Iranian architecture is a full-size mirror reflecting human thoughts in which moral and economical values and various spiritual moods are demonstrated. Favorable weather and propitious geographical conditions of Iran have assisted to formation of the architecture. In the architecture of the Achaemenids’, column has a special position and has always been considered as one of the main constituents in buildings and structures. The oldest column in Iran goes back to the 9th century B.C at Hasanlu from Mede period, while the culmination of the art of column working is related to the Achaemenids’ kingdom. This research with the library method and describing and analyzing method intends to survey about columns in Achaemenid architecture. Goal of this research is study on the elements of Achaemenid columns as display authority and power of kings. The Achaemenids could start developing columns and pile working in the direction of promoting the glory and magnificence of their imperial and as a symbol of tendency toward perpetuating and solidity using native art and combining it with the art of other nations and getting inspired by religious and non-religious thoughts and beliefs. Using heads of columns in the forms of bull, lion, lamasso, and griffin was a symbol of power of the Achaemenids. This article discusses about the reasons of why column in the art of Achaemenid represents power and strength.

**Key words:** The Achaemenids; Architecture, Column, symbol.
Check Continuity of Decorative Elements in Ancient Iranian Architecture on the Architecture of Islamic Period in Iran to the End of Safavid Period
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According to archaeological evidence, with the failure of Sassanid dynasty and beginning of Islamic period, very large part of the decorative elements of Iranian architecture in pre-Islamic era, has been taken to serve and developed in Islamic architecture. In this research, the comparative study conducted to compare the architectural monuments of Iran pre-Islamic and decorative elements in Iran, in the architectural Islamic period to the end of Safavid period has been discussed. The Iranian decorators in the middle Islamic period have more emphasis to continue of benefiting of ancient decorative architectural elements in Iran. This research is about the influence of ornaments and decorative elements of Iran pre-Islamic, on the architectural Islamic period. Also, showing the decorative elements in Iran of ancient period and the end of Safavid period is the else aim of this research. Offering a vision of the evolution of decorative elements from ancient Iranian architecture to end the Safavid period, is the goals of this research.
Method of this research is comparative study. Since the «comparative study» as the basic method used in most studies related to historical factors, the main part of this research, is analyzed using this method. Iranian decorators in medieval Islamic architecture have been more emphasis and insistence on the continued use of decorative elements in ancient Persia. This influence has appeared on the architecture of Islamic period in the structures with religious nature and is designed in decorative forms.

Key words: Decorative Elements, Ancient Iran Architecture, Architecture Of Islamic Period Of Iran, Bed Molding, Mosaic.
Reflection and analysis of dragon motifs in potteries & tiles of Iran in Islamic period

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Dragon motif is one of mythological motifs that had a special place among other designs in Iran pottery art especially after Mongol period and according to the same subject, often thought this pattern is completely to be Chinese and imported. But being the examples of earthenware and tiles with similar motifs of dragon in collections which are maintained in different domestic and foreign museums provided the motivation of study ahead, in order to prove the existence and application of this pattern before the attacks of Mongols to Iran. It is obvious that analyze of modality of Dragon pattern on the potteries and tiles of Iran in Islamic period can illustrate an important mythical part of Islamic and Iranian art and show modality of effect of pre-Islamic or far eastern patterns on Islamic pottery of Iran. Objects of this paper are identification of dragon symbolic meanings, process of its evolution, the oldest period of its application and its different kinds in Islamic period of Iran. Towards these objects, first selected typical examples of Islamic potteries and tiles with dragon pattern and then surveyed their technical and decorative aspects as quality of drawing and coloring. Towards findings of survey, the dragon pattern has long record in Islamic pottery of Iran before arrival of Mongols that its roots is in Old Iranian myths and literature, as well as astrological and Sufis contexts. Also this pattern was used in different figures sometimes in form of a panther with two horn, sometimes as an octopus with three head and etc. But after arrival of Mongols often has drawn as like as Chinese dragon with long body similar to snake, dense hair, flaky skin and mass of fire and clouds.

Key words: Dragon pattern, art of pottery, Islamic period, symbolic aspects.
Survey on motifs of trees in the carpets of Iran and India.
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As a branch of Iranian art, carpet and carpet weaving have a rich and long history. This is proved by the fact that the oldest discovered samples of this valuable art have estimated to date back to the Achaemenid Empire. It is mentioned that, some tools related to carpet weaving before this period have been found in archaeological discoveries which seem to belong to the Bronze Age. As to the most flourishing period of Iranian carpet weaving and designing patterns, historical documents have mentioned a time period in safavid Dynasty as the golden age of Iranian art of carpet weaving. This art found its way to neighboring countries such as India through various relationships, and this exchange took place in Safavid Iran and Moghul India.  

This research is an attempt to examine the motif of tree in Iranian and Indian carpets during the mentioned period. Introducing of visual features, depicted in the motifs of trees in Iranian carpets and central India based on cultural and ideological roots of both countries, is the main purpose of this research.

**Key words:** Iran, India, carpet, tree, motif.
Identifying and classification of Iranian rug motifs are the most important ways to preserve, protect and restore them. These especially about the rugs that are mentally-woven and lack texture maps are more important.

The present article is a kind of field and historical research accomplished based on available historical and imagery sources aiming at clarifying the changes that have been taken place in patterns and designs of mentally-woven Vist carpet and its patterns and motifs categorization in recent century. In addition to the historical investigation based on written and unwritten sources, a field study was also conducted in Vist village and Turkish-speaking and Lori-speaking villages around Vist, to find out old carpets, take their picture and interview with the old and famous people in Khansar, Golpayegan and Isfahan market and finally by comparing the information and pictures, the changes in patterns and designs of mentally-woven Vist carpet were determined. Then, based on the obtained results, an attempt has been made to categorize and classify patterns and designs of this mentally-woven carpet. The results indicated that the patterns and designs of Vist carpet can be classified with regard to three perspectives which are forms and motif models; visual and physical nature of motifs as well as application of these motifs in the body or in the borders into three categories of plants, animals and forms or models. The plant category can be divided into single flowers, trees and flower-vases, the animal category into two subcategories of birds and animals and the last category to three subcategories of multi-angles including three, four, five, six and seven angles and forms consisting of hooks and Latches, serrated, joints, bands, panes and small sprays and branches along with the imported forms. Borders in Vist carpet can be divided into three types of two doshkumi and first and second type Garous. All these three borders have been originated from Harati structure. Six main colors in two types of dark and light in Vist carpet have been used which include pink, red, dark blue, white and brown. There are maximally seven colors which are usually used in this carpet. In borders between one and five, and in the background between five and ten motifs are used and the total number of motifs in the mentally-woven carpet does not exceed fourteen.

**Key words:** Pattern and design, Carpet, Vist, color scheme.
Bahram is one of the most important Zoroastrian deities, which is remembered as the angel of triumph and victory in mythology. His name in Avesta is verethraghen that is changed form of vritrahan. Vritrahan means dragon killer. He was also named as one of the reputed and justice Wide Sassanid kings. This king is called as Bahram-e Gur. Beautiful and wonderful stories of Bahram-e Gur in Shahnameh and Haft-peykar are favored by artists, so that in many of Iran's artistic works we can see their designs and pictures. In every period illustrating Of Bahram-e Gur's stories has been changed according to the features of that period. This can be understood by studying his clothing, crown and figure. In these works, we can see Iranian art evolution and change in artist's tastes and moods. This paper tries to search image works related to Bahram-e Gur, and compare Structural changes and aesthetic aspects and also the issues and characteristics of these works to be. Research method of this paper is analytic & descriptive and Content is gathered by way of the library method.

**Key words:** Bahram-e Gur, myth, symbol, Shahnameh, Haftpeykar, Iranian art, Persian painting.
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