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## Study Designs of Animals in the Metalwork of Ghaznavian Era

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## ABSTRACT

Ghaznavian in handicrafts legacy of shared memory requires careful study and more. Valuing the role of animals in the previous period's art can be seen but during the Ghaznavian various motifs and designs including beautiful animals, body porcelain and metal objects were used. Major themes of the designs, basic and simple images of nature combined with animal motifs. Striking dishes with reliefs of animals is highlighted. The main objective of this research is to study the stylistic motifs and symbolic animals and mythological motifs and the effect or influence of other motifs in the art of this period. This cross-sectional study was prepared. The results show that the influence of the art designs with other civilizations, the emergence of new motifs been effective and its mythological meaning are used. Transfer to the viewer a sense of movement, vitality and dynamism can be seen in the works. The works of decorative art techniques and devices are shown Ghaznavian era. Because of the variety of animal motifs, some of the most important examples of these effects are analyzed.

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## INTRODUCTION

Metalwork is the most important traditional Iranian art. Skills and initiative Iranians metalwork on uncovered because it enjoys a very long history of ancient art. In fact one of the first metals is a solid tool who sees it as a way to express their artistic talents and passions uses. The use of animal motifs and other decorative elements on the body and metal objects in different ways, the melting and molding, extruding or embossed decoration as the main body of the container has been used in Iran. The role of animals such as eagles, lions and other animals such as Griffin's legendary Achaemenian period progressed and the Parthian and Sasanian period, with slight variations in form continued with the same power. With the advent of Islam in the year 641 AD and the fall of the Sassanid Empire is in 650 CE. Metalwork industry was interrupted. Embargo and a ban on the manufacture of porcelain objects are silvery and golden statue of avoiding idolatry led artists from other metals such as iron, bronze, brass and copper in making their artwork. After years of decline chaos in the country, metalwork methods, Sassanian Persian artists were your role models and patterns. What is important at this time this is the art of the early centuries AD, under the influence of Sasanian art and later became an Islamic color? Among the most precious objects and designs with animals and human beings are created for the rulers and caliphs were not used by the general public. With the arrival of Ghaznavian and overcoming them on series such as Buwayhid and Samanian, Ghaznavian capital city of Ghazni, not only as it became a center of culture and art. In the Ghaznavian conquered Khorasan was undeniable impact on art and the art Ghaznavian had Ghaznavi left. We have very limited access to sources of Ghaznavi metalwork but in this paper are examples of the art of this period metalwork in the collections held by other countries, with emphasis on animal motifs are studied. First, the art of metalworking with animals, especially reliefs depicting the Ghaznavian then placed Moore's discussion and analysis.

**Ghaznavian:**

Ghaznavian is the middle of the fourth century AH (351 AD) until the end of the sixth century AH (582 AD) in eastern Iran and northern India was government. "The series of assignments Afghanistan Ghazni City of blood taken the founder of the dynasty to overcome the city's first independent government was established and

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it was chosen as its capital. The evidence suggests that the city of Ghazni, business center, and craft had been probably why this city his capital was Ghaznavian and the city of Ghazni, the Ghaznavian ruler was known. Sultan Mahmoud Ghaznavi and his son, Sultan Masoud is most of the kings of this dynasty, with successive conquests of territory to the extent of giving. In the latter half of the fourth century the Ghaznavian conquered Khorasan income. "Mahmoud the Ghaznavi dynasty Samani dynasty during his reign is Safari, al-Ziarat, Buwayhid to be extinct. Ghazni's beautiful capital of all the caravans of merchants and artisans draw master, where they performed "(Ibid, p. 686). Ghaznavi rulers of the city's cultural centers and art, and the revival of Persian art are assigned by the Samanid era. Ghaznavian, like other invaders were the color and flavor to your art. Masoud I of Ghazni after the dynasty's inability to provide sometime later, the scope of his rule was limited to parts of India and Afghanistan and Khorasan Seljuks conquered income. Nevertheless, the Ghaznavi and Seljuk rulers were friendly, so that the last king of Ghaznavian, Seljuk Sultan Sanjar Bahram Shah was sponsored by the city of Ghazni. He was trying to train his contemporary poets and of the grace of the Sultan, Sultan Sanjar surpass. In this era of invasions and incursions, despite successive rulers Ghaznavi, was revived in some industries and the arts, especially metal. Also because of the Ghaznavian conquest of Iran to Afghanistan and India also expanded industry.

#### *Ghaznavian's metalwork Art:*

"Ghazni in the eleventh century was an important center of silver work. Silver diversity in this period represents the number of silver centers " [8]. On the other hand, it should be noted that the Ghaznavian, supported by the Abbasids came on. "Ghaznavian in Ghazni vied with Baghdad as the center of culture and knowledge. Achieving this series are metal-rich and strong tradition of metalworking in Iraq, the Islamic world's most precious metalworks that was produced within the Empire, guaranteed. Note Gardizi in the middle of the eleventh /fifth century, luxurious courts organized by Mahmoud, very splendiferous describes Ghaznavian ruler. "(Ibid, p. 56) In the course of artificial metal containers with different functions and also gained especially with access to cities such as Khorasan and Herat in the series and metal-rich regions of the Ghaznavian was also skilled metalworkers this. Metal inlay in the early period of Islam by the Sassanian metalworkers were performed. It is the Islamic period brass inlay decorates the significant progress that may apply more to provide the artist. In many dishes belonging to the fifth and sixth centuries AD, the inlay and bronze in the body of the metal containers became common practice. " External in the middle of the eleventh /fifth century , possibly in Ghazni, the capital Ghaznavi, the number of objects made of bronze with tin as the high percentage of beverage containers, water jug, bowl and wash basin related to his age, his name. The fragility and vulnerability of the metal, used to create the dome holes and troughs provided with teeth. But many of the valuable container, with pictographs that, there are sculptures carved with designs "(Ibid, p. 60). "Despite the political instability in the eastern Iran, a number of excellent metalworking with brass inlay sheet and with silver and copper reached a peak of perfection had produced the most magnificent examples metalworking objects in the Islamic period remains. It works in about a year 1170/566 and 1220/617, particularly in Herat, one of the most important cities of the Empire Ghori were made. "(Ibid, p. 72)

Although the Seljuks and Ghoryan of political opponents were Ghaznavian the works belonging to each of the areas of visual and technical features are similar and the impact of art in this region (province of Khorasan), which was once the domain of the Ghaznavian, good to see, so that in many cases, metal works and Seljuk Ghori of Ghazni is difficult. Because these areas are highlighted in the application forms and living creatures on the body metal objects mimic nature, their skills. "Mahmoud likely to beautify the capital, artists and professionals from the areas conquered by Arabs has collected. Fundamental factor in the culture of this land, not long after the Arab conquest of the Persian traditions revive the plant went down, but after the eighth century residence/second calendar with all emerged victorious [2]. Effect of Sasanian art, Islamic art, especially during school Khorasan metalwork simply i.e. metalwork Sasanian tradition can be seen in the container construction Khorasan. Given that the scope of Ghaznavian in Khorasan was the impact of the Seljuk art is evident in the art Ghaznavi.

#### *Study of animal motifs:*

Reliefs of animals and objects with different functions in the body, some dishes were common in ancient Persia. Iran animal motifs in different historical periods commensurated with the prevailing opinion in every region and religion and take special efficiency. Obviously, the Achaemenid belief in magical power of these animals were and the influence of religious beliefs or magical motifs are done. During the Parthian Iranian art in conjunction with Greek art changed and animal motifs were closer to nature. During the Sassanian also using animal motifs decorate the body and metal objects popular and animal motifs with symbolic meaning and analogous to that used in the royal hunting scenes, they are rarely seen. Many works of art metalworking decorated with motifs of surviving animals and birds and plant motifs, in relation to the nature of the Iranian Art

features beautiful Kofi along those lines and images are human. Animal motifs, designs used in the decoration of the main metal of the fourth century and later periods it.

Arts and crafts in particular if the Ghaznavian took. Despite the adoption of practices Sasanian art, artists, genres, Muslims were also involved. Ghaznavian in the hands of a handful of metal, but what remains is a place of reflection and study. It is estimated that in most cases, metal objects dating to the sixth century AH / twelfth century AD during the rule of the Ghaznavids belong. It works on the production of metal show Ghaznavian territory. David collection of valuable works of Islamic art is located in Denmark. Among these works, exquisite works of art can be seen metalwork Ghaznavi. Metal works that are discussed in this article works with animal motifs are highlighting or carving and David kept in the Museum of the metal body of work is a form of animals and the workmanship and metal art that reflect the influence of Khorassan and other areas under the Ghaznavian rule. Although many works of this period are not known but long cylindrical Candlesticks and heavy container remains from this period on which forms of birds and wild and domestic animals and other roles as has been highlighted. Figure 1 show the basic candlestick carved with copper wire. The candlestick with beautiful motifs of lions, rabbits and animal mythical bird with a human head, is highlighting. The form of a sheet-formed brass that has been completely hammered and one of the most important techniques in the art and metalworking is art. "The first sample contains copper in bronze, the Samanid era in Western Turkestan, and it is the remains of Sasanian art. The new generation of art, active Khorasan at the head sees these activities. Etching technique on silver and copper in the eleventh and twelfth centuries AD achieved brilliant results. At the same time in the northern parts of Mesopotamia and Kurdistan, and Candlesticks bronze ewer made and their external surface covered with a row of raised relief valve or a dove "(konnell, 1968, pp. 88-89). Water sprayed from brass (Figure 2), is an excellent example of brass objects with beautiful reliefs of animals belonging to the East, Iran or Afghanistan. Examples of such designs at the base of the candlestick from the fifth and sixth centuries AD can be found in Iran. Lions and birds are perfectly highlighted and hammered. Among them, various types of fibers interwoven with silver and copper inlay can be seen. The animals are placed in consecutive rows and fits perfectly with the form and structure of the container body is made to show the skills of its creator. Lion artwork ever being able to brave battle with other animals or seen as a symbol of bravery, courage and fierce used but what makes these works draw attention inactivity is rapacious animals absolutely no move to do is look forward. "The Lion King has been considered a powerful animal predators and Iranians and often a symbol of glory and the glory, dominion, power, and the glory of kings is known " (Khodi, 2006, p. 97). "In the Islamic era, the lion as a symbol of strength and courage of the Iranian intelligence function remained and new finds and soon turned into one of the traditional elements of a new religion "(Ibid, p. 100). In this work, unlike what we saw in the past, lion is not offensive and the chase or are swallowed or rip another animal but the animal can be considered as the guardian and protector. Motifs that more work can be seen in the eagle. Eagle is one of the motifs of ancient art very much. Given the examples at hand motifs, especially bird's eagle embossed on metal decoration of Ghaznavi has spread. And most importantly, the rows are arranged around the line or the rest of the dish. The bird flew fast and most powerful birds of the sky. In defining the visual characteristics of the resident eagle looking forward beak wide, with rounded decorative motifs on the chest and wings are closed. The eagle does not hunt, contrary to what has been seen in more plays the role of guardian and protector. Combine the milk animal symbol animal king and ruler of the sky eagle symbol on the container effects artist reveals the fascinating world of animals. Decorations are on the margins of the visible objects with shapes of animals, hunting and nature scenes. Throw in all the forms of animal and vegetable forms imprinted. These motifs can be identified to a specific symbol like what we saw in the pre-Islamic attributed. The political, social and religious rulers of competition in the sense of art can be a factor in the formation of these motifs. "Simply bursting strength facilitated the Sasanian imitate them, as a general nature and symbolic representations rather than specific aspects of their realistic it was effective [1].

Decorative plates shaped like fish (Figure 3) of thin sheets of rice belonging to the second half of the twelfth century AD, the David Collection in Denmark are kept. Iranians believe it is likely that fish from fish form is a symbol of fertility. Decorations on the edge of the container prominently are seen. Images of animals such as foxes, dogs and rabbits and birds with elegant style and excellent with plant motifs are known. The relief of the dynamism and vitality and escape the animals are on display. Animals at the scene lacked a sense of strength and flexibility, and much work has been tortuous. In this scene the artist is no longer adheres to the old tradition of hunting scenes, no longer has a violent past. Among animals, flowers and plants, in overrun mode is a sense of movement across the border during the transfer. What is the effect of all the attention the role of Griffin in the box in the center of the circular container. The mythical best form and conceptual developments is in the history of art. These motifs are largely taken from the Sassanid art but its role in body form and shape similar to the Sassanian prototype head. "During the Sassanid a bird is commonly known as the Phoenix Sassanid. This bird is a combination of series valve body like a dog or a lion with eagle's wings and claws and tails of some peacock feathers. The giant bird of mythology and Persian Sassanid art in general in all of metal, stone and textiles can be seen concept of happiness and good delivery of its owner's life "[5] form a human head on the body of the Griffin can sense it differs from the Sassanid sample and the wisdom and insight of human

and animal power was superior to them. If half of the human face in a halo of sanctity which can be introduced in Islamic art and it can be seen from the effects of the Baghdad school. "During the Sassanian Griffin on textiles and containers of luck, and happiness of life for its owner." (Ibid, p. 101) The same concept applies in this dish. Undoubtedly in this role is to follow the example of the Sassanid. In all designs, combining elements of objects used in the body of plants and animals have been used. "The relationship with nature is one of metalworking's properties, but after the sixth century AD, little stressed animals back into the plants and flowers" [4]. Circlet of gold kept in the museum belonging to the Ghaznavian period (Figure 4). The relief of a very beautiful image of a bird with a man (woman) is carved on it. A bird with human head from the second half of the fifth century AD was also represented in Islamic art Ghaznavian and Seljuk for 2 centuries of art objects and metal containers used (in pictures 1 and 4, we can see these motifs). Bird with human head mongrel nature symbolizes power and magic in the role of protector and guardian. It was also used in things like astrology. Ring with such characteristics in the seventh century gradually disappeared.

*Conclusion:*

Studies will be clear that the impact of the culture and civilization of the countries conquered by Arabs and other minorities who live in the neighborhood, people in the arts and culture is undeniable. In handicrafts, precious metalworking containers have a special place. At the beginning of the Sasanian style common in the art of metalworking, but later was incorporated Islamic style using themes and archaism of the Sasanian period before the period Buwayhid and Samanids in Iran, under ordinary Iranians. These themes continued the Ghaznavian era. Influence of Sassanid art on the art Ghaznavi in the image of birds, Griffin, milk and other domestic and wild animals can be seen in abundance. The Ghaznavian metalworking decorations can taste local artists Khorasan and Herat observed. Given that under the Ghaznavian in Khorasan and Khorasan metalworker metalworking industry had his tongue continued in metalworking industry and art seen Ghazni. Following the style of the Ghaznavian conquered by Arabs and craftsmen and artists gathered in the capital of the region was conquered by Arabs. Age Ghaznavian in Khorasan use of animal reliefs were common, especially in the sixth century reached its peak. Animal motifs in the works of more flexible and easier than before, and the other have wrought its former glory and strength, and not violence.

*Pictures:*



**Picture 1:** Candlestick, brass embossing, Engraving silver and Engraving copper, East Iran or Afghanistan, 1150-1200 AD. From the collection of David.



**Picture 2:** Sprinkler of brass, hammered by skilled and relief ornaments with silver and copper inlay. Artifacts from the East Iran or Afghanistan, the second half of the twelfth century, height: 15.3 cm. From the collection of David.



**Picture 3:** Fish dishes, East Iran or Afghanistan, with rice, with reliefs of scenes, chase animals, hammered the second half of the twelfth century. From the collection of David.



**Picture 4:** Gold ring, engraved, Metropolitan Museum.

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