

Rhymed Signature (its religious and social significance)

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(Received 12 Sep 2016, Accepted 12 Feb 2017)

One of the most significant factors in Safavid painting is the Europeanizing style (Farangi Sazi). All artists in later Safavid, Afsharid and Zand periods employed European techniques and in some cases they have viewed their European sources and copied or adapted European prototypes. However, they also painted portraits of Persian, such as that of a prince and a lady. Even at the more commercial end of the market and religious problems, the artists followed the Europeanizing trend. The significant development in the area of painting during the second half of the eleventh century H. was the expanded repertoire of lacquer objects. Europeanizing painters produced lacquer penboxes, mirror-covers, caskets and bindings. In these objects, individual subjects such as flowers and birds combined with floral decoration on one surface and related motifs on the sides and interior can be seen. The Safavid effectively lost power in 1135 H. Nadir by 1150 H. had so successfully re-established control over Iran. Forms and Formulas already developed in the Safavid period especially by the eclectic painters and their families and followers are the principal manifestation in painting following this period. In the absence of orders to the contrary, artists worked to the variant medium. This surely accounts for quantities of painted and lacquered papier mache of the period, the book bindings mirrorcases, caskets, boxes, and especially pen boxes. On these objects, themes and compositions from Safavid period were used and copied in numerable times. In 1148 H. a lacquered binding decorated with flowers was commissioned by Muhammad Mehdi-khan Astarabadi, private secretary and historian of Nadir shah. This Muraqa (album) is work of

four painters and artists. These artists were: Ali Ashraf, Muhammad Hadi, Muhammad Baqir and Muhammad Sadiq. This album was finally completed in the Zand period. Rhymed signature presents distinctive characteristics of this Muraqa (album). All artists in Afshar and Zand periods had multiple signatures. Familial and apprenticeship or student-teacher relationships are inferred from the numerous artists' signatures. The signatures also provide some biographical facts not available in the art books. Additional information can be gathered from these signatures. This method descends to artistic life in social and religious sphere. And this method provides us with the basic style of artists transmitted from one generation to another. The use of rhymed signature, introduced during the Safavid period, remained current until the mid-nineteenth century. Sadiq's works are signed, in a compact Naskh script, with his proper name Muhammad Sadiq, or with formula «Ya Sadiq al-vad »(O thou who are true) referring to Jafar Sadiq, the sixth Imam. This inscription exhibits the same form and style of signature found in Sadiq's works. We know that Muhammad Sadiq was disciple of Ali Ashraf, and his rhymed signature: «Sadiq A lof-i Ali Ashraf bood » signify this disciple relationship with religious significance. Another example of these signature was «Ya Sahib al-Zaman »(o lord of time), may be by Aqa Zaman another painter of Karim Khan Zand period. Understanding and transmission mechanism of these signatures is a point discussed in the current article.

Keywords: Rhymed signature, Ya Sadiq al-vad, Tarqimah, Ya Sahib al-Zaman, Ali Ashraf.

Essay on presence of the human figure in contemporary arts with emphasis on the theories of Baudrillard

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(Received 3 Aug 2016, Accepted 12 Feb 2017)

In contemporary times, the philosophy of human figure and the discourse of gender has become one of the greatest cultural narratives and concerns of the west. In the postmodernist art and philosophy, inclination towards extroversion is one of the main constituents, which means an extra leniency to expose gender through repetitious trials and unheroic representations of figures. According to Baudrillard, in contemporary times because teleonomic power has replaced theological power, pornography by doubling the sexual signs and relying on the power of media has become so widespread that everything in contemporary culture is related to sexuality. Signs of sexuality and seduction shadow culture, media, art, power exchanges, capitals and even politics. But in semiotic structures, however, no sign in its function is distinct, abstract or self-standing and its presence only becomes valued and identified by multidimensional and differential relations with other signs of meaningful disciplines. It can therefore be said that since the extensive presentation of meanings and sexual images in the media and other arenas have become as signs of sexuality, then in fact nothing is sexual anymore and the widespread signs of sexuality have lost their fetishistic quality. For the same reason, at times even the human figure in contemporary art appears as an object in which the relation between the parts and organs has been altered. The element of part-object in contemporary art is abundantly considered in lieu of visual design and a replacement for the human figure in whole. This extends to the point that more daringly in order to objectify the body and the issue of sexuality, mutilated dolls represent human figures, placing it in the genre of still life on the

one hand and human as a victim of post-modernist era on the other. Such bodily tokens simultaneously portray seductive attributes and emasculation. In fact, it can be said that the proliferation of signs and their coherence in various meaningful disciplines has caused the post-modernist sexual wisdom to decline to the point of vanish and become only simulacrum. The representation of 'human figure' in the arts also follows this philosophy. Naked images in contemporary art are neither symbols of mystic salvation or symbols of humanity nor are they instruments of provocation. They have no fetishistic properties or a form of social objections and ultimately they are not even sexual beings (male/female) but only a sign that become a form of imminence of culture as a result of endless repetitions and blending with various cultural areas and for that matter it has become meaningless and close to its last horizon of existence. In the current article, the method of research was qualitative. Considering that the current study was conducted utilizing the findings related to the past and critiques and analysis and review of artworks involving past events, therefore this study is a historical research. The compilation of information in this article involved study of library documents and books. The information obtained were eventually for analysis through scientific inductive method in the sense that by putting together of details, more general results were obtained.

Keywords: Philosophy of human figure, contemporary art, gender in art, figurative art, objectification.

Analysis of phenomenological augmented reality as medium in contemporary art* (2011 Venice and Istanbul Biennials)

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(Received 2 Nov 2015, Accepted 30 Oct 2016)

Phenomenology has been center of the tradition of continental European philosophy throughout the 20th century. Phenomenology, as we know it, was started by Edmund Husserl. Husserl proposed practice of phenomenology by “bracketing” the question of the existence of the natural world around us. Husserl's suggestion was followed by a flurry of phenomenological writing in the first half of the 20th century. Maurice Merleau-Ponty, one of the famous classical phenomenologists, expanded a rich variety of phenomenology emphasizing the role of the body in human experience. He concentrated on the “body image” and “Body Schema”, our experience of our own body and its importance in our activities. He refused Cartesian dualism between soul and body and believed in subject-body. Many artists deal with digital and electronic technologies as a medium that suggests creative ideas to them. Augmented Reality is one of the newest technologies. Augmented Reality is the art of super-imposing computer graphics over a direct or indirect view of the real and physical world. Augmented Reality Art is an artwork exhibited in a real world using Augmented Reality technology as medium. Since Augmented Reality Art is, fundamentally, digital art embedded into a real-world environment, it can easily be made interactive and animated. As the viewer must become physically involved with the site to experience the artwork, Augmented Reality Art provides the embodied experience of the human body. Recent advantages in Augmented Reality applications have led to an important shift in the understanding of the nature and type of Augmented Reality and its novel areas of applications, such as Art. However, the current progress in the field of

Augmented Reality and Augmented Reality Art requires continuous logical and methodological attention. This paper is just a step toward understanding the concept of Augmented Reality Art. The current paper aims to examine the role of body in experience of Augmented Reality Art and provides a phenomenological analysis of Augmented Reality as medium in Contemporary Art. First of all, we will define Augmented Reality as a technology in new media era. Then we will survey its applications in activism, medical areas as well as its experiences for Museum Visitors. After that, we will describe the characteristics and the main aspects of Augmented Reality Art with a comparison between this new media art and pre-Augmented Reality Art. Using contemporary interpretive and qualitative approaches to video analysis, we will analyze the natural data such as pictures and videos that have been downloaded from Internet. These videos show augmented reality artworks that were presented in 2011 Venice and Istanbul Biennials. In the experience of Augmented Reality Art, the spectator is technically enabled to utilize the body schema to increase his agency as an embodied being. To improve this embodied experience, we have to develop a technology that is transparent and provides the transparency of directionality and the noematic one. The subject of this experience should not be able to see device or medium. Additionally, the object presented to subject must have the usual typology of perceivable object.

Keywords: Phenomenology, embodiment, new media art, interactive digital art, augmented reality.

* This article is extracted from first author's M.A thesis entitled: “Analysis of Phenomenological Augmented Reality as Medium in Contemporary Art (2011 Venice and Istanbul Biennials)” under supervision of other authors.

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Iranian painting impact on the formation of Hamzanama with an emphasis on School of Tabriz*

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(Received 9 Jun 2016, Accepted 15 Jan 2017)

Among different people and races which were in contact with India and were affected by it in their lives and culture, the oldest and most lasting of them are Iranians. The turning point of massive entry of Iranian culture elements to India was by enthronement of Babur's son Humayun's and subsequently his refuge at the court of Shah Tahmasp. The presence of Homayoun Shah in Iran in court of Shah Tahmasp coincides with one of the golden periods of art and culture of Iran in the early Safavid period in Tabriz. When Shah Tahmasp turned away from art and its support, some of the artists were invited by king Humayun of Gurkani dynasty to go to India and found the core of the school of miniature in that country and that is how the most important result of this school (Hamzanama) under the extreme influence of Iranian miniature and artists was created. Indian earliest works in this field are generally drawn from the works of Iranian Safavid era. One reason for the above mentioned advantage and influence of Iranian miniature art on Indian art was related to Indian Emperor's trip (Humayun) to Iran. During his visit to Iran, he was more attracted by Iranian miniature art than Persian painting. Mural painting and miniatures that reached perfection in the Safavid era in Iran by disciples of Kamalud-Din Behzad were gained in the land of India. The presence of these artists in workshops and in book illustration of Mughal Empire caused the transfer and expansion of a large number of Tabriz miniatures. It also resulted in the aesthetic achievement of the fledgling school of Gorkany miniature and also

the achievement of the images of great book named Hamzanama. Hamzanama is regarded as the first collective workings of the art workshop, Akbar Shah. Hamzanama was completed during about 15 years. Backgrounds of this collection attracted people's attention. Its preparation can be traced to the palace murals, the Mongols, in the cable. Accordingly, the purpose of the present study was to categorize some of these elements emphasizing the old connection between these two lands. The study simultaneously attempted to answer the following questions stating that which elements of Tabriz School 2 had a direct influence on Hamzenama and that what influences of the other Iranian negargary schools can be seen on Hamzenama. This research has a historical purpose. Descriptive analysis and comparative analysis were used and the data was collected in libraries. The findings of this study demonstrated that visual elements of Hamzanama image have many similarities with the paintings of Tabriz School 2. Most of Herbal combined animals and celestial elements of Hamzanama with the elements existed in the painting school of Tabriz 2. They had many similarities with each other. Furthermore, the other effects of painting schools of Iran, especially in Herat Painting School, on Hamzanama paintings include the School of Shiraz during the Injuids and Tabriz school in the late eighth century.

Keywords: Tabriz School 2, School of Mughal India, Hamzanama, Iranian painting.

* This article is extracted from First author's MA thesis entitled "semiotics of natural and human elements Hamzanama images" under supervision of second author.

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The study of language and expression in clay sculpture of Tughril Seljuk with an intertextual approach

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(Received 15 Jan 2016, Accepted 30 Oct 2016)

Intertextuality in the twentieth century gave way to a new perspective and approach in studies in humanities, especially in literature and art. One of the most important of these trends belongs to Roland Barthes' theory of intertextuality. The author of this paper has studied art figurine of the Islamic period entitled "Seljuk Sultan Tughril" belonging to 6th and 7th centuries AD by adopting the intertextuality theory. To this effect, first descriptive and historical accounts are presented. Then explorations are made with respect to visual, verbal, and pictorial elements of the system. Finally, these elements are considered holistically and integratively in a ceramic statue of Tughril Seljuk of 6th and 7th centuries AD. In the next stage, by adopting a field study, the impact of the text on the audience and their interpretations of the work are collected and reviewed. To this end, the researcher relied on forty different readings taken through an interview with the art and literature students and the resulting transcriptions were analyzed afterwards. The main purpose of this article is to make the audience familiar with one of the most important approaches of literary criticism and contemporary art that is the theory and practice of intertextuality by Barthes. In light of the study, the audience may have a more accurate recognition of localization and the way it is adapted to the Iranian and Islamic studies. The results show that intertextual reading is a research method which provides the means to review visual art in Islamic Iran. In addition, readings of the audience are often compound readings. In other words, most of

the audience who had intertextual reading of the statue also used textual approach and those who had contextual approach, also applied textual and intertextual reading approach. Islamic art is derived from neither the Islamic doctrine nor the Islamic law; rather, it originates from the inner truth of Islam in the Holy book of Quran. The Quran expresses Islam's central thought of monotheistic thinking states. The monolithic thinking not only explains the theoretical basis of Islamic art but also presents examples of this art. Intertextual study of Tughril clay figurines, a work symbolizing Islamic art, evidently represents Islamic law, monotheism and the Quran. The author believes that reading a work of art through the lens of intertextuality can help achieve this goal as any work of art, according to Barthes, is a blind text, text and forms almost beyond recognition in the others with former cultural context and the context of the surrounding culture. By full recognition of the intertextual relations and putting together the artistic interpretation of a text, a complete interpretation of an artistic work may be realized. This article intends to answer these questions: - How does the audience benefit from intertextual relations in clay sculptures? - How many of intertextual readings of the work have explicit references to other texts? - How much of the audience's reading is verbal, visual or both verbal-visual?

Keywords: Clay sculpture, Tughril Seljuk, Islamic art, intertextuality approach, Barthes reading.

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The comparative study of Iran's Kubachi Earthenware (Safavid Period) and Turkey's Iznik Earthenware (Ottoman Period)*

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(Received 19 Dec 2015, Accepted 30 Oct 2016)

The similarity between Kubachi earthenware in the Safavid period and Turkey's Iznik pottery in Ottoman period has raised these questions: 1) was the Iznik earthenware influenced by the Kubache earthenware? 2) As regards motif and color, what similarities are seen between the Turkey's Iznik earthenware and the Iran's kubache earthenware? Iran in the Safavid period was appreciated often by kings in terms of art. Pottery art in this period gained much prosperity and the diverse earthenware came into existence, including gilt earthenware, haft-rang, blue and white, seladon, gambron and Kubache. Safavid earthenware (16th century) in Iran has different kinds. Kubachi earthenware is a type of Safavid earthenware in 16th century; it was mostly found in Kubachi of the regions of Azerbaijan and Tabriz. This earthenware was often decorated by Khatay motifs and variety of colors. The earthenware like those found in Kubachi is also found in Turkey's Iznik which has large conformity in terms of design and color, so it seems they effectively influenced each other. The current research aims to investigate the similar samples in Iran and Turkey. It seems that the Iznik earthenware, through the dependency of Ottoman on Iran and also seizing the Safavid government treasury in Tabriz and plundering most of valuable artworks as well as travel of numerous artists of that region to Turkey (Ottoman capital) is influenced by the Kubache earthenware. Witnesses show that the Iznik earthenware through the attach of Ottoman to Iran and seizing the Safavid government treasury in Tabriz and plundering most of the valuable artworks and the transmission of the

numerous artists of that region to Turkey takes effect from the Kubachi earthenware. Aside from the difference in the type of Kubachi free designing and Iznik symmetric patterning, the way to make those potteries, outline decorations and border of potteries of Iran and Iznik, their joint colors indicate their mutual impact in specific period of time. This article, first of all, introduces two kinds of earthenware, Kubachi and Iznik, and then investigates the relations and parameters that give rise to effect of the Kubachi earthenware on Iznik. The current article uses the researches conducted on this subject by such researchers as: Barbara Brand in his work *Islamic art* (2004), Wilson Allan in *Islamic Ceramics* (2000), Tamara Talbot Rice *ancient arts of central Asia*(1993), Leyla Rafiey *Iranian earthenware*(1998), Seyfollah Kambakhsh *Fard the earthenware in Iran*(2010), and Firozeh Mahjour in her article *Iran, the origin of earthenware called Kubache*(2009). Also, in English resources, some works can be named about Islamic art, Islamic pottery and the books that specifically were written about the Iznik earthenware like Emmanuel Cooper (1998), Oliver Watson (2004), and John Carswell(2003). In spite of these resources up to now it has been not conducted a comprehensive study on the comparison between these two kinds of earthenware. Up to now it has been not conducted a comprehensive study on the comparison between these two kinds of earthenware.

Keywords: Kubachi Earthenware, Safavid Period, Iznik Earthenware, Ottoman Period.

* This article is Extracted from first author's M.A. thesis entitled: "comparative study of pottery in Iran(Safavid) and Iznik(ottoman)" under supervision of second and third authors.

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A review of the properties of fibers of the Seljuk and Timurid papers using instrumental techniques for identifying their fibers*

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(Received 2 Aug 2016, Accepted 30 Oct 2016)

Workpieces (such as calligraphy or miniature), and manuscripts from the Seljuk and Timurids are the most exquisite paper works of book layout that have been noticed due to the transformations in the transition period of Iranian-Islamic book layout and the first handmade papers and diversity in papers. Although many researchers have described book layouts in the Islamic period and have spoken of diverse and high quality papers, there is no detailed information about the structure of these papers and it is not known how the papers are made. Also due to the structural similarities of the fibers used in the pulp of the historical papers, the most important factors of fibers identification must be evaluated in order to make the differences and similarities between papers more tangible. The main purpose of the current research is to collect data on the way the fibers in historical papers from the Seljuk and Timurids are identified. So, experimental methods (qualitative observations) and quantitative techniques are applied. Historical studies showed that handmade papers from the Seljuk and Timurids are papers known as Samarghandi, Baghdadi and Khorasani and are mainly made of flax, kenaf and hemp. Fibers that are basic compounds of papers are generally obtained from annual plants such as fibers of dicotyledonous and monocot plants, and are known as non-woody plants. Compared to woody plants, these plants have lower lignin, higher ash, with similar cellulose but with more pentosan, and therefore, they are turned into paste more cheaply and easily. Flax, hemp and kenaf are a part of crust group

fibers (soft fibers), that have lower lignin in their fibers' wall, and are thus softer and more flexible. However, among soft fibers, hemp is less flexible than linen and cannabis, and it is difficult to distinguish linen and cannabis due to the structural similarities among their fibers. For instance, the physical properties of the surface of the plants including linen, hemp, jute, nettle and ramie are very similar. Also, the chemical compositions of crust fibers are very similar, except jute that has more lignin. On the other hand, the shape and size of the cross section of crust fibers cannot be distinguished. Today in addition to chemical reagents, there are many more techniques for identifying fiber of papers that are from the non-woody plants. The surface examination of fibers has become possible using SEM. In other words, flax fibers are directed towards S and hemp fibers are directed towards Z on their surface. Also using polarized light microscopy (PLM) that identifies the plants through their color changes on their surfaces, calcium oxalate in fibers was also confirmed. Calcium oxalate crystals are an important factor for identifying crust fibers. Also, instrumental analyses of Fourier transform infrared spectroscopy, energy-dispersive x-ray spectroscopy and x-ray scattering are tools by which the internal and chemical structures of the historical papers can be identified.

Keywords: Identification of fibers of Seljuk papers, identification of fibers of Timurid papers, chemical reagent paper, scanning electron microscopy, polarization microscopy.

* This article is extracted from a research project of first author's PhD thesis entitled: "Evaluation of Morphology of Fibers in Pulp of Historical Papers to explain "Atlas Illustrated Anatomy" from exquisite manuscripts (case of study: Seljuk and Timurid Manuscripts in Malik National Museum and Library)" conducted in Isfahan Art University in 2015 with the supervision of the second and third authors.

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Investigation of Lustre Tiles of Fatemeh-Masumeh Holy Shrine in Qom*

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(Received 9 Sep 2016, Accepted 15 Jan 2017)

Since a long time ago, the Iranian pottery has been the oldest method of production and this art work has presented the most important cultural, social and artistic characteristics of Iranian people. Meanwhile, the method of lustre pottery, as the Islamic climax of pottery, includes numerous characteristics in the field of Iranian art. In the 7th century AH., the golden time of lustre pottery production, Iranian artists and industrialists such as Taher Kashani family developed production of lustre pottery and gained mastery in this field, they also used this technique in the inscriptions and sanctuaries of the most important holy places in Iran. This article studies some existing types of the lustre tiles in Fatemeh-Masumeh's tomb in Qom and their relationship with other types in Iran. Regarding the signatures on the inscriptions, we can find the oldest lustre tile. The Islamic Iranian pottery improved significantly in different cities of Iran by the development of the science, culture and civilization. From the 5th century AH onward, a style has been grown according to Iranian national and religious concepts that the best ones can be sought in 7th century AH. The technical and artistic complexity and glory in the development of the methods of the lustre tiles were presented in the inscriptions of lustre tiles in the early 7th century AH. By the support of some founders of that time, some artists like "Abu Zeid" and "Taher Kashani" families could tie the lustre tiles to the body of Fatemeh-

Masumeh's tomb for the first time. The work finished in 602 AH., and it was the first work that included all the artistic and historical features in itself. Perhaps the work of the lustre tiles of Fatemeh-Masumeh's holy shrine and Imam Reza's holy shrine which were done in 612 AH. by these groups of artists were the last attempts and works in Kharazmshahian era and before the Mogul invasion to Iran. The name of "Muhammad Ibn Abi Taher" is written on the inscriptions as the manufacturer and calligrapher. In this work like the other works, "Abu Zeid" had done the decoration of the tiles. The name of "Abu Zeid" was written on two separate tiles. Also, in the following decades and probably in 663 AH., "Ali Ibn Muhamad" the son of the "Muhammad Ibn Abi Taher" installed the tiles with different designs and techniques in the tomb. The name of its founder "Muzafar Ibn Ahmad Ibn Ismael" and its installer who was one of the Kharazmshahi rulers were written on the inscription. This collection is a precious and national work and it also shows the religious respect of its creators to it. It has been an artistic indicator and one of the prominent and oldest examples in the terms of pottery and ceramic. "Caiger-Smith" believes that the lustre tiles innovation was the most important achievement of Muslims in the field of ceramic.

Keywords: Fatemeh-Masumeh Tomb, Luster Glaze, 7th AH (13th AD) Century, Taher Kashani family, Abuzeid.

* The study commissioned by the management of cultural and artistic holy shrine of Hazrat Masoumeh in Qom taken.

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The impact of Persian textiles of Buyid and Seljuk Eras on Islamic Spain textiles (Case Study: Almoravids & Almoheds Periods)

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(Received 20 Jun 2016, Accepted 15 Jan 2017)

Al-Andalus also known as Muslim Spain or Islamic Iberia, generally describes parts of the Iberian Peninsula governed by Muslims at times between 711 and 1492. As a political domain, it was successively constituted as province of the Umayyad Caliphate, Umayyad Emirate and Caliphate of Córdoba, Taifa kingdoms, Almoravids, Almohads and Marinids. These kingdoms led to a rise in cultural, industrial, artistic progress and they became the most important Europe scientific center during Middle-Ages. Many believe that fashion grew in Islamic Spain Courts by the genius of one man, Ziryab, who revolutionized the court at Córdoba and made it the stylistic capital of its time. After Umayyad Caliphate, the independent Caliphate of Córdoba focused on textile manufacturing as an important things for court precious property. One of the most important progress was trading stuff and textile manufacturing and sericulture makes Al-Andalus the pioneer of European silk textiles. Silk industry flourished during Almoravids and Almohads dynasties. Most researchers believe that Al-Andalus textiles are mostly seen as continuity of Eastern textile design tradition especially Iran during Sassanid Period. It means that all similar motifs and compositions are derived from these clothes and evolved in various Islamic territories separately. But this research presumes that some of Al-Andalus textile motifs and patterns of Almoravids and Almohads dynasties have signs of some contemporary Iranian textile design innovations especially Buyid and Seljuk Textiles, both of which are the continuity of Sassanid textile design tradition. Therefore, this research tries to show these similarities through historical documents, comparative analysis of remained textiles of these dynasties from design point of view, to investigate the reasoning behind these

resemblance and show the similar aspects of these textiles. Previous researches and historical documents provided by such historians as al-Maqqari (1578–1632) and textile remains in various Museums especially Cleveland Art Museum offered precious information for measuring the suggested theory and improving it. Based on the obtained results, trading over Mediterranean Sea between Iran and Islamic Spain specially during Almoravids dynasty, importing silk clothes from Persian territories for courtiers usage and imitating them in local workshops with similar names as Dibaj, Isfahani, Jorjani, etc., shows the cultural dominance of Persian textile design culture in Islamic Spain manufacturing places and their literature. From design viewpoint, depicting human figure, animals and birds and Persian symbols such as Tree of Life, two headed eagle, man catching two animals in repetitive roundels named Medallion, equal attention to positive and negative complement spaces in design of Buyid Textiles can be seen in Almoravids textiles and we can see representation of Seljuk textiles as geometrical patterns, eight-pointed stars, lozenge and crosses in the late Almohed Dynasty textiles. Probably, the less impact of Persian textiles during Almohed dynasty can be seen as the result of religious beliefs of Almohed governors in relationship between virtue and simplicity in life, and reduced textile importations can be attributed to Spain progress in sericulture and silk weaving which made Spain as the Europe's textile manufacturing Pole.

Keywords: Buyid Textiles, Seljuk Textiles, Almoravid Textiles, Almohed Textiles, Al-Andalus Textiles, Persian Textiles.

A symbolic analysis of common textile motifs of Sasanid and Buwayhid periods

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(Received 29 May 2016, Accepted 15 Jan 2017)

The use of motifs and Iranian artistic symbols of pre-Sassanid era continued to exist during the Sassanid dynasty and even thereafter, in Islamic art and civilization. These motifs can be perceived as the expression of social and cultural experience and religious beliefs of their time. Hence, they are great help to better understand the history of evolution of the peoples' ideas. Following the conquest of Iran by Muslims and the Iranian's conversion to Islam, under the influence of Islamic teachings, art and culture found significant changes. However, a lot of concepts and artistic traditions and customs of pre-Islamic Persia continue to exist with new values of the religious community. One of the most important characteristics of Sassanid textiles is their wide use of decorative motifs with a profound influence on later artistic works of the later historical periods including Samanid and Buwayhid. The research applied a qualitative method and tried to introduce the common motifs and decorative elements used in textiles of Sassanid and Buwayhid periods. Also, it presented a symbolic analysis to identify common patterns of textiles in the eras. The findings of this study showed that most of the themes and decorative motifs, with different qualities of form and content, in textiles of the Buwayhid period originated from the Sassanid's. It also showed that symbolic textiles of Sassanid motifs on textiles Buwayhid showed continuity of cultural and artistic traditions and the National Iranian beliefs in the creation and processing of works of art of this period. The most important trends in textiles of Buwayhid period revealed the increasing prevalence of inscriptions in Arabic. Thus,

fabrics were decorated with the prayers and the rulers' names and titles in Kufic style. Among the common motifs, the tree of life was the most widely used embracing symbolic meaning. Many animal motifs used as decorative elements in Buwayhid textiles can be traced back to the shapes and designs of the Sassanid era. In addition, the use of natural elements in Buwayhid textiles was more prominent, more dynamic and more realistic than the Sassanid era. Among the Sassanid textile designs image, animal motifs were more common. Most of the motifs, moreover, were repetitive and placed in circular frames. It can be concluded that the motifs followed the designs of the previous eras. **Research Questions:** 1. what were the most important themes and motifs transferred from the Sassanid to Buwayhid textiles? 2. what were the most important motifs in the transmission of symbols and motifs of textiles from Sassanid to Buwayhid? **Research Hypothesis:** 1. It seems that the most important themes and motifs transferred from the Sassanid to Buwayhid include natural and plant motifs such as lotus tree of life, animal motifs such as Phoenix, eagles, peacocks, lions, horses, role angels and humans. 2. It seems that the most important factors in the transmission of visual symbols and themes of Sassanid art to Buwayhid's were Buwayhi's sense of affinity to Sassanid rulers to create an integrated power and give rise to the restoration of the historical identity of Iran.

Keywords: Buwayhid, paintings, Sassanid, symbolic analysis, textiles.

Memorable portraits by unknown Qajar photographer

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(Received 25 Apr 2015, Accepted 12 Feb 2017)

Mirza Seyedalikhan Mostofi, entitled Etemad-e Hozoor the son of Mirza Seyedaliakbar Mostofi, is considered as one of the most active but anonymous photographers during Qajar era. In spite of large number of his works in galleries of Golestan palace, the collection of pictorial documentaries in central library of Tehran University and on the niches of most of old houses in Iran, there is not much popularity for his name in different photography histories of Iran. Most of his works subjects are governmental officials, nobles and appointed people which have been taken in his private studio in a particular style. Some of these photos have been drawn by well-known painters and published in a lithography form in Sharaf and Sharafat newspapers that are two known newspapers in the Qajar era. As we know, about five hundred of his works are available now. Most of his photographs have been taken indoor, in his private studio and a few numbers of his works have been taken outdoor. His subjects are governmental officials but in some collections we can see photos of regular people and even poor people. No portrait from shah has been founded in his works but there is a photo of a woman that seems to be the shah's wife. Except this one, other portrait sitters are males. He made his studio by himself and paid the costs by himself. Later, as Shah realized his skill, he managed the royal photography studio and took portraits from governmental officials. This could be understood from series of photographs that have same titles and same

method. His technique was wet collodion and his photographs have been taken in a studio with textile back ground and some decorations that are obviously artificial. The most important point in his photographs is that he seems to use same clothes in his studio for different subjects. The clothes and a significant sword are used in a series of portraits that make us believe that he was the first photographer that supplied his studio with some accessories to be used in the photographs for different persons. Most of his works are framed by special cardboards. His name is printed in English on these frames and all of the portraits have a subtitle that seems to be written by the photographer explaining the situation, name and posts of the portrait sitters. His photographs have less artistic or aesthetic value and can be mostly classified as practical photographs. In this study, his photographic technique and his particular style in portraiture are studied. There are a lot of portraits taken by him but he is still anonymous because his works haven't yet been studied. This research relying on visual and library documents was performed through an explanative-documentary method. Data was collected by observation and library methods. We have tried to investigate all his works, traits and photograph taking methods with regard to very limited resources of information written by him.

Keywords: Qajar photography, Seyedalikhan Mostofi, Etemad-e Hozoor, portrait.

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A study of the effect of educational game on learning safety and security concepts and orientation to safe activities on the coast*

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(Received 30 April 2016, Accepted 15 Jan 2017)

Humans try to provide “security and safety” in related environments to themselves such as living, work, rest and recreational environments. “Coasts” are one of the areas that always attract people to spend time and vacation there. But according to statistics in the medical jurisprudence organization of our country (Iran), “drowning” is one of the problems and obstacles of which some people are victims each year (Adults and children). It is a multifaceted injury, involving multiple patterns that vary by age group, body of water and activity. Death and injury due to drowning and other water-related causes are too common in Iran at summer. Although it is one of the new public health crises and considered as a major cause of mortality in many parts of the world, it is often neglected. The awareness and institutionalization of the concepts of security and safety at an early age are considered as preventative measures and strategies to ease the burden and problem. And drowning prevention efforts have narrowly focused on specific age groups and specific activities. Also educational games have attracted the attention of many educational leaders and they utilize the games as a practical and experimental approach for teaching kids in educational and non-educational environments such as home. Educational game is defined as an application compounded with educational aims and recreations providing learners with awareness of the value of life. For this purpose, in order to teach the concepts of safety and security as well as control the problem of drowning, an educational game has been designed to make

it possible to utilize that as a preventive tool to control or decrease this subject. Educational game includes teaching defined concepts by using pictogram system; for example; notify about Rip Current and use aids for swimming (for example: Wearing life jacket, inflatable rings, swimming belts) and refreshing activities such as playing with sand and objects in it on the beaches. The Draw-a-Scientist Test (DAST) is a tool to assess stereotypical imagery of scientists. To increase the objectivity and reliability of the DAST as an assessment instrument method DAST-C (The Draw-a-Scientist Test Checklist) is used to confirm available hypotheses on 30 little girls from 7 to 11 years old at school. Hypotheses are that: the usage of educational games by children has effect on learning concepts related to safety and security of the coast; educational game can be used to lead children toward other entertainments except swimming in seas. During the seven weeks and four stages (pretest, playing educational game, test, latest test), experimental group with the tools and methods mentioned above were tested. Finally, the results were evaluated by analysis of variance (ANOVA) by a statistical analysis software (SPSS) and results showed a significant difference between pretest and test/latest test, and it was shown that the use of educational games has positive effect on learning defined concepts and it is possible to create a new attitude in children.

Keywords: Educational design, drowning, sandy coast, educational game, pictogram system.

* This paper is extracted from Master thesis of second author, supervised by the first author; thesis is entitled as: Systematic design for preventing drowning in sandy shore.

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