

گلشن

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گولستان

در تاریخ هنر و معماری ایران زمین

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ABSTRACTS

Bahram Borumand-Amin

Considerations on the Aesthetic of the Old Persian Cuneiform Letters In the Inscription of Xerxes (XPc) in Persepolis

In the inscription of Xerxes (XPc) in Persepolis, Old Persian cuneiform is one of the cultural-artistic achievements of the Achaemenid period (550-330 BC), which was invented to write official imperial inscriptions in Old Persian. The written inscriptions in this script indicate the application of aesthetics and subtle artistic taste. In fact, the surviving inscriptions from the Achaemenid period highlight the knowledge and art used in them. In this short paper, the author tries to examine some calligraphic features in the inscription of Xerxes (XPc) in Persepolis and to show its aesthetic and calligraphic rules and principles.

Saber Amiri Paryan

An Aesthetic Study of Bisotun Rock Inscription

The Bisotun monument is situated on a high precipice in the mount Bisotun and located near Kermanshah, west of Iran. The Bisotun monument, which overlooks a main ancient road connecting Babylon to Media, was established by Darius the great in the second half of the 6th century BC to commemorate his achievements in suppressing revolts through the Achaemenid Empire. It consists of several reliefs that represent his victories over the rebel kings and several inscriptions around. The inscription is a royal declaration straight from Darius himself. It tells the story of events that happened in the Achaemenid Empire a short time before Cambyses' expedition to Egypt and the victorious battles against rebellious kings shortly after his accession to throne. It contains a trilingual inscription written in Old Persian, Elamite, and Babylonian as three

versions of the same text. The king Darius's choice of location was no accident. The position of the monument in a gorge and its overlooking the mentioned road as well as the two springs at the foot of Mount Bisotun were in the focus of travelers' attention passing the road. In the narrations about the voyages from ancient times up to the recent centuries the monument has mostly described together with the majestic wall of the Mount Bisotun together with the attractive field wherein a resting-place is provided. From an aesthetic point of view, we can explore the inscription from two perspectives: the sculpture and the cuneiform inscriptions. The huge rocks around the monument and the great precipice have dwarfed the sculptures. The Bisotun contains the relief of Darius and two of his courtiers bearing the king's arch and spear. Darius himself is putting his foot on Gaumata, the usurper's chest, while Gaumata is raising his hands to beg. Before the king stand nine captured rebellion kings so that their hands are tied behind their backs and their necks are tied by a rope. Over the reliefs a winged disc hovers and a figure rises from the disc. He holds a ring in his right hand and has raised his left hand in order to response to the king's salute. In terms of the sculptures, this scene can be compared to the monument of Anubanini (c. 2300 BC) in Sarpol-e Zahab, west of Iran. Nevertheless, it seems that Darius ordered the carving of Bisotun in an ambitious plan and this work has unique features. Despite being in a high position at a distance from the road, the reliefs have been carved in great beauty and elegance, even more than the ones we observe in Persepolis. The hairstyle and details of the dress, the king's crown and his companions are displayed with unparalleled elegance. It should be noted that the Bisotun reliefs were carved on the mountain rocks and if

there were any faults during carving, it would be not possible to replace the rocks. Therefore, we see that in some parts (such as in the bow in Darius's hand) a number of pieces have been attached to the body of the stone. However, the reliefs of the captives are not as delicate as the iconography of Darius and his courtiers. Their hair, beard, and face lack any adornment and their garments do not have the folds. There is no doubt that the lack of adornment has a message about the inferiority of the rebellious kings. Each inscription in the Bisotun was arranged in a number of columns in which the text is divided into paragraphs, each one begins with "Darius the king says". Archeological evidence substantiates that they were not engraved at the same time. At first, the Older Elamite version was carved to the right of the relief panel, then the Babylonian one to the left of the panel and after that, the Old Persian version were engraved. It should be mentioned that the older Elamite was entirely erased by the engravers just after making room for the relief of the captured Scythian Skunxa and later as its copy, the newer Elamite version was carved beneath the Babylonian version. Probably, the original plan for writing the Babylonian version was to flatten the rock at the same level with the relief panel. But due to the lack of rock strength, the carvers simply smoothed the sloping surface of the rock. In order to prepare the space for the newer Elamite version, they cut the rock beneath the Babylonian one to the depth, but not as the same depth as the panel reliefs. It was a measure by the stone cutter in order to provide a solid foundation under the rock bearing the Babylonian version. Incidentally, appearing the streams of water at top of the cutting rock was a problem. On the other hand, the small inscriptions were put on the empty parts of the panel reliefs and due to lack of space they were placed on the rebellions garment or just beneath

the winged disc figure. However, despite this asymmetry, a unique beauty can be found in these versions. The cuneiform signs look masterful and despite the limitation in carving area, the engravers had the optimal use of the spaces around the reliefs and in a hard and tedious work they managed to create the best arrangement of cuneiform texts with minimum damage and erosion in the later eras.

Sonia Mirzaie

Manichaean Art: A Glance at the Old & New Findings and the Importance of Different Attitudes in the Study of Manichaean Art

Manichaean paintings, known as Manichaean art, are a part of the identity of Iranian art history. These paintings are the visual language of Manichaeism, or better to say, the visual representation of Manichaean doctrines, some of which have emerged in the vicinity of non-Manichaean concepts. The first group of these works of art was discovered in the early 20th century in the Turfan oasis – Xinjiang, in northwestern China – which, due to its proximity to Greater Iran, contained signs of the Sasanian art. However, the second group of Manichaean works of art, which appeared in the early 21st century, presented a completely altered appearance to scholars. This art was replete with Buddhist and Daoist elements and different from what we knew from Turfan's works. This article gives a brief report of the number of Manichaean art pieces found in Turfan and the newly discovered silk paintings in Japan and America. It also points out some of the artistic features, the importance of different attitudes in the study of Manichaean art, and studies of Manichaean art in Iran.

Vesta Sarkhosh Curtis

Ancient Iranian Motifs and Zoroastrian Iconography

Translated to Persian by Shahrzad Fardinia

Mojgan Aghaei-Meybodi

The Influence of Religious Tendencies on the Formation and Transformation of Rayy's Neighborhoods during the Seljuk Period

Religion and religious tendencies have always been the main elements in the formation and transformation of Iranian cities during the Islamic era. The emergence and evolution of Islamic sects in Iranian history have led to the critical role of creation, development, and even destruction of urban contexts. The ancient city of Rayy, which is now located 6 kilometers south-east of Tehran, was a significant city in the Persian Empire. In the excavations carried out in 1935 by Dr. Schmidt on the southern slopes of Cheshmeh-Ali Mountain, some pieces of pottery were found, dating back to about 6000 to 4000 years ago. Ancient Persian inscriptions and the Avesta, among other sources of Islamic period, attest to the importance of Rayy, while the remained historic monuments and archeological sites such as the Neolithic site of Cheshmeh-Ali, the Sasanian Zoroastrian Fire Temple of Bahrām and the 12th century Toqrol Tower attributed to the founder of the Seljuk Empire prove this fact. Rayy was conquered in 22 AH (643 AD) by Arabs, and some of its inhabitants who were mostly Zoroastrian gradually converted to Islam. By the Arab's occupation of Rayy, a new urban center with a very different character was built near the pre-Islamic city and the older city became a part of suburbs of the new Islamic one. Rayy was also one of the most important cities of Iran along the Silk Road and was considered a significant commercial city in the world acting as a mediator between Khorasan, Gorgan, Tabaristan, and Iraq. Based on numerous reports from historical texts, security, prosperity, centrality, and importance of Rayy in

terms of business have been main reasons for the development of its road in the early Islamic centuries. Studying the city of Rayy during the Seljuk period, this article tries to indicate the role of religious tendencies in the formation of its neighborhoods and the spatial organization of this city on the basis of reviewing historical texts and other written sources as well as architectural evidence and archives. The results of this study show that the division of the city into three neighborhoods based on the Islamic sects of its inhabitants and the formation of Shafi'i, Hanafi, and Shia neighborhoods, and the continuous conflicts among its inhabitants with different sects led to introversion and consequently lack of growth and development of the city structure during this period. These are regarded as the most important reasons for the decline of urban life in Rayy before the Mongol invasion. In general, it can be said that during the Seljuk period the disappearance of free thinking and the conflict of different religious sects brought about the introversion of its neighborhoods. Extensive and continuous wars between these parts and religious groups of Rayy, and as a result, the decrease of social solidarity to preserve and defend the city caused the internal decline of the city before the Mongol invasion. In was in such a way that the people built their houses underground with narrow, dark and difficult entrances in order to protect themselves from constant attacks of enemies.

Zohreh Rouhfar
Manifestation of Popular Culture in Islamic Painting

Extensive research has been carried out till now on the Persian painting, but there are still some facts and matters to be reexamined and evaluated more beyond the common schools of art.

There are some rare examples of paintings in this respect which are worth studying from different viewpoints. Created in different manners and styles, such artworks have their origins in the ideals and norms related to heroes and champions of Iran. Having originated from historical and epic beliefs and events, some of these paintings adopt a theatrical approach and are narrated by some special storytellers. Regarding distinct themes and styles, we can categorize such paintings under the "popular art". This art is sometimes naïve and simplified and some other times severe in the form of protest art, and occasionally replete with hints and symbols. In this way, the artist moves towards popular life, drawing inspiration from it.

In this article it's been tried to study and discover the influential factors of the formation of some unusual styles in different centuries after Islam. Furthermore, the cultural movements as well as epic, historical themes of the *Shahnameh* and the influence of East art would be evaluated to obtain the desired results.

Mohammad Abdollahi, Farshid Abdollahi, Kourosh Abdollahi, Sadaf Abdollahi, Shamim Rokhsari

The Abdollāhi House: A Beautiful Building from the Qajar Era in Sang-e Siāh Neighborhood, Shiraz

Sang-e Siāh is one of the old neighborhoods of Shiraz housing the tomb of Sibuyeh Farsi, a prominent Iranian scholar of Arabic grammar. There was once a black stone on the grave that locals believed it had healing qualities. Today, Sang-e Siāh and old houses in this part of the old texture of Shiraz draw the attention of tourists. One of the beautiful houses in the Sang-e Siāh neighborhood is a building called the Abdollāhi House. Having chosen Shiraz as his residence, Hāj Abdollāh Abivardi, a man of the

Turkish-speaking tribes and nomads of the Fars province and the founder of the Abivardi family business bought a house in the Sang-e Siāh neighborhood of Shiraz in 1876. Located in the Hosseiniyeh Kordhā Alley, this place is between the Sang-e Siāh and Hāj Zaynāl Bazaar, and was remodeled by him and decorated with the superb style of traditional Qajar architecture based on European motifs. The Orsi Room (hall), Gushvār, prayer rooms, five doors, and three other doors as well as a kitchen and cellar rooms are the main components of this building. Most of the rooms in this house, especially the Orsi Hall and the prayer rooms, have beautiful calligraphic works on the ceiling as well as mirror-work and an inscription of invocation. Such an inscription was written by a fingerless artist and that's why he was called Mohammad-Ali "Mokal" or "Mochal". He tightly fastened a big reed pen to his wrist and wrote beautiful inscriptions by it.

Mohsen Raja'i Ravari

Shuffle in Ravar Carpet Weaving and in the Blues Music: A Study on Their Relationship

Located along the margin of the Lute Desert in north of Kerman Province, Ravar is a city mostly known for its delicate, beautiful carpets both inside and outside Iran. Shawl weaving, denim weaving, *kilim* weaving, blanket weaving, curtain weaving, tablecloth weaving, china *giveh*-making and above all, carpet and rug weaving, are among the most prominent products and handicrafts of Ravar. Today, only the art of carpet weaving has survived. Ravar is regarded as one of the earliest carpet weaving centers in Kerman Province. Form early times, there has been a close relation between the carpets of Kerman and Ravar. Meanwhile, Ravar carpet weaving has asserted substantial influence of the reputation of Kerman carpets. We can hardly find any historical documents relating the Ravar carpet weaving, however it enjoys an oral history.

Generally, it should be noted that Ravar is considered as one of the oldest regions of carpet weaving in the history of Iran. The present essay aims at finding rhythmic similarities in the work of the weavers of Ravar with those of the Blues music in America. Both of such rhythms appeared almost at the same time, and both are used to facilitate hard work. In fact, the foundation of these two fields are music and rhythm, however the different between them is in their execution.

Nahid Amiri

An Introduction to a Manuscript of *Shahnameh* (974 AH/ 1566 AD), Preserved at the National Library, France