part of the nature symbols,and mankind should become familiar with them in his holy journey toward God. Hence, knowledge of the natural world [which can, for example, cover the Aristotle's attitude about elements] is able to play an important role in ​​forming a spiritual journey through the universe[Hermetics].

Because by considering unity for the universe and rejecting to divide the universe to two realms of spheres [up-phoebe] and the good and bad world [sub-phoebe] and the four elements are considered as symbolic and allegorical aspect of the world,and are defined in the objectives in such a way that the person become able to dominate the worlds by utilizing the nature appearances, especially as an allegory of rigid material and codes- not merely an external and superficial- or in other words, Ikhwan believed in the intrinsic journey to achieve the truth by illuminative and intuitive method which makes the elements the representative of the human dark soul, in their theory about microcosm, and human must find a way through them to achieve the shining soul of good people.

On the other hand, Ibn Sina, in this case, has two different views , in his peripatetic perspective, presents completely the principles which were provided by the Aristotel with a difference that before the issue of monster which the four elements were made up of it, He discusses like Plato and Pythagoras on mathematical and geometrical creation of the world and believes that, the first element in the universe was a point that under the nature force coverted to line and surface and finally to the objectTherefore the object was effected under the natural force and turned out to geometrical shapes such as circle, triangle and finally square, and became pure and was refined, from the part which had the most purity , the higher sphere was created and intellect and action was added to it.From the part which has the lower purity,the next sphere was created and this continued until the purity was finished and darkness and dirt dominated it. Therefore this object was not able to accept spheres and turned out to darkness and dirt,in which the elements are introduced as the base of matarial world and their combinations makes rigid objects,plants and animals and the highest form of this combination which is caused due to the highest balance level of elements had created human, that Ibn Sina believed human theory as the microcosm, because he was a physician.

Thus Ibn Sina observed the physical qualities of the four elements in the external world and understood the human moral behavior and characteristics as a microcosm. But Sheikh Eshraqi’s attitude,was like the Ikhwan al-Safa attitude, and that is obvious in the unity pulpit and the story of Hayy Ibn Yaqzan, that is nature and its elements have one intrinsic aspect and there is no other previlage, between the living and the dead.All natural phenomena and universal beings are spiritual allegory and as much as they upgrade their position, they become close to the world. As a result of the four elements of the material world,are like the begining of the traveler jpurney to achieve a truth beyond the body and matarial.

Suhrawardi's attitude to the four elements should be divided to the two following steps which are stated in tandem that are the physics and metaphysics. Here,he introduced the four elements in the third part of the four faces (forms) of the universe that is called sensible world, and considered the objects of this world as a transition between different light levels.The simple elements or objects are combined and created complex elements such as minerals,plants and animals, and each of these complex elements are governed under the light dominance or an especial angel.Although Suhrawardi's thought is deeply influenced by Ibn Sina’s illuminative view and ancient philosophy, he combined these two facts, but in his main work (illuminative philosophy) which has two illumination and initiation attitude (not in methaphysics) "The facts that the elements are the base of the world is shown much weaker than the other ideas, because the light and it’s degree have the main role in giving concept and identity to the elements and thus they are the base of the world. But the next view is related to Suhrawardi's illuminatative metaphysics which occures in the mystical Ibn Sina’s stories from his commentary and will follow the same process as the one which Ibn Sina believed in.

Of course,we should follow this viewpoint in the collection of his papers which were written in Persian,in which Suhrawardi interpretes another aspects of illumination philosophy that is considered as the evolution of methaphysics teachings and in each legend, the special aspects of life and holy life is described.His illuminative attitude cause that the origin of all climates and characters be considered the holy and allegorical world.The existence of such constant origines for all natural phenomena is the subject of geographical algebra and ultra geographical algebra and is tied to elements and temperaments stronglyand sees the moral and psychological roots of humanity in them and explains in allegorical language and poetry.Human can become free of the characters and features which are derived from temperament,nature and elements and reach the allegorical world.

Thus,it is observed that the overall system of belief in the elements as the representative of the four Islamic philosophy-despite of their differences,are a combination of Greek philosophers opinions and Hermetic ideas that includes philosophy,medical,alchemy and even astronomy science-which entered Islamic mysticism,and specifically about thinking about the microcosm and the macrocosm, and creates a similar discussion about the elements in Islamic era where the belief in the elements are related to certain verses and hadiths, for example,Ibn Arab with the emphasis on the Qur'an verses,asumed a role for the four elements in creation of the heavens and the earth,and by using ancient teachings and beliefs,including belief in the Ptolemaic astronomic science and the relation of the elements with months, established a mystical- Islamic cosmology that has entered undoubtedly in art due to the relationship between Islamic art and mysticism.

**6- The four elements in Islamic art**

According to the above background,a comparative investigation between the obtained results with representation of the four elements in Islamic art is performed to determine that the belief in the four elements in Islamic-Iranian art is exactly inspired by what ideas and histories and its representation occures with what kind of nature.But before this investigation, it is necessary to examine how Islamic art are processed to elements and where does they occur, it becomes quite clear which we can consider the below main fields based on the evidences:

1. The four elements and geometric shapes [visual]

2. The four elements in music of Islamic era [vocal]

3. Characterization and visualization of the four elements in Islamic art[narrative]

**6-1-The relation of the four elements with geometric shapes and the four directions**
The emergence of formations related to the belief in the four elements in visual Islamic art is geometrical shapes that originated from the Greeks, Romans and Sassanids had Islamic artists by taking these main elements from ancient traditions and completing them, elaborately established a new form of decorating,and emphasized on the importance of unity and order. So that, they consider these as the reminding of rulling principles in that period ,that their repeation has a non-attributed and non-transferable symbolism to it. For example, square or

the four sides is considered as a symbol of the four elements and circular shapes represent the infinite unity of God.About such proportions, many things has been said that here we refer to some examples and study this subject,to avoid the generalization of the related thinking to the four element simply to every thing and every time,and based on the issues and rootfinding which was done in the previous chapter, the root of this thinking that squae in the related geometrical shapes to Islamic art is the representative of the four elements,the results derived from the ancient civilizations of Iran and the Muslim world are not the same.In other words, the aim of this part of the article is not the analysis or denying the effect of the four elements meaning as the basis of the material world,but a careful matching of the imported square shape and its derivatives such as the four spatial divisions in Islamic architecture and gardening – from the civilizations befroe Islam in Iran, and the four elements in periods before the Greek thinking influence in the later Pahlavi sources and their generalization to all quadruplet is concerned. For example, one of the things that is mentioned about square or it’s forming axis is the "rolling circle", which is one of the oldest ancient decorative patterns. It’s features before Achaemenid era, was cambered wings so that the entire pattern was circular. But then, these curves gave their places to straight lines and angles.Here, many ideas formed about relating this symbol to the four elements, so that, they considered the four symbols as the representative of the four elements,that in ancient Iran, the four constituent elementsof the world were considered as water and fire, air and soil.and considered it as a symbol in Iranian culture for thousands of years which were known as the religious mysteries and were the code of the four elements and they were the representative of the four elements which are gathered around the fifth element and are related to eachother by the rotating movement of temperamments or the four properties (warm, cold, wet and dry).Or another example which should be reffered is statements about the related four number to elements.Islamic art is often uses symbolic elements such as number four which are taken from the old Testament, in this statement “ a river come out of the paradise and irrigates the garden and is divided to four river” which shows the four sacred elements, in particular, fire, air, water and soil;and this concept is not only found in the traditional Islamic arts, but also it can be found in gardening art.Or another example that can be mentioned in this case is a statement about the number four in association with the elements

Garden, paradise,the four rivers and four elements can be seen in abundantly about Islamic gardens. For example, some relying on the paradise discription (more than one hundred time) in the Qur'an, believe that the mentioned details in the Qur'an are the pattern of building garden and designing gardens on the carpets, which makes a paradise on soil.And indicates a visual photo of the paradise on the dark soil for believers,and some believe that the main aim in the periods after Islam was designing a garden similar to the paradise description, so that a good garden was always evaluated with paradise.In such comments, elements or the quality of the environment of Iranian garden was compared one by one to the Quranic verses, so this lead to the fact that Iranian garden is an allegory of paradise, and then according to the quadruplets, water and spatial division of the gardens, relate them to the four elements and other claims like this.It seems that these classifications can not be authenticated (ontologically, not phenomenological) because about the enterance of the four elements to Islamic art based on forms such as the circle or square cycle which is taken from Iranian or Aryan thinking, relying on the evidence,at that time, the four elements were never mentioned altogether.As noted earlier, there is no written document on the claim that Iranian before Islamic world , considered that world is made up of four sections or four elements,and Zoroastrian doctrine or Moghani thinkings (before them), show other ideas about this case, or althogh the division of the four rivers of paradise is derived from religious teachings of the Torah, but based on the previous subjects and the history of presenting the theory of the four elements, this could never be the same. Even this issue about the Qur'an and its interpretations about the four elements are completely wrong. Because nowhere in the Qur'an the four elements are mentioned together, thus the Ibn Arabic statement about the creation from the Quran which is a common viewpoint among scientists is not acceptable ontologically.About rivers and paradise in the Qur'an, no form of rivers are not reffered as in the Torah, and there is not speaks of four rivers. But there is speaks of he four streams of rivers which include only a part of paradise rivers and there are other rivers and springs in the paradise.

Studying these cases and adjustment of these four in portrayal Iranian-Islamic arts should be carry out accurately and avoid the generalization of specific elements of paradigms to each other to avoid false root finding and making idea for ancient people.

So, it is true that the original form of square and its derivatives and it’s application according to Sassanid symbols is Roman and Greek, but the carried thought on it about it’s relationship with the four elements and the formed theory based on it, was formed in Islam world by philosophers and mystics according to Greek philosophy. The main root of this idea traces back to the translation movement which is related to the transmission of Greek thought to the Islam,and a part of it is related to the special Zoroastrian thought which translated and entered Greek sciences and attracted it before the establishment of translation office.

So, the dominant thought on square form and four and their relation with the corresponding thought about the four elements in Islamic art must be studied in Islamic era. For example, in worldview of a philosopher such as Ibn Sina,the universe consists of sphere and elements which are the extended form of the four elements and have straight movement,but sphere have a rotating movement. The symbol of the four elements is straight line,because they are four they form a square and the symbol of sphere is a circle which has a limit escaping identity over the four elements. Also in the twelfth chapter of his book “Natural hearing techniques in Healing book believes:”It is proven by wisdom and experience that the elements of matarial world are not more than four”,and what is very delicate is that Ibn Sina assigned geometrical shapes to elements in the second chapter of the third techniques of physics in healing books.he believed that, the four elements make the surfaces, so they must be necessarily straight so that their connection doesnot cause vacuum, and because the simplest shape is triangle, then all objects are made of triangle.According to this,the fire is a pyramid, which it’s base isfour triangular,and water has a shape of twenty bases of triangle and air has eight bases of triangle and soil is cubic which is known from square surfaces and celestial objects have twelve pentagone base, which each pentagone is made of five combined triangles.As it is clear,Ibn Sina is compeletely influenced by the Plato’ book (Timaous) or Pythagorean whom believed that the soil is cube,fire is pyramid,air is octagon and water is twentygon and the sphere has twelve faces.In addition to what was mentioned earlier,Ikhwan has a section entitled “The squared ratios” in his fifth treatise which emphasized that squares want to divide natural objects to good and bad and mentioned that in nature world, some things are opposite and some squares and shapes divide most of the world parts to four like the four elements,four seasons, four organs inside the human body (demos, phlegm, melancholy,bile).But to prove that the presence of Greek doctrine such as philosophy, astronomy and ... in Islamic philosophy and mysticism,reproduced the Greeks doctrine ideas in Islamic arts,It should be noted that these issues and similar issues in Ikhwan theory about music,are mentioned because"In that era lute was the most perfect musical instrument, because it had four-chord:high pitched,biangle,triangle and bass".On this basis, we will deal with another kind of this representation which is related to the music relationship in Islamic era and elements.

**6-2 - The four elements role in the music of Islamic era**

In the ancient Greek, Pythagoras was led to heaven music through mathematics.Because he became able to define a scientific and mythic relation between planets and staars and music based on his learnings in Mesopotamia that are included a) assigning numbers to celestial objects, b) the importance of mathematics and geometry in nature, and c) the importance of numbers in music.Also, by regarding that the Greeks considered theology as the “ upper philosophy” mathematics as "middle philosophy " and natures as "lower philosophy " and placed music in mathematics group as a part of philosophy,we can understand the relation of music and it’s philosophy among them. On the other hand ,Ptolemy was one of the Pythagoras followers and believed in the heavens music, and each note of the note systems has assigned Greek distances to the planets. So, due to the reasons mentioned earlier about the transfer of Greek ideas ,Pythagorean step in music, which was based on the "number theory" has entered Islam world through philosophy on the basis of Pythagorean, Plato and Plotinus and through astronomy by Ptolemy works,and the first one who profited from it was Alkndy,the Arab philosopher.He considered music as a branch of mathematics and also considered it as a medicine which was used in curing. In His point of view, each song (= note) is linked with each position,tone, beat and and emotions,and these are combined with planets,seasons and elements,temperaments , collors and smells.He also has a detail description of Oud - "four objects" are dominated over all other things.

The Ikhwan al-Safa followers attribute a particular effect to each position,tone and beat,and believed that the knowledge of numerical and geometric proportions of music, is the base of enjoyable and exciting songs in music and good colors in pictures, and helpful medicines in medical.They considered the benefits of music not only on the relation between the songs, but also on their high impact on people.

But the treatise that has gathered thouroughly the beliefs about this issue is “Behjat-Al-Rooh” which is written by " Abdul Momen who is the son of Safi-Al-Din Gorgani" ,in which you can observe the association of music with astrology, the healing properties of music, the time of playing and singing music during day and night, deriving the songs from the sound of animals, mythical and symbolic aspects of music and the Semitic traditions effect (the association of music with prophets) Indian and Persian traditions and Greek traditions. Then, after ten chapters,there is a conclusion, which deals with the association of music curtains to planets, elements and the four seasons and writes: because the music science is taken from the seven planets and the four elements, it is obligatory that each tribe sings music curtain which is compatible with the tribe nature. The interesting issue here is the existence of vocal apparatus in association with elements like the Suhrawardi classification of climates, there are four parts in the music: The first part: tune and Neishaboorak, fire and east / the second part: Double place and Husseini and against and Iraq,wind and western / the third: straight and fifth place, Northern and Blue / the Fourth part: against and the southern and dusty Iraq, and in another part, the relationship of seasons with month and natures and songs will be described in detail.

**6-3 - characterization and visualization of the four elements in Islamic art**

In Islamic-Iranian culture the emergence of the four characters as the symbol of the main element, as it occures in the Greek thinking (for example in Ampdokles theory it occures as a myth) did not exist.Although each of the elements hadindividually their related legends in the culture of ancient Iran as Anahita and Aban for water; Ramyad is the soil angel and it’s common forms of earth mother, Vay as the myth of wind and air ; and several myths such as Agni and Azar for fire.

However, for the reasons already mentioned, in pre-Islamic Iran, thinking which deals with these issues together did not exist, and after Islam upto centuries, ideology – philosophy thinking was dominated on it and due to the nature of Islam, on visual aspect of elements was not focused. However, poets and writers works of this period – which are often referred to as sage - propogated the dominant philosophicalideology of the era against the elements and give them a color of philosophical thought, so that Ferdowsi described the universe creation in Shahnameh as followings: "From the begining you should know correctly / the first main resources / the first main resources are these four/ achieved without pain and time / one of them has become a bright fire / between the water and wind and the dark soil" or the sage Sanai emphasizes on the common symbolic beliefs which are related to one of the four elements and the fact that the four elements are the mother of materials and gives character to the elements and says" the people’s constituent element does not have any genetical relation with them / actually the four elements are their mother and the seven sky is their father" and Nezami says, "The life has become colorful because / it has seven father and four mother " this list can be continued but it is enough to show how the four elements are characterized by persian writers, and the objective of this research are met.

About the figurative iconography and symbols , the same condition exists for the four elements, so that, contrary to the the Christian era and the mediaevalwith high volume of such works, no work of it can be seen. For example, in Christian iconography the four face of human, cow, lion and eagle are considered in relation with one of the four elements: eagle is symbol of wind, motion and essential force; the lion represents fire, force and motion; cow is the symbol of earth, work, sacrifice and finally human is the symbol of water,thinking position, spiritual inspiration and the immaterial soul.These four faces are also associated with the four Gospel writers: human to Matthew, the lion to Mark, the cow to Luke, and eagle to Johannes. In Johannes’ revelation, these four faces are the symbol of the integrity of God presence and are considered as the four column of the heavens;or in the late Mithraism ,in second century in Roman, the prominent role of the birth of Mithra had been shown symbolically,jug is the symbol of water, snake is the symbol of earth,lion is the symbol of fire, and bird is the symbol of air.

But it may be possible to point to figurative forms which are related to the four elements indirectly in the Islamic era and they are pictures of the planets and stars in art works and as it was studied earlier whether in philosophy, mysticism or music, in people's minds of that period, they were mentioned directly in relation with seasons and months, and as it can be seen in art- scientific works,the paradigm of that era was defined based on these relations, these relations are defined as follows:the fire (Aries, Leo, Sagittarius), the Sun, Jupiter, Saturn / Earth (Taurus, Virgo, Capricorn), Venus, Moon, Mars / Air (Gemini, Libra, Aquarius), Saturn, Mercury, Jupiter/ water (cancer, Scorpio, Pisces), Venus, Mars, Moon.

**Conclusions**Belief in the four elements based on the formation in Islamic art can be classified as follows:

 A) Visual[figurative and symbolic]:through geometric shapes such as squares and cubes as symbols and figurative shapes which are related indirectly related to elements such astronomical figures;

B) Sound [music]: through a variety of writing and music resources in connection with quadruplets such as the four temperaments and the four elements, the four seasons and against the four-chord lute and also there is an indirect relation between cosmic music and the sublunar world;

C) narrative [in literature]: Throgh the available verses in the literature to show the material world, a microcosm, and macrocosm, and in some cases shows directly the ancient medicine.

With this classification we can see clearly the great effect of doctrine- philosophical view on the Islamic art,so that the dminant thinking on the geometrical shapes relationship with the four elements were placed in thought process which was started from Pythagorean mathematics and improved in Platonic geometry,and in Islamic world scholars such as Ibn Sina emphasized on them and assigned geometric shapes to the elements. Or in music, the belief in quadruplets that includes elements and temperaments rooted in Pythagoras cosmological philosophy which it’s effects can be seen in Galenic medicine and Ptolemaic astronomy,and Islamic philosophers like Alkndy, Ibn Sina and the Ikhwan al-Safa discussed about quadruplets on the basis of thesinew recurrence,or in a complicated and indirect correlation,the relationship between the four human temperaments with climates are shown in·Sohrevardy works and music related to the location are shown in the middle Islamic period. And also the enterance of the idea that elements are the basis of matarial world formation in poetry and literature, and their propagation, which generally indicates that the ruling ideology about the four elements in Islamic art are represention of Greek philosophy which entered the Islamic world along with the combination of local-Islamic elements. It should be noted that the nature of the representation of these elements in Islamic art shouldbe considered by taking phenomenological perspective on the process which hd been made doctrinal / philosophical / mystical thoughts. Accordingly, the elements are not defined mythological such as Ampdokles elements, or matarial elements without any conception such as Aristotle and al-Razi and Ibn Sina's peripatetic perspective, The elements are defined pre-existing even if they are geometrical shapes based on Platonic, neo-Platonic, Hermetic and mystical –Islamic views in the allegorical and symbolic narratives.