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Technical Language of Art

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امروزه کتاب‌خوانی و علم‌آموزی، نه تنها یک وظیفه ملی، که یک واجب دینی است.^۱

مقام معظم رهبری

در عصر حاضر یکی از شاخصه‌های ارزیابی رشد، توسعه و پیشرفت فرهنگی هر کشوری میزان تولید کتاب، مطالعه و کتاب‌خوانی مردم آن مرز و بوم است. ایران اسلامی نیز از دیرباز تاکنون با داشتن تمدنی چندهزارساله و مراکز متعدد علمی، فرهنگی، کتابخانه‌های معتبر، علما و دانشمندان بزرگ با آثار ارزشمند تاریخی، سرآمد دولت‌ها و ملت‌های دیگر بوده و در عرصه فرهنگ و تمدن جهانی به‌سان خورشیدی تابناک همچنان می‌درخشد و با فرزندان نیک‌نهاد خویش هنرنمایی می‌کند. چه کسی است که در دنیا با دانشمندان فرزانه و نام‌آور ایرانی همچون ابوعلی سینا، ابوریحان بیرونی، فارابی، خوارزمی و ... همچنین شاعران برجسته‌ای نظیر فردوسی، سعدی، مولوی، حافظ و ... آشنا نباشد و در مقابل عظمت آنها سر تعظیم فرود نیاورد. تمامی این افتخارات ارزشمند، برگرفته از میزان عشق و علاقه فراوان ملت ما به فراگیری علم و دانش از طریق خواندن و مطالعه منابع و کتاب‌های گوناگون است. به شکرانه الهی، تاریخ و گذشته ما، همیشه درخشان و پر بار است. ولی اکنون در این زمینه در چه جایگاهی قرار داریم؟ آمار و ارقام ارائه‌شده از سوی مجامع و سازمان‌های فرهنگی در مورد سرانه مطالعه هر ایرانی، برایمان چندان امیدوارکننده نمی‌باشد.

کتاب، دروازه‌ای به سوی گستره دانش و معرفت است و کتاب خوب، یکی از بهترین ابزارهای کمال بشری است. همه دستاوردهای بشر در سراسر عمر جهان، تا آنجا که قابل کتابت بوده است، در میان دست‌نوشته‌هایی است که انسان‌ها پدید آورده و می‌آورند. در این مجموعه بی‌نظیر، تعالیم الهی، درس‌های پیامبران به بشر، و همچنین علوم مختلفی است که سعادت بشر بدون آگاهی از آنها امکان‌پذیر نیست. کسی که با دنیای زیبا و زندگی‌بخش کتاب ارتباط ندارد بی‌شک از مهم‌ترین دستاورد انسانی و نیز از بیشترین معارف الهی و بشری محروم است. با این دیدگاه، به‌روشنی می‌توان ارزش و مفهوم رمزی عمیق در این حقیقت تاریخی را دریافت که اولین خطاب خداوند متعال به پیامبر گرامی اسلام (ص) این است که «بخوان!» و در اولین

۱. پیام مقام معظم رهبری به مناسبت آغاز هفته کتاب ۷۲/۱۰/۴

سوره‌ای که بر آن فرستاده عظیم‌الشان خداوند، فرود آمده، نام «قلم» به تجلیل یاد شده‌است: «إِقْرَأْ وَ رَبُّكَ الْأَكْرَمُ. الَّذِي عَلَّمَ بِالْقَلَمِ» در اهمیت عنصر کتاب برای تکامل جامعه انسانی، همین بس که تمامی ادیان آسمانی و رجال بزرگ تاریخ بشری، از طریق کتاب جاودانه مانده‌اند.

دانشگاه پیام‌نور با گستره جغرافیایی ایران‌شمول خود با هدف آموزش برای همه، همه‌جا و همه‌وقت، به‌عنوان دانشگاهی کتاب‌محور در نظام آموزش عالی کشورمان، افتخار دارد جایگاه اندیشه‌سازی و خردورزی بخش عظیمی از جوانان جویای علم این مرز و بوم باشد. تلاش فراوانی در ایام طولانی فعالیت این دانشگاه انجام پذیرفته تا با بهره‌گیری از تجربه‌های گرانقدر استادان و صاحب‌نظران برجسته کشورمان، کتاب‌ها و منابع آموزشی درسی شاخص و خودآموز تولید شود. در آینده هم، این مهم با هدف ارتقای سطح علمی، روزآمدی و توجه بیشتر به نیازهای مخاطبان دانشگاه پیام‌نور با جدیت ادامه خواهد داشت. به‌طور قطع استفاده از نظرات استادان، صاحب‌نظران و دانشجویان محترم، ما را در انجام این وظیفه مهم و خطیر یاری‌رسان خواهد بود. پیشاپیش از تمامی عزیزانی که با نقد، تصحیح و پیشنهادهای خود ما را در انجام این وظیفه خطیر یاری می‌رسانند، سپاسگزاری می‌نماییم. لازم است از تمامی اندیشمندانی که تاکنون دانشگاه پیام‌نور را منزلگاه اندیشه‌سازی خود دانسته و ما را در تولید کتاب و محتوای آموزشی درسی یاری نموده‌اند، صمیمانه قدردانی گردد. موفقیت و بهروزی تمامی دانشجویان و دانش‌پژوهان عزیز آرزوی همیشگی ما است.

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پیشگفتار

حمد و سپاس بیکران خداوند بزرگ و بی‌همتا را که به ما توفیق داد تا کتاب حاضر را به رشته تحریر دریاوریم و در مسیر پرافتخار علمی میهن عزیزمان، گامی هرچند کوچک برداریم. تمام تلاش ما براین بوده است تا کتابی باکیفیت مطلوب جهت استفاده بهینه دانشجویان رشته هنر تهیه شود. این کتاب در قالب هفت بخش، خدمت دانشجویان و استادان محترم تقدیم می‌شود که در آن به‌طور مختصر با تاریخچه، روند تطور و هنرمندان نامی رشته‌های مختلف هنری از جمله، فرش و قالی‌بافی، فلزکاری، سفالگری و ساخت کاشی، نقاشی، خوشنویسی، شیشه‌گری و خراطی آشنا خواهید شد. در این کتاب تلاش شده است علاوه بر مطرح کردن نکات کلیدی مرتبط با این هنرها، واژه‌های تخصصی و کاربردی مرتبط با شاخه‌های هنری فوق‌الذکر نیز مورد استفاده قرار گیرد.

امیدواریم که با این اثر رضایت خاطر عزیزان را فراهم کرده باشیم. در پایان، از تمامی عزیزانی که ما را در تهیه این کتاب به هر نحوی یاری رساندند، به‌ویژه ریاست محترم بخش هنر و معماری جناب آقای دکتر طبرسا و سرکار خانم دکتر عباسی ویراستار علمی محترم و همچنین جناب آقای دکتر حاجی حسینی مدیریت محترم تدوین و تولید کتب درسی دانشگاه پیام‌نور، سرکار خانم زینب حیدری عراقی کارشناس کتب بخش هنر و معماری و جناب آقای مهندس فرنی‌ا معاون محترم دفتر تدوین و تولید کتب درسی دانشگاه پیام‌نور کمال تشکر و قدردانی داریم.

احسان محمدحسینی سید محسن حاجی سید جواد

شهریور ماه ۱۴۰۰

Preface

Infinite praise and thanks to the great and almighty God helping us succeeded in writing this book and taking a small step in the path of the glorious scientific pride of our loved homeland. All our efforts have been to produce a book of the desired quality for the optimal use of art students. This book is presented in seven chapters, in which it briefly deals with the history, evolution, and famous artists of various fields, including carpet and weaving, metalworking, pottery and tile making, painting, calligraphy, glassmaking, and carpentry. In this book, specialized and practical words related to the above-mentioned branches of art have also been used in addition to presenting the key points.

We hope that this work is up to the satisfaction level of our loved art community. Furthermore, we would like to extend our gratitude to Dr. Tabarsa, the Head of Art and Architecture, and Dear Dr. Abbasi, Honorable Scientific Editor, and also Dr. Haji Hosseini, Honorable Manager of Editing and Production of Textbooks at Payam Noor University. We would also like to thank Ms. Zeinab Heydari Iraqi, the expert in books on Art and Architecture, and Mr. Farnia, Deputy Director of the Textbook Production and Production Office of Payam Noor University.

Dr. Seyyed Mohsen Hajiseyyedjavadi - Dr. Ehsan Mohammadhosseini
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An Introduction to Iranian Art History

Iran is a big and historical country. Man has lived in Iran for at least from Paleolithic Age and excavations of the most ancient civilizations have revealed that these early Iranians have high artistic qualities. Recorded history in Iran begins with the Medes in the 7th century before Christ. Then 2500 years ago Cyrus the great established his Dynasty the Achaemenians.

The next great national Dynasty was that of the Parthians, who for almost 500 years battled with the Roman Empire, chiefly over control of the territory situated between modern Iran and the Mediterranean. They succeeded by the Sassanid Empire who ruled from 226 to 651 A.D. Under whom Iran enjoyed considerable prosperity. Further wars with the Romans in the early 7th century however so weakened the Empire that the Muslim armies were able to defeat them.

As Iranians gradually embraced the new religion, they contributed recently to Islamic culture and the organization of the Caliphate, providing talented administrators, scholars, writers, and artists. By enriching early Islamic Society in this way, Iran greatly influence scientific and cultural progress in medieval Europe.

Politically, Iran soon achieved its independence and service of minor and local dynasties where formed. At the course of this princess Persian art flourished. The most important of these dynasties where, the Saffarids, salmonids, and Buwayids.

The Ghaznavids and Seljuks followed their predecessors in promoting the Arts. Early in the 13th century after Christ, Iran was attacked for the First Time by The Mongols. For the next 150 years, successive Mongol empires ruled in Iran. During this time Iran could recover its past glories and we have a lot of majestic artistic works from this era. Later, another great national Dynasty, Safavids United the country and put Iran firmly back on the road to prosperity. During this time we have a number of artists in different brands of Art. After the Safavid Dynasty, we have Afshar Dynasty, Zand Dynasty and then Qajar Dynasty by the end of this. Iran entered the modern era.

Iranian art has one of the richest art heritages in world history and has been strong in many media including architecture, painting, weaving, pottery, calligraphy, metalworking and sculpture.

At different times, influences from the art of neighboring civilizations have been very important, and latterly Iranian art gave and received major influences as part of the wider styles of Islamic art.

Iran is the place where the carpet weaving was born. The discovery of Pazyryk (Pasirik) – the oldest carpet of the history – in the Siberia Mountains and its similarity with Persepolis made the researchers come up with the fact that this is an ancient art in Iran.

The most well-known and worthwhile samples of Iran's picture art could be seen in the manuscripts which are called Persian miniature. In the Persian miniature, the designs are not similar to the real world. The close landscapes are in the lower section and the remote landscapes are in the upper section that none are full-faced.

Calligraphy is almost everywhere, but it is at the top of the visual arts in the East, Islamic lands and Iran. Islamic calligraphy and Iranian calligraphy is a wonderful balance of its elements and segments, the balance between the utility and the mobility, the balance between the frame and the context that can make a suitable shape for various meanings.

This book covers the art of Iran up to the end of the Qajar dynasty. In this book, we will review different branches of Iranian arts such as carpet weaving, metalwork, glassware, painting, calligraphy and etc.

In this tutorial book, we will briefly introduce each art and then try to incorporate these concepts into students' minds by practicing different exercises.

The main purpose of teaching these concepts is to familiarize art students with the history of art and to teach specialized vocabulary.

The main emphasis of this book is mainly on learning specialized concepts and vocabulary. For this reason, less attention has been paid to grammar exercises in this book.

Unit 1

Carpet and Rug

A. Pre-reading: word study

A1. General words

Carpet: A floor or stair covering made from thick woven fabric, typically shaped to fit a particular room.

Rug: A floor covering of thick woven material or animal skin, typically not extending over the entire floor.

Textile: A type of cloth or woven fabric.

Wool: The fine, soft curly or wavy hair forming the coat of a sheep, goat, or similar animal, especially when shorn and prepared for use in making cloth or yarn.

Weave: Form (fabric or a fabric item) by interlacing long threads passing in one direction with others at a right angle to them.

A2. Key words

Pile: short, fine fibers that separate from the surface of cloth or yarn, especially during processing.

Composition: The nature of something's ingredients or constituents; the way in which a whole or mixture is made up.

Spinning: The action or process of converting fibers into thread or yarn.

Dyeing: A natural or synthetic substance used to add a color to or change the color of something.

2 Technical language of art

Rodent: A gnawing mammal of an order that includes rats, mice, squirrels, hamsters, porcupines, and their relatives, distinguished by strong constantly growing incisors and no canine teeth. They constitute the largest order of mammals.

Fiber: A thread or filament from which a vegetable tissue, mineral substance, or textile is formed.

Loom: An apparatus for making fabric by weaving yarn or thread.

Warp: A twist or distortion in the shape or form of something.

Synthetic: A synthetic material or chemical, especially a textile fiber.

Tuft: A tuft of loosely hanging threads, cords, or other material knotted at one end and attached for decoration to home furnishings, clothing, or other items.

Cushion: A pillow or pad stuffed with a mass of soft material, used as a comfortable support for sitting or leaning on.

Silk: A fine, strong, soft lustrous fibre produced by silkworms in making cocoons and collected to make thread and fabric. Silk is also spun by some insect larvae and by most spiders.

Pattern: A repeated decorative design.

Workshop: A room or building in which goods are manufactured or repaired.

Intertwine: Twist or twine together.

Cotton: A soft white fibrous substance that surrounds the seeds of a tropical and subtropical plant and is used as textile fiber and thread for sewing.

B. Reading

Definition of Carpet and Rug

A carpet is a textile floor covering typically consisting of an upper layer of pile attached to a backing. The pile was traditionally made from wool, but since the 20th century, synthetic fibers such as

polypropylene, nylon or polyester are often used, as these fibers are less expensive than wool.

The pile usually consists of twisted tufts which are typically heat-treated to maintain their structure. The term carpet is often used interchangeably with the term rug, although rugs are typically considered to be smaller than a room and not attached to the floor. Some sources define a carpet as stretching from wall to wall. Another definition treats rugs as of a lower quality or of smaller size, with carpets quite often having finished ends. A third common definition is that a carpet is permanently fixed in place while a rug is simply laid out on the floor. Historically, the term "carpet" was also applied to table and wall coverings, as carpets were not commonly used on the floor in European interiors until the 15th century.

Persian carpet weaving is one of Iran's most famous industries that have attracted the world's attention to Persian arts through the centuries. A Persian carpet or Persian rug is also known as Iranian carpet is a heavy textile made for a wide variety of utilitarian and symbolic purposes and produced in Iran for home use, local sale, and export. Carpet weaving is an essential part of Persian culture and Iranian art. Within the group of Oriental rugs produced by the countries of the so-called "rug belt", the Persian carpet stands out by the variety and elaborateness of its manifold designs.

Persian carpets are very much famous among the oriental carpets all around the world. The finest Persian carpets are usually the carpets made by Iranians. These carpets reveal the Iranians' mastery of their traditional art in selecting materials, knotting and dying techniques and creating patterns and designs.

Persian carpet as a beautiful work of art is the pattern and its composition in a two-dimensional space. The diversity of patterns, use of deep and beautiful colours, good composition, a harmony of colours, delicate and poetic composition are among the most outstanding features of Persian carpet.

History of Persian carpets

The beginning of carpet weaving remains unknown, as carpets are subject to use, deterioration, and destruction by insects and rodents. Woven rugs probably developed from earlier floor coverings, made of felt, or a technique known as "flat weaving". Flat-woven rugs are made by tightly interweaving the warp and weft strands of the weave to produce a flat surface with no pile. The technique of weaving carpets further developed into a technique known as loop weaving.

Persian carpets and rugs of various types were woven in parallel by nomadic tribes, in village and town workshops, and by royal court manufactories alike. As such, they represent different, simultaneous lines of tradition, and reflect the history of Iran and its various peoples.

The oldest Persian carpet is called Pazyryk which is located in the Hermitage Museum. The Pazyryk carpet was excavated in 1949 from the grave of a Scythian nobleman in the Pazyryk Valley of the Altai Mountains in Siberia. Radiocarbon testing indicated that the Pazyryk carpet was woven in the 5th century B.C. The advanced technique used in the Pazyryk carpet indicates a long history of evolution and experience in weaving. It is considered the oldest known carpet in the world. The design of the carpet already shows the basic arrangement of what was to become the standard oriental carpet design: A field with repeating patterns, framed by the main border in elaborate design, and several secondary borders.

Hand-woven Persian carpets and rugs have been regarded as objects of high artistic and utilitarian value and prestige since the first time they were mentioned by ancient Greek writers.

Xenophon describes Persian carpets as precious, and worthy to be used as diplomatic gifts. It is unknown if these carpets were pile-woven, or produced by another technique, like flat-weaving, or embroidery, but it is interesting that the very first reference to Persian carpets in the world literature already puts them into a context of luxury, prestige, and diplomacy.

When and how exactly the Persians started weaving pile carpets is currently unknown and there are no surviving Persian carpets from the reigns of the Achaemenian (553–330 B.C), Seleucid (312–129 B.C) and Parthian (ca. 170 B.C – 226 A.D) kings. But the knowledge of carpet weaving, and of suitable designs for floor coverings, was certainly available in the area covering Byzantine (Byzance), Anatolia, and Persia: Anatolia, located between Byzantine and Persia, was ruled by the Roman Empire since 133 B.C. Geographically and politically, by changing alliances and warfare as well as by trade, Anatolia connected the East Roman with the Persian Empire.

Flat weaving and embroidery were known during the Sasanian period. The high artistic level reached by Persian weavers is further exemplified by the report of the historian Al-Tabari about the Spring of Khosrow carpet, taken as booty by the Arabian conquerors of Ctesiphon in 637 A.D.

The Muslim conquest of Persia led to the end of the Sasanian Empire in 651 and Persia became a part of the Islamic world, ruled by Muslim Caliphates. In this time, Al-Muqaddasi refers to carpets in the Qaināt and Yaqut al-Hamawi tells us that carpets were woven in Azerbaijān in the thirteenth century.

Beginning at the latest with the Seljuq invasions of Anatolia and northwestern Persia, a distinct Turko-Persian tradition emerged. Fragments of woven carpets were found in the Alâeddin Mosque in the Turkish town of Konya and the Eşrefoğlu Mosque in Beyşehir and were dated to the Anatolian Seljuq Period (1243–1302).

In 1403-05 Ruy González de Clavijo was the ambassador of Henry III of Castile to the court of Timur, founder and ruler of the Timurid Empire. He described that in Timur's palace at Samarkand, everywhere the floor was covered with carpets and reed matting. Timurid period miniatures show carpets with geometrical designs, rows of octagons and stars, knot forms, and borders sometimes derived from Kufic script. None of the carpets woven before 1500 A.D have survived.

6 Technical language of art

The time of the Safavid dynasty marks one of the greatest periods in Persian art, which includes carpet weaving. The carpets woven in the Safavid court manufactories of Isfahan during the sixteenth century are famous for their elaborate colours and artistic design and are treasured in museums and private collections all over the world today. Their patterns and designs have set an artistic tradition for court manufactories which was kept alive during the entire duration of the Persian Empire up to the last royal dynasty of Iran.

As no early Safavid period carpets survived, research has focused on Timurid period book illuminations and miniature paintings. These paintings depict colourful carpets with repeating designs of equal-scale geometric patterns, arranged in checkerboard-like designs, with "Kufic" border ornaments derived from Islamic calligraphy. The designs are so similar to period Anatolian carpets, especially to "Holbein carpets" that a common source of the design cannot be excluded: Timurid designs may have survived in both the Persian and Anatolian carpets from the early Safavid, and Ottoman period.

There are no records of carpet weaving, which had sunk to an insignificant handicraft, during the Afsharid and Zand dynasties.

Mohammad Khan Qajar, the founder of the Qajar dynasty, was provided Persia with a long period of order and comparative peace, and the industry had an opportunity of revival. The weavers of Tabriz took the opportunity, and around 1885 became the founders of the modern industry of carpet weaving in Persia.

Rezā Shāh, the founder of the Pahlavi dynasty aimed at reviving ancient Persian traditions that the revival of carpet weaving, often referring to traditional designs, was an important part of these efforts. In 1935, Rezā Shāh founded the Iran Carpet Company and brought carpet weaving under government control. Elaborate carpets were woven for export, and as diplomatic gifts to other states.

The centuries-old traditions of nomadic carpet weaving, which had entered a process of decline with the introduction of synthetic

dyes and commercial designs in the late nineteenth century, were almost annihilated by the politics of the last Iranian imperial dynasty.

Carpets woven in towns and regional centers like Tabriz, Kerman, Mashhad, Kashan, Isfahan, Nain and Qom are characterized by their specific weaving techniques and use of high-quality materials, colours and patterns. Town manufactories like those of Tabriz have played an important historical role in reviving the tradition of carpet weaving after periods of decline. Rugs woven by the villages and various tribes of Iran are distinguished by their fine wool, bright and elaborate colours, and specific, traditional patterns. Nomadic and small village weavers often produce rugs with bolder and sometimes more coarse designs, which are considered as the most authentic and traditional rugs of Persia, as opposed to the artistic, pre-planned designs of the larger workplaces. Gabbeh rugs are the best-known type of carpet from this line of tradition.

Design of Carpets

Iran presented 40 carpet designs in 2016 that each belongs to a different geographical region including 29 designs internationally registered with the World Intellectual Property Organization.

Formats and special types

Ghali (carpet): large format carpets (190 × 280 cm).

Sadjadeh: are approximately 130–140 cm x 200–210 cm.

Ghalitcheh: woven in very fine quality.

Kelleghi or Kelley: A long format, ca. 150–200 cm x 300–600 cm. This format is traditionally placed at the head of a ghali carpet.

Kenareh: Smaller long format: 80–120 cm × 250–600 cm, traditionally laid out along the longer sides of a larger carpet.

Zaronim: corresponds to 1 ½ zar. These smaller rugs are about 150 cm long.

Nomadic carpets are also known as Gelim (rough carpet). In this use, Gelim includes both pile rugs and flatweaves (such as kilim and soumak).