In the transition from nomadic to sedentary and permanent residence, water as an essential component of life, has played an important role. Ease of access to water guaranteed the continuation of life and living. This liquid substance was linked to human living and the water routes connected the people and their relatives together. So, to imagine life without water seemed impossible. Since ancient man for the influential factors considered some gods that ran phenomena based on their own volition, so the great place was dedicated to the water god.

South west region of Iran; ancient Elam wasn’t isolated from this rule. According to the works owned by its residents, can be clearly realized the importance of this issue. There are undeniable similarities between Elamite and Mesopotamian water god in some cases. Shahdad area in the east of Elam from the same perspective, as the third area is taken into consideration. Different aspects of the water god in this area to discover the meaning and concepts behind them are examined.

**Key words:** water god, Elam, Mesopotamia, Enki, Ea, goat-fish, human-fish.
Survey and analyzing astronomical concepts as the shape and decorative images in metalworks of the Seljuk period (Case Study: Brasscatchment)

Mohammad Afrogh, PH.D, Student Art Research, Art Isfehan University, Isfehan, Iran.
Daryosh Noroozitalab, PH.D, Assistant Professor, Faculty of Art, Tehran University, Tehran, Iran.

Received: 2011/8/27 Accept: 2011/10/18

Astronomy and astronomical instruments during the Islamic era due to various needs and requirements in Muslims' life, such as awareness of time, sunrise and sunset for praying and issues of navigation and geographic matters and astrology phenomenon, and crossed the Saddays, nights and different times, became one of the most important scientific phenomena. Iranian metal worker artists of those days which were a part of the body of that society were aware of the importance and role of astronomy and astronomical matters and tried to reflect astronomical concepts and themes as decorations, as well as the production of a variety of astronomical astrolabe (the flat, spherical) and sundial, on metal works. The purpose of this paper is follow the contents of different kinds of decorations in Seljuk metal works especially in Herat school, besides introducing and proving the importance of place of astronomy and astronomical instruments especially by surveying on astronomical concepts like astronomical constellations, the twelve Zodiac tower and astrolabe and its components as a product of astronomical instruments on brass catchments made in Herat at Seljuk period. The question posed in this study is whether the astronomy and astronomical concepts has been used as decoration on the surfaces of metal works in Seljuk period? This article is a descriptive – analytical study and its data collections have been done by library and field (search the museum) researches.

Key words: art in Seljuk metalwork, decoration and its variants, astronomy and astronomical instruments, celestial objects, constellations, catchment Brass.
The importance of animal figure is dramatic in Iranian art since ancient time. Animal figures were sometimes used as symbols of agriculture and nutrition and also as symbols of gods, kingdoms and elements of universe. Among animal figures, wild goat figure has a great importance. In ancient times this figure was symbol of seeking rain and blessing rather than just being a decorative figure.

After Sassanid era and in Islamic age wild goat figure lost its importance and was mainly preserved in rural and nomadic hand-woven due to fundamental changes in beliefs as well as artistic and cultural attitudes.

In this essay we tend to seek the reasons behind perseverance and persistence of wild goat figure in Iranian art and its meaning by investigating the available figures from prehistory until today, and comparing them to each other through an analytic way.

It seems that wild goat figure’s formation on stones was due to ancient peoples beliefs and costumes which considered this figure as a symbol of rain, fertility and abundance. This figure was passed from each generation to next in ancient art and was protected from changes and damages of the time through nomadic hand-woven.

The correlation between this figure and life, livelihood, dreams of the weaver and the traditional way of its transmission within centuries is the cause of its persistence among today’s nomadic weavings.

Today’s weaver is a preserver of this figure without knowing its exact meaning and that’s how the rug contains an ancient figure and desire.

**Key words:** wild goat, ancient, civilization, carpet, nomads of Iran.
Renaissance painting includes a number of factors such as different sections and elements besides various subjects and themes. In this regard pictures of carpets, especially the oriental and Islamic ones, are an important and interesting part of the compositions in these artworks (paintings). The present article has tried to determine the origin and the position of these carpets in paintings and also examine other features like motifs and designs. The theory of attributing the mentioned carpets to a particular region (such as Anatolia or other areas) has been taken into consideration and the backgrounds of the emergence of such handicrafts have been regarded too.

The research method in here is based on documental analysis and the obtained results reveal that the interaction between West and East after medieval ages has led to the emergence of oriental and Islamic textiles in painting (especially after renaissance). By the way it should be noticed that despite western scholars’ opinion on the attribution of the mentioned carpet motifs to Asia Minor, we can take a larger area into consideration. For it is possible to observe such designs and motifs in other districts (Caucasus and Aran) besides Turkey. We should also regard similar cases in Mamluk Egypt, North Africa, Spain and even Seljuk Iran.

**Key words:** IslamicCarpet, Painting, West, Renaissance.
A Comparative Study on Designs of Gurkanid and Safavid Textiles
Maryam Khalilzadeh Moghadam, M.A. Philosophy of Art, University of Allameh Tabatabai, Tehran, Iran.
Abolfazl Sadeghpour Firouzabad, M.A. Research of Art, Shahed University, Tehran, Iran.
Recieved: 2011/12/27 Accept: 2012/3/7

Because of having all aspects of applications among many segments of society, textile is one of the leading and largest industries in the Muslim countries, including Iran and India. For this reason Ninth to eleventh centuries AH (fifteenth to seventeenth AD) centuries are important in progression of textile art in Safavid and Gurkanid eras. By having cultural and artistic ties in the previous centuries, particularly during the Safavid state; they have had effects on each other in many different arts, especially the art of textiles. In this article, through analysis of the art of Safavid textiles and its influence on or taking influence by Gurkanid, one of its contemporaneous civilizations is comparatively studied. The main base of the research is woven designs and motifs in Safavid and Gurkanid textiles. Therefore, firstly characteristics and methods of textile weaving in Safavid and Gurkanid eras have been studied through categorizing woven designs into three groups including: Plant motifs, human, animal designs and pictographs. Then available samples of Safavid and Gurkanid textiles have been studied comparatively.

Keywords: textiles, Safavid, Gurkanid, comparative study designs.
A comparative study on calligraphy of RashidaShahnama with Abdul Rashid Dailami’s calligraphy style
Zahra Pakzad, PH.D, Student of Art Research, College of Fine Arts, University of Tehran, Iran.
Mohammad Fadavi, PH.D, Assistant Professor, Department of Visual Arts, College of Fine Arts, university of Tehran, Iran.
Recieved: 2012/2/8 Accept: 2012/4/19

Writing Shahnama was the custom and cultural policy of Iranian governors and also the art of book illustration in Isfahan school contains very beautiful samples and valuable pictorial of this Iranian great and national heroic work. RashidaShahnama is one of the important and pictorial manuscripts of Safavid period, and belongs to 11th century of lunar hegira. Since its writing is relative to Abdol Rashid Dalimi, this Shahnama is known as RashidaShahnama. Motamedodole, head of the library and secretary of Fath Ali shah Qajar, in the lining page of book accompanying has customized this assignment ascription. While, adaptation and comparison of calligraphy method of Shahname Rashida with AbdolRashid Deilami’s calligraphy (such as chehel-kallameh and Tohfat-ol-Araghein), illustrates calligraphy differences of these works. On the other hand, historical evidences are disapproved with the accuracy of the hypothesis that says this book has been written by Abdol Rashid Dalimi. Base on this point, about these manuscripts without number, offering absolute view is difficult, and there is possibility of errors, so this paper tries to show that according to well- documented related to Abdol Rashid’ calligraphy characteristics with calligraphy of mentioned Shahnameh, calligraphy of this Shahnameh is not belong to Abdol Rashid Dalimi. In order to reach the goals of this article, comparative methods, has been used. So we’ve gathered various information about characteristics of calligraphy in above-mentioned version and considered them to find out, whether ascription of this calligraphy to Rashida is correct or not.

Keywords: Shahnameh. RashidaShahnahmeh, Abdolrashid Dalimi, chehel- kallameh, Tohfat -ol- Araghein.

Abstract 1
Spring 2012 No21
Contents

► A comparative study on calligraphy of RashidaShahnama with Abdul Rashid Dailami’s calligraphy style / 5
Zahra Pakzad - Mohammad Fadavi, PH.D

► A Comparative Study on Designs of Gurkanid and Safavid Textiles / 21
Maryam Khalilzadeh Moghadam - Abolfazl Sadeghpour Firouzabad

► The Examination of Motifs and Their Origin in Islamic Carpets of Renaissance Painting and after That / 39
Alireza Baharloo - Abbas Akbari, PH.D

► Rug the preserver of wild goat figure since the ancient times / 55
Effatolsadat Afzaltousi, PH.D

► Survey and analyzing astronomical concepts as the shape and decorative images in metalworks of the Seljuk period (Case Study: Brassecatchment) / 69
Mohammad Afrogh - Daryosh Noroozitalab, PH.D

► The Reflection of Beliefs About water in Elamite Artworks
The Study on Different Manifestations Of water Gods in Art of 3rd and 2nd Millennums B.C of Ancient Elam by Considering the Examples of Mesopotamia and Shahdad / 85
Maryam Ebrahim Pour Farsangi - Ahmad Nadalian, PH.D

► Abstract / 96
Negareh
Scientific Research Quarterly Journal
Faculty of art, Shahed university
Spring 2012- NO21
ISSN-1735-4560

Licence Holder: Shahed University
Director: Ali Asghar Shirazi
Editor-in-chief: Habibollah Ayatollahi

Editorial Board (in alphabetical order):
Habibollah Ayatollahi
Associate professor, Shahed university

GholamAli Hatam
professor, university of art

Mohammad Hosein Halimi
Professor, Tehran university

Abdolmajid Hoseyni Rad
Associate Professor, Tehran university

Mohammad Khazaei
Associate professor, Tarbiat Modarres university

Mehrangiz Mazahery
Assistant professor, Al-zahra university

Hekmatollah Mollasalehi
Assistant professor, Tehran university

Ali Asghar Shirazi
Assistant Professor, Shahed university

Mahamod Tavosi
Professor, Tarbiat Modarres university

Note:
1) The scientific and research ranking of the Journal of Negareh has announced by the secretariat of the commision for the Scientific Journals (Iran Ministry of Science, Research and Technology) according to letter no 90/3/11/10207 date 1390/1/29.
2) The respectale authors are responsible for their articles only.
3) Using of Negareh’s contents is conditional upon the inserting of its name as the reference.

Negareh quarterly publishes scientific, research and analytical articles surrounding Islamic Iranian art specially visual arts.