

Persian translation of this paper entitled:
نقوش فلزکاری غرب ایران (قرن ۷ و ۸ ه.ق) با تأکید بر
دو اثر موزه رضا عباسی «لگن و مجمعه»
is also published in this issue of journal.

Metalwork motifs of the Western part of Iran (13th and 14th Centuries) in two samples of Reza Abbasi Museum “Basin and tray”

Yeganeh Guran*
Araz Najafi**
Mahmood Tavoosi***

Abstract

Based on material evidence and written sources, the contribution and role of the metalwork of Khorasan, especially in the 13th century, which is one of the most active and the most outstanding metalworking schools in the Islamic period, is effective in developing the basic changes in the area of building and decoration of defined metal works and has given it a privileged position. But after the devastating attack of the Mongols, the destruction of Khorasan and the escape of artists to the west, it was the school of Mosul in northern Iraq that reached the sublime stance which earlier belonged to the great Khorasan. Though until the end of the 13th century the dominant style of Iranian metalworking was actually a combination of Iranian and Mosul styles, the reputation of the works of Mosul most of the exquisite objects produced at that time to be attributed to Mosul. However, a large part of the decorative motifs and themes in this area have been the realization of the continuation of the experiences of Iranian Islamic artists with a modern identity that artists took advantage based on their contemporary culture and region.

This article evaluates and studies the decorative motifs and the form of two metal samples (basin and tray) in the museum of Reza Abbasi, which both samples have some common features of Khorasani and Mosuli styles with the aim of determining their true origin. This paper uses a descriptive-analytical research method and desk research method attempting to define the origin of the two metallic works of the 13th and 14th centuries belonging to the museum of Reza Abbasi and also a separate analysis of motifs and decorative motifs seeks to find a compelling and rational answer to Iranian origin and the use of Khorasani's style in each of the above works. The results of the findings show that in spite of the use of some decorative elements in these works, they should not be attributed to neighboring countries of Iran. . . According to authors of this article, the works were produced in the western part of Iran.

Keywords

Reza Abbasi Museum, Khorasan Metalwork School, Mosul.

*. Ph. D. Candidate in archeology (Islamic era), Islamic Azad University, Science and Research Branch, Tehran, Iran. yegane.gooran@gmail.com

** . Assistant Professor of Islamic Azad University, Abhar, Iran. Correspondent author araz.najafi@vatanmail.ir

***. Professor, Department of Archeology, Tarbiat Modarres University, Tehran, Iran.

Introduction and statement of problem

The Mongol invasion of Iran in 13th century, based on material evidence and written sources, was one of the most devastating attacks in Iran's history. Following this attack, the gap and distance was formed in the industry and art of metalworking in Iran for a century. By the beginning of the bloody wars and local clashes and invasion of hostile nations such as Mongolians to Khorasan and Iran, the glorious Khorasan metalwork school underwent on a ;. disturbance The Khorasani metalworkers were forced to leave their homeland, and resided in other cities such as Zanjan, Borujerd, Hamedan, Tabriz, and especially in the city of Mosul, where was a part of Iran at that time (Ehsani, 2008: 141). From the second quarter of the 13th century, the most important metal working center was the city of Mosul. The early reputation of this center can be attributed to the recruitment of Khorasani industry workers who fled to the west before the Mongol invasion in the 13th century. (Brand, 2005: 106) and the very varied decorations of Mosul included a wider range of metalworkers in Khorasan (Ward 2006, 81). At this time, the dominant style of Iranian metalwork was in fact a combination of Iranian and Mosuli styles (Sharatou, 2007: 29). But due to poor economic, political and cultural conditions of Iran, the effects of this period were followers of Mosul school, the most significant school of time. However, an extensive part of the principles, techniques and practical motifs of this school were rooted in Khorasan School. Nevertheless, the reputation of the works attributed to the school of Mosul might have overshadowed the metalwork of other areas. In the first half of the 7th century, Iran's metal working stepped up. The metallic works have obtained their Iranian features from Khorasan School. And they added specific cultural attributes of that time to achieve some sort of independent identity. That is, the penetration of Iranian metal art began from Khorasan and influenced on its neighboring areas and it returned to Iran through its western part and flourished in Fars and Khorasan. (Ward, 2006: 6).

In this paper, two metal works (basin and tray from 13th to 14th centuries) were selected from the museum of Reza Abbasi, so by study the shape, content and decorative elements Iranian authenticity would be undeniable and their attribution to Khorasan metalwork would be possible. Generally the present study aims to answer the following questions:

What the Features and attributes of decorative motifs of metalworking in the western parts of Iran (13th and 14th centuries)?.

Techniques - What are the construction, decorations, themes and concepts in the two metal works of the Reza Abbasi Museum?

Literature Review

Heydarabadian in the book entitled "Metal Glory", collected based on the selection of Metal objects of Reza Abbasi museum has illustrated two mentioned metal work. In the Islamic section of his book, Heydarabadian while introducing basin and tray refers to the time period, method of construction, type of metal, and size and has presented an analysis on features of cognitive style of motifs and themes and their assignment to a particular school. although some studies have been done in the field of metalworking, no comprehensive research has ever been done on the metal objects of Reza Abbasi Museum and the existing research has only resolved a small part of the ambiguity. Hence, this study is an attempt to review the characteristics of the themes and designs of the 13th and 14th centuries based on the two mentioned works.

An introduction to Khorasan School

The Great Khorasan region was one of the major centers of metalworking in the Sassanid period, and during the Islamic period, artists were possessed of a history in art and were influenced by the Islamic religion continued to make metal objects of various alloys with different compositions. Iran's art of metalworking, especially in the Middle Ages, (Iranian metalworking connotes with Khorasan) has been

interwoven with the name of Khorasan that is why it has gained the honor and reputation. By the 7th and 8th century Khorasan Bronze got into an upright position qualitatively. and during the Seljuk period, it gradually moved its path into , the best product of Iran's steelmaking market and even the western and northwestern market. (Afroond, 2005: 74-86). The evolution in art, form and decorative motifs of metalworking, particularly in Khorasan, where has a long history in metalworking, was so much special for the area that it was named Khorasan School. the school was so much famous that Hamdollah Mostofi, a geographer of the 13th century mentioned that in his book and he admired Herat's silverware. (Strong, 1930: 325). this school, while maintaining the former traditions of metalworking, made a diversification in construction and decoration of objects. variation in the form, themes and decorations can be found in taps, bowls, and genie lamp etc. features of Khorasan school metal working are classified in the following table so that its study and recognition is more convenient (Table 1).

Introducing the Brass basin of Reza Abbasi Museum Brass basin with number 1053 in Reza Abbasi museum was decorated by hammering, etching and silver coil with height of 66 and Crater diameter of 44.5 centimeter in 13th century (Fig. 1).

Its specific shape and congressional margin are probably derived from the metallic works of the late 12th and early 13th centuries.

Describing motifs drawn on the basin

From the central point to the exterior of the basin, the motifs of the four animals with human head, the lilies, the string of pearl plaited, Arabesque, little and round bergamot with few petals, inscription with Thuluth script, and knotted that end in a human head and six rounded have been drawn, And six round bergamot with astronomical themes and human pictures playing musical instrument have been drawn. Also on wall and edge of crenate curve and Octadetagon of the container, some vertical lines leading to the human head and repetition of the

human knitted inscription, the head is represented as alternate .

Analysis of motifs²

In works of the Islamic era (especially during the Middle Ages of Islam), animal imagery and imaginary creatures were the most important motifs. Many of these legendary animals were illustrated in traditional Persian style (Tohidi, 2014: 229). The metal works of the Khorasani School often have such pictures. in the mentioned basin ,The shape of four beasts with the human heads (Sphinx) carrying a crown on the head and a halo around it, have been illustrated softer and more natural than conventional imaginative creatures of Seljuk period.

The motif of four lilies which are next to the Sphinxes and are in alternate mode have been silver covered in Chinese mode. Ward considers this kind of ornamentation as an adaptation of Chinese decorative art, due to Iran's commerce with China Chinese effect on steel working, weaving cloth and porcelain is quite evident (Ward, 2006: 97).

Although the prevalence of lily motif in Chinese style on the metal objects dates back to the 13th century, in Achaemenid and Sassanid eras and even in the early Islamic era, that has been used with a slight difference t, as a symbol, had a decorative use on textiles, buildings and metals.

The presence of multi petal flowers, which are the specific features and sign of metalwork in Khorasan, shows the consistency of applying such a motif. There was no significant difference in the way of drawing it from the 13th century. Motif of the pearl rounded is one of the most famous designs in the works of metal, Sassanid buildings and fabrics⁵.

Numerous examples of the 12th century metalwork in Khorasan and the steelwork of the 13th century of other regions of Iran can be considered as having the mentioned motif³. The next role is the type of inscriptions known as human-headed, which is one of the most prominent features of metalworking of Khorasan⁴. This type of calligraphy especial for metals in Seljuk era in 11th and 12th

Table 1. Features of Metalwork in Khorasan School. Source: authors.

Features of Metalworking of Khorasan School		
Used metal material		Gold, silver, copper, iron, lead and tin (Ward, 2005: 28).
Manufacturing technique	Casting	Open cast Close cast
		Hammering (Sheet metalworking) Davatgari (Ward, 2005: 28).
Decorations	Technique of decorating	Etching: the traditional techniques of decorating Bronze before the middle of the 12 th century Relief: conventional technologies for mirrors and mortar (Ettinghausen, 2009: 507) Engraving Latticework: : For candlesticks, Tray base, and savors (Ward, 2005: 28). Jewelry work Niellist Enamels
		Cast (Seyyed Sadr, 2005: 722) Hammering Lathe (spoon lathe is a kind of hammering) Steel making (Afrough, 2011: 58) Motif and carving of wax model or original pottery (Ward, 2006: 37) Hump work (on the silver plate,...) (Farieh, 1996) Tapestry (Pope, 2007)
Decorative motifs	Geometric	Use of paste to highlight engraving and objects of silver and bronze (Shirvani , 2001, 166). Concealed motifs in geometric cadres or bracing frames (a specific role for Khorasan (Lak, 1997:12) Flat dome-like motifs (Shirvani, 1997, 206) Dotted Geometric motif Circle, diamond, semi-circle,... Complicated and knotted (Lakpour, 1997: 12)
	Plant	Wheat flower Dense motif of decorative arabesque along with repeated Vagireh. Motif of the seven-Petal flower (specific to Khorasan), Ettinghausen (2009: 508) Motif of Lotus buds Motif of two- petal bloom Motif of a frame like in a form of Lotus cone with an Arabesque motif Motif of palm with five petals (Shirvani, 2001: 165) Motif of ivy and grape leaves (Which are the main rows of motifs or the ornament of other motifs)
Decorations	Decorative motifs	Animal Motif of small birds that sometimes repeat in a row Motif of the eagle and the lion Motif of a rabbit with ears bigger than usual(Especial for Khorasan) Motif of winged animals, Sphinx and mixed beasts Motif of animals in different modes (Symmetric, chase and escape, successive in different kinds of domesticated and wild (Lakpour, 1997: 15) Human Using human motifs in different scenes such as playing, drinking, riding, hunting scenes, scenes of sitting on a thorn, mythological and fictional scenes Using the human face of the sun along with the constellations. Using a halo around the head of humans in the scenes that illustrate everyday life and individuals in different situations? (work tools, and kitchen utensils)
	Inscription	Form of Inscription Inscriptions that surround the shoulder, edge, body and bottom of the container Inscriptions in the form of Lotus frames, in which there are Arabesque designs (Shirvani, 2001:165) inscriptions in the form of a rectangle or oval or bergamot in an interfering or alternate fashion Inscription content The text of the inscriptions at this time includes prayers, Quranic verses, admonitions, hadiths in Arabic script and poems with Persian text (Ehsani, 2006: 186-189) Inscription Font In the style of Khorasani, in order to inspire the viewer with vigorous and honorable prayer, prayers were written in Kofi inspection. Letters as A and L in Kufis, in some of the inspections of containers belonging to this school are longer than usual Sometimes the ends of the letters finishes in the head of a human or animal (Ettinghausen, 2000: 508)



Fig. 1. Brass basin, hammering technique, Etching and silver coats, 13th century. Number 1053 in Reza Abbasi Museum. Source: Archive of Reza Abbasi Museum.

centuries (Tohidi, 2014: 230). Using this kind of ornamental inscription from 14th century declined (Table 3).

Based on the justifications presented about the root of the mentioned motifs in the ancient Iranian art, Khorasan and northeastern Iran metalworking in the 12th century, and even before that, it can be said that except the motif and the theme of the Akhtar Mah not the manner in which it was executed, an element that was essentially temporary and did not have a substantial relationship with Mosul was not observed.

Akhtar Mah shows a picture of a woman or a man sitting cross-legged and holding a symbolic crescent with both hands in front of him. Akhtar Mah is one of the most commonly used astronomical motifs used in the metalwork attributed to Mosul in the 12th century and 13th century and also in the western part of Iran, which has sometimes been engraved separately and sometimes has been engraved on the body of brass and bronze object along with the image of other stars (Table 4).





The way in which the theme is drawn in Mosuli

objects is significantly different from its Iranian counterpart. In fact, Akhtar mah theme in basin from Reza Abbasi museum has a significant framework which is compatible with some of the obtained relics from the Western part of Iran. In Iranian samples, the body has a crown or cap and his head is surrounded by linear halo. And the crescent of the moon is drawn in a way that its horns has come out of the picture's ears. The alignment of the legs on one side and the hands on the crescent of the moon is similar, and the details of the face and body of the body are obvious. The way the legs are on one another and hands placed on the crescent are similar and face details and picture's clothes is obvious. but in Mosul metalwork we see a picture that is drawn abstractly. If Akhtarmah is an alien component in the decorative arts of Iran, then motif usage in some of the steel relics in 13th can be influenced by external effects (Table 5). Introducing the bronze tray of Reza Abbasi Museum No.1109 Bronze tray in the museum of Reza Abbasi was made using casting method height of 4.5 cm in 13th and 14th century and has a silver coated ornamentation and carving. (Fig. 2);(Table 6).

Describing drawn motifs on trays

In the center of the dish, there is a 12-sided Shamsheh with bird, geometric and plants motifs. Around central Shamsheh first there is a row of running animals, small bergamot in plant motifs, then a geometric chain is observed. The most prominent ornamental motifs of container belongs to Bergamots with themes related to life public and court life. The content of twelve bergamots of the container include the motif of an Emir riding a horse and hunting deer, a lady carrying a mirror with a war-fighting varlet riding a horse and fighting with a Pedestrian warrior, musicians and singers with various musical instruments, Sultan with a cup in his hand accompanied by a varlet, polo game, Bahram-e- Gor and Azadeh, an apparently wealthy person sitting on Palanquin and the gift scene. In between Bergamots, axial flowers are seen. The background of twelve bergamots have been embellished with many geometric lines. The

Table 2. Images of similar brass basins in Reza Abbasi Museum. Source: authors.

Type of Container	Probable date	Relic Information	Picture
Basin	12 th century	Bronze, engraved and silver coated Mashhad Museum.	
Basin	12 th century	Bronze, engraved , National museum Source: Pope, 1983: 1289.	
Basin	13 th century	Brass, engraved , Reza Abbasi museum	
Basin	14 th century	Brass, , inlaid and silver coated Metropolitan Museum Source: Dimand, 2005.	



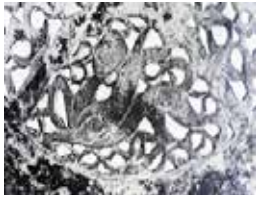









fringes of the tray have a motif of animals on the plant background and it is arabesque, and round the edge there are also pearl-shaped embellishments.

Analysis of motifs

As this work has some decorative elements characterized by the features of the artworks of the school of Mosul and are among the most widely used designs, there are some of the array components and the manner in which this distinction has been made. Birds enclosed in petals motif has been repeated 12 times. Such a motif is seen in metalwork of Khorasan in the 13th century but also it can be seen from earlier

centuries in Iranian weaving cloth. The method of drawing bird motifs on the tray is very much similar to that of its counterparts in the Victorian Museum and Albert Museum. By looking at the relics and present evidence of the next motif, that is the geometric chain, we reach to the same results. This kind of geometric chain is an advanced shape of a motif that is commonly found in 13th century in Khorasan. It seems that it has been brought to metal decoration from the early architecture of Islamic period in the great Khorasan. The frequency of motif of axial flowers metal work dates back to 13th century⁸. using a network of geometric motifs in shape T , in

Table 3. Comparison of motifs of Reza Abbasi Museum basins with the motifs of Khorasan School. Source: authors.

Part of the relic image	Scheme of the relic	Description	Image of Part of the motif in Khorasan school	Description
		Image and scheme of Imaginary animal with a human head, Carving and silver coating		An imaginary animal image, Lattice work at the base of candlesticks of 12 th century, Source: Pope 1938: 1284.
		Image and scheme of decorative inscription (Ma'shaq) human headed		Decorative inscription image (human head in Herati jug dated 1180. Source: Ward 2005:70.
		Image and decorative scheme of vertca lines of human head		Decorative image of vertical lines of human head in Herati jug dated 1180. Source: 2006: 78.
		Image and Figurative design Playing music		Image of the pictures in Playing music in the Khorasani cuffed bowl, 12th century. Source: Ward, 2006: 30.

the form of the main and most extensive decorative background, with an opposite background, created a visual and beautiful look to the container. The geometric motif of T as a distinct theme is of great use in the metalwork of Mosul (The first half of the 13th century, the use of this motif has not been limited to Mosul's metalwork, but it could also be detected in West of Iran (Fig. 3 & 4).

T shape is an ancient symbol of life called Tao (Hall, 2005,7) and it seems that the symbol has probably come to the art of metalworking as a geometric motif with Chinese art during the Ilkhan era.

From the review and comparison of the twelve

piece- images of the tray images of the most famous metal basin made in Mosul, that is brass ewer called Blakaz jug, signed by Shojaa bin Maneh Mousali, there are some common features in terms of content in the metalworking of Iran and Mosul (Fig. 4). Drawing Lyrical themes, military, hunt and court life, are common themes between school of Khorasan and Mosul. | Ward believes that a feature of Mosul metalwork images is presentation of everyday life scenes. (Ward 2006,82). However,,basis and root of a theme such as Baharam Gor and Azadeh dates back to Sassanid era and depicted from Ferdowsi epic story and it is

Table 4. The motif of Akhtar mah in Western Iran Metalwork (13th and 14th Centuries). Source: authors.





Type of Container	Probable date	Relic Information	Picture
basin	12 th and 13 th century	Image of Akhtar mah, part of ornamentation of basin 1053. Reza Abbasi Museum.	
jug	12 th and 13 th century	Image of Akhtar Mah, part of jug 1897371 ornamentation. Victorian Museum and Albert, Western Iran. Source: Pope 1938: 1327.	
Tray (Majmae)	13 th and 14 th century	Image of Akhtar mah. Part of tray ornamentation. National museum.	
tray	13 th and 14 th century	Image of Akhtar Mah. Part of tray ornamentation. National museum. West of Iran. Borujerd.	



Fig. 2. Bronze tray, silver- coated and carved, 13th and 14th century, no. 1109 ,Reza Abbasi Museum. Source: Archive of Reza Abbasi Museum.

also shown in literature and painting of Iran.

Ward states: some Blakaz ornamentation have been shaped decorated in accordance with eastern models. Picture of Bahram-e-Gor hunting and Azadeh his mistress sitting on his back , has been illustrated based on a story from Ferdowsi epic (Shahnameh). Such scenes do not appear on the old Western objects (Ward 2006,82); (Fig. 5).

The motif of a horse rider, generally derived from pre-Islamic decorative motifs, is one of the most prominent and, indeed, the oldest Persian motifs (Khazaei 2007:45) that has been imitated during the Islamic period. Musical scenes are one of the most important decorative motifs on the metals in the pre-Islamic era, especially during the Sassanid era (Towhidi, 2012: 54).

Also gift giving ceremony is a kind of theme that

Table 5. Mcomparison of the Akhtar Mah motif in Khorasasn school metalwork and Mosul school metalwork. Source: authors.










Akhtar Mah motif in Khorasasn school metalwork	Description	Motif of Akhtar mah in Mosul school	Description
	Image of Akhtarmah is part of penner , made by Mahoud ibn Sonqor. East of Iran. Source: (Ward, 2006: 90).		Akhtar mah, linear scheme. part of Brass silver coated candlesticks. First half of 13 th century. Prably Mosul. Source: Reza zadeh 2013: 6.
	Image of Akhtar Mah, part of ornamentation of brass and inlay candlestick from late 13 th century. West of Iran or Mosul, Source: Metropolitan Museum. No.523,1,91		Akhtar Mah, part of penner's brass , silver coated ornamentation. 1 st part of 13 th century. Mosul. Source: Ward, 2006: 83.
	Akhtar Mah image, part of brass, silver coated ewer from west. Iran, second quarter of 13 th century. Source: 1982, Melikian-Chirvani . No.75D		Akhtar Mah, linear scheme, part of ewer ornamentation famous for Blakaz 13 th century. Mosul, Source: Lanci, 1845, Vol. III, Pl. VII



Fig. 3. Brass ewer, Geometric decorations and Blakaz inlay, Mosul, 13th century. Source: Ward, 2006: 8.

Table 6. the picture of trays trays similar to tray no 1109, Reza Abbasi museums. Source: author.

container	Probable date	Relic information	Picture of relic
Tray	12 th century	Bronze, carving ornamentation, Mashhad Museum	
Tray	14 th century	Bronze, carving and silver coated ornamentation, Reza Abbasi Museum.	
Tray	14 th century	Bronze, carving and silver coated ornamentation, national Museum.	

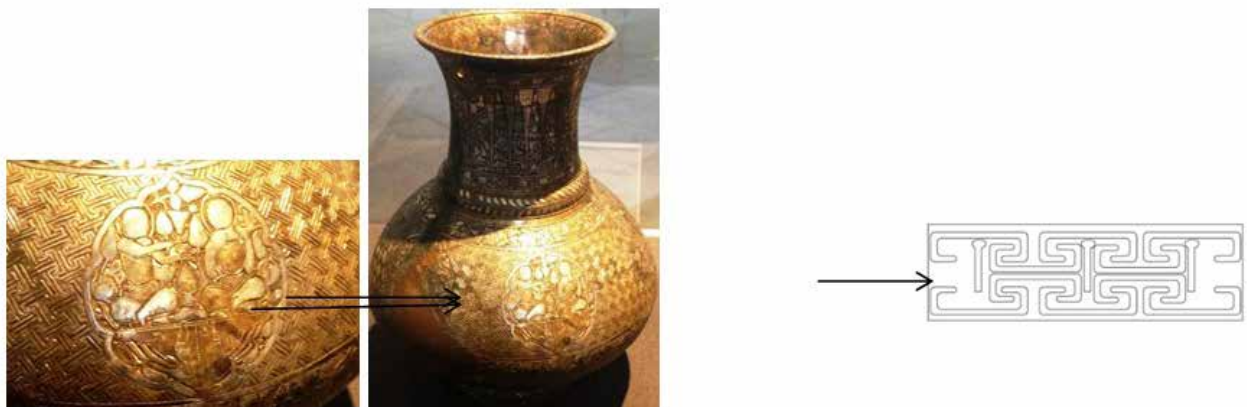


Fig. 4. Bronze Pot, Silver coated, Discovery Place : Boroujerd, 13th Century, National Museum of Iran, No. 2598. Source: authors.

(Khazaei 2007:45) that has been imitated during the Islamic period. Musical scenes are one of the most important decorative motifs on the metals in the pre-Islamic era, especially during the Sassanid era

(Towhidi, 2012: 54).

Also gift giving ceremony is a kind of theme that can be seen in Iranian art. Therefore, it seems that Mosul metalworking school owes to Khorasan



Fig. 5. Silver coated Motif of Bahram and Azadeh in the hunting ground, Sassanid era, Metropolitan Museum, Source: Ehsani, 2004: 110.

can be seen in Iranian art. Therefore, it seems that Mosul metalworking school owes to Khorasan metalworking school (Table 7).

Basically, the decoration style on the Mosul metalwork was in such a manner that the level of relief has been divided to the arcs, the sparkles worked on the geometric background and decorative edges and pictures like humanization of constellation on a spheroidal background is rooted in the Iranian metalworking .













According to mentioned reasons, It is reasonable not to related the container beyond Iran's borders.

Conclusion

In the 13th century, Mongol invasion from the East led to the destruction of Iranian metalworking and artists escaped to western cities and Mosul. With the advent of the metal art of Khorasan to this geographical area, the artists were also supported by local rulers. Although at this time, the dominant style of Iran's metalworking was actually a combination of Iranian and Mosuli styles, due to economic, political and cultural conditions of Iran, the relics of this period were the follower of the most important school, which was Mosul school. However, a broad part of the fundamentals, techniques and practical motifs of this school were rooted in Khorasan school. In the first half of the 14th century, metalworking moved to a new stage. The metal works gain their Iranian qualities in accordance with the Khorasan school and they added specific cultural specifics of time to achieve some sort of independent identity. From the study done on the basin and tray of the Reza Abbasi Museum, it is concluded that these two works display the features of the art of metalwork in the 13th and 14th centuries. Presence of Khorasan decorative elements and unwillingness to artistic creation and innovation in basin (13th century) held in Reza Abbasi museum along with Akhtar mah and Chinese lily is representative of a new era with a composite style that looks more or less focused on contemporary works, There are, however, reasonable grounds for stating that the nature of the decorative role of Akhtar Mah and Chinese lily, which at the same time has been prevalent in the Western Metal Works of Iran and Mosul, is its mode of execution and its drawing style is related to Khorasani school.

The use of Iranian themes and the method of processing human designs on a scrolling field in tray (14th century) of Reza Abbasi Museum, plus the use of other decorative motifs rooted in Iranian metalwork represent a return to the origin of Khorasani school with new approaches. In spite of the use of some foreign decorative motifs, it is likely that they are made in Iran.

Table 7. Matching the motifs of the museum of Reza Abbasi with the motifs of the Khorasan school. Source: author.

Picture of a part of relic	Scheme of relic	description	Picture of part of a motif in Khorasan School	Description
		Image and design of two birds facing each other. the theme that has been repeated 12 times		Motif of birds facing each other in a bronze bucket. it was built in Herat in the 12 th century. Source: Farieh 1996: 8
		Image and design of Bahram Gor and Azadeh, illustrated based on Ferdowsi epic.		Bronze Mirror Frame, The motif of Bahram and Azadeh, Casting, 12 th and 13 th centuries. Source: Pope, 2002: 117
		Image and design of gift giving scene is one of the themes that can be seen in Iranian arts		Hadish Palace of Xerxes I, image of gift giving, source: Mohammad Panah, 2006: 95.
		Image and design of hunting scenes that have been a common theme in Iranian art.		Inlay plate with hunting motif of King of Sassanid Shapur II, Mohammad Panah, 2005: 89.

Endnote

1. This article is part of the first author's doctoral dissertation titled: "Study the metalwork art of Islamic Era (Seljuk era till The end of the Safavid period) with emphasis on metal relics of Reza Abbasi Museum" which is being done in Islamic.
2. Motif known as Pearl Rounded in Sassanid fabrics , sometimes are identified with this characteristic (Ref. Melikian-Chirvani, 1974,fig. 18; Ward, 1993, fig 4).
3. The motif of pearl string can be found in the lower part of the candlelight in the National Museum of Iran ,No 1263. (Ref. (Pope and Ackerman, 1938, vol, XII, pl.1316). Rice divided the pictured inscription in Khorasan metalwork into three categories:
4. I letters are composed of human body (Animated script). Inscriptions that end of long letters finishes up to human head (Human headed script) among the letters there are animal (Inhabited scripts).
5. For the first time this image in metalworks of Islamic era was updated on a bronze mirror attributed to Mesopotamia in 7th century. (Combe Sauvaget and Wiet, 1941, p.265, No. 3160 ; Pope and Ackerman, 1938, Vol. XII, pl. 1301a).

After that, on 12th century in Mosul and on the coin of Izz al-Din Massoud Ibn Moodood has been used. He is the first Zangi ruler who has multiplied a coin with moon motif with a moon and passed on a tradition which not only some of the next Zangi ruler , but some of the Ilkhan rulers dominating over Mosul had also followed that.(Ref. Van Berchem, 1910, p.94; note49).

6. a row of face to face birds in the highest arc and under the edge of Herat's famous bucket since 12th century can be seen. The use of two birds facing each other can be seen as a united decorative element in an ewer from Metropolitan Museum (Ref. Melikian- Chirvani, 1982: 122).

To see the use of this theme in Iranian fabrics (ref. (Pope and Ackerman, 1938 vol.xII.pls.988,990,992)

7. Melikian-Chirvani, 1982: 170 and 173: note 4.

8. Bernheimer, 1968, fig. 9.

9. Two silver trays after the Sassanid period are in the Hermitage Museum, where (refers to what? Refers to the museum) the famous legend of Bahram-e- Gor and Azadeh has been painted and the names of the owners of the two dishes, which are Mehrbojet (Mehrbozid) and Pirouzan has been engraved on the dish. The decoration of these two dishes in the official style and in negligible egregious and its design is heavy and this is characteristic of the silver container (681, which was made immediately after the Sasanian period) (Ref. Dimand, 2004: 135).

Reference lists

- Ehsani, M. T. (2004). *Seven thousand years of art in metalworking in Iran*. Tehran: Scientific and Cultural Publications.
- Irvine, R. (2011). *Islamic Art. T: Roya Azadar*. Tehran: Soureh Mehr.
- Bazout et al. (2002). *Seljuk (The Iranian History Series)*. Translated by Azhand, Y. Tehran: Molly Publications.
- Black Jeremy and Green Anthony. (2005). *Gods, Demons and Symbols of Ancient Mesopotamia* , illustrated dictionary. Translated by Matin, P. Tehran: Amirkabir Publication.
- Talbot Rice, D. (2006). *Islamic Art*. Translated by Malek Bahar, M. Tehran: Scientific and cultural Publications.
- Kirsten Price. (1986). *History of Islamic Art*. Translated by Rajab Nia, M. Tehran: Scientific and Cultural Publications.
- Pope, Arthur Upham et al. (2002). *Masterpieces of Persian Art Adaptation*. Translated by Natel Khanlari, P. Tehran: Scientific and Cultural Publications.
- Dimand, S.M. (1987). *Islamic Industry Guide*. Translated by Faryar, A. Tehran: Scientific and Cultural Publications.
- Seyyed Sadr, A. (2005). *Art Encyclopedia*. Tehran: Sima- ye Danesh.
- Amid, H. (1991). *Amid Persian Dictionaru*. Tehran: Amir Kabir Publications.
- Feriah, R. W. (1996). *Iranian Arts*. Translated by Marzban, P. Tehran: Pazhohesh Foruzan Far.
- Catli et al. (1998). *Seljuk and Kharazmi art*. Translated by Azhand, Y. Volum 8. Tehran: Molly Publications.
- Kühnel Ernst. (1990). *Islamic Art*. Translated by Taheri, H. Mashahd: Toos.
- Kühnel Ernst. (1998). *Islamic Art*. V1. Translated by Azhand, Y. Tehran: Molly Publicaions.
- Lakpour, S. (1997). *Sefid Roy*. Tehran: Cultural Heritage.
- Mohammad, H. Z. (1986). *History of Iranian Industries after Islam*. Translated by Khalil, A. Tehran: Eqbal Publications.
- Hill, J. (2005). *The Culture of Symbols in the Art of East and West*. Translated by Behzadi, R. Tehran: Moaser Publicaions.
- Hillenbrand, R. (2002). *Art and Islamic Architecture*. Translated by Ashrafi, A. Rozaneh Publication. Tehran: Academy of Art.
- Ward, R. (2006). *Islamic Metalwork*. Translated by Shayesteh Far, M. First Edition. Tehran: Islamic Art Studies Institute Publications.
- Willson, E. (2010). *Islamic Designs*. Translated by Riazi, M. R. Tehran: Samt Publications.
- Melikian Chirvani, A. S. (1969). AssadullahSouren. La Plus Ancienne Mosqueede balkh. La Plus Ancienne Mosquée de Balkh. *Arts Asiatiques*, (20): 3-20.
- Melikian Chirvani, A. S. (1973). *Le Bronze Iranien*. Paris: Musee Des Arts Decoratifs, Cet.
- Melikian Chirvani, A. S. (1974). The White Bronzes of Early Islamic Iran. *Metropolitan Museum Journal*, (9): 123-151.
- Melikian Chirvani, A. S. (1975). *Les Bronzes du Khorasan II*. *Studia Iranica*, (4): 51-71.

- Melikian Chirvani, A. S. (1976) *Les Bronzes du Khorasan IV. Studia Iranica*, (5): 203-212.
- Melikian Chirvani, A. S. (1982). *Islamic Metalwork from the Iranian World, 8th-18th centuries*. London: Victoria and Albert Museum.
- Rice, D. S. (1957). The Inlaid Brasses from the workshop of Ahmad al-Dhakial-Mawsili. *Ars Orientalis*, (2): 283-326.
- Allan, J.W. (1982). *Islamic Metalwork: The Nuhad Es-Said collection*. London: Published for Sotheby Publications by P. Wilson and Biblio Distribution Centre, Totowa, N. J.
- Bernheimer, R. (1968). A Sasanian Monument in Merovingian France. In *Ars Islamica*, (5): 221-232.
- Ackerman. (1941). Metalwork of Later Islamic Periods by Harari, R. In *Ars Islamica*, (8): 192-214 .
- Ghalib, E. I. (1894). *Catalogue des monnaies turcomanes, Constantinople*. Available from: <https://vdocuments.mx/documents/manualofmusalman014410mbp.html>. accessed 24 April 2017.
- Ettinghausen, R. (1943). The Bobrinski Kettle: Patron and Style of an Islamic Bronze. *Gazette des Beaux-Arts*, (XXIV): 193-208.
- Ettinghausen, R. (1975). Islamic Art. *The Metropolitan Museum of Art Bulletin, New Series*, 33 (1): 2-52.
- Combe, Et., Sauvaget, J. & Wiet, G. (1941). *Repertoire chronologique d'epigraphie arabe*. Vol. VIII, Cairo: RCEA.
- Van Berchem, M. (1910). *Amid ; Materiaux pour l'epigraphie e l'histoire musulmane du Diyar Bekr*.

COPYRIGHTS

Copyright for this article is retained by the author(s), with publication rights granted to the Bagh-e Nazar Journal. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).

**HOW TO CITE THIS ARTICLE**

Guran, Y., Najafi, A. & Tavoosi, M. (2018). Metalwork motifs of the Western part of Iran (13th and 14th Centuries) in two samples of Reza Abbasi Museum "Basin and tray". *Bagh- e Nazar*, 15 (59): 59-72.

DOI: 10.22034/bagh.2018.60567

URL: http://www.bagh-sj.com/article_60567.html

