

The Comparative Consideration of the Bird's Role in Textiles of “Iranian Al-Buwayh” and “Egyptian Fatimid”

Fahimeh Chadorkafoor^{a*}

^a*Department of Art, Technical and Vocational University (TVU), Yazd, Iran*

Received 14 January 2022; accepted 03 February 2022

Research Article

Abstract

This research goal is a comparative analysis of bird's role in the Al-Buwayh in the Iran and the Fatimids in the Egyptian era. The main question of this research is compilation through library method, what is the difference and similarity of bird's role pattern in cloths of both historical periods? Research concludes with a descriptive and analytical method. These patterns can be seen more on textiles and silk pieces, draw birds similar to those eras. With the differences of the Iran's art (Al-Buwayh and Seljukian) have much more capability in drawing patterns, combination patterns with background and patterns drawing instructor adjustment below the eyes. Drawing bird pattern from the front view angle in the Ancient Egypt (Fatimids) art is done much more, but more attention has been given in the Iranian perspective and side view.

Keywords: Bird's Role; Egyptian Fatimids Textile; Al-Buwayh Textiles

1. Introduction

The development of science, technology and technology in the world today is obvious to everyone, and art as the existential essence of human life has expanded along with this progress. The art of weaving and textiles has become an industry today and different countries are competing closely in the field of textile and textile exports. What is seen every day in the textile and textile market of Islamic countries, especially in the Middle East, is the presence of fabrics from Turkey, China and other countries, whose great variety of colors and designs has attracted the attention of customers more than ever. To the extent that the names of foreign brands, even in our country, have

* Corresponding author. Tel: +98-9134502604.

E-mail address: fahm.ch@gmail.com

a greater share in the market. In a country like Iran, which has a rich cultural and artistic background and its textile industry and art has always had a special place, the use of original Iranian-Islamic patterns in its fabrics and textiles can help revive this culture, and in addition to its adaptation. Preserve the Iranian-Islamic identity with the taste of the audience and consumers.

The Al-Buwayh period, as one of the golden ages of the art of weaving and textiles, has always been of special interest and the origins of many designs and motifs should be sought in this period. One of the most widely used motifs in the art of weaving Al-Buwayh has been the role of a bird. The diversity of bird shapes in this art and what each one means and concept is one of the issues that this research examines. On the other hand, the role of the bird in the textiles of the Fatimids of Egypt is also very evident. Therefore, the present study, in addition to examining the role of the bird in the textiles of the mentioned courses, seeks to investigate the commonalities and differentiation of this role in these courses.

Therefore, this article can be widely used in modern textile designs with Iranian and Islamic identities by tracing the origins of these patterns and their application and analyzing the role of the bird, shows the artistic exchanges of the two ancient civilizations of Iran and Egypt in the art of weaving, the two are indebted to each other and what are the similarities and differences in the specific role of the bird in the textiles of the mentioned periods.

The support of the rulers of Al-Buwayh for the art of weaving, made this art an industry and a commodity in the hands of merchants. Fabric was also considered a luxury item in terms of customs, because the clothes of rulers and courtiers and the decorations of luxurious palaces were made with weaves. On the other hand, the export of these fabrics spread to other Islamic lands and many aristocrats of other lands bought expensive Iranian weavings. The areas ruled by the Buwayhid kings were important centers of weaving where all kinds of fabrics were woven and the most famous production centers of that time, including the cities of Merv, Shush, Shushtar, Fars, Rey, Yazd and Neishabour, were the major centers of weaving in this era. And silk fabrics were one of the most prominent arts of this period. These fabrics were widely used in ceremonies and customs, as gifts, for burials and to decorate palaces. In factories, brown, black, and blue dyes are used on whitish-cream backgrounds. In these paintings, sometimes the background color and the role of the place were changed and some light colors were used in the dark backgrounds. Among the various designs, we come to the design of the hunting scene and also the simplified design of animals and birds with angled and broken lines. It should be noted that Iranian silk textiles were woven in the Sassanid style in the early Islamic period, and textiles with writing are not different from other textiles in terms of style (Price, 1988: 268).

Fatimid textiles have a strong design and texture, and some of them still show the principles of earlier periods. During this time, weavers advanced in design to the point where they could weave the finest patterns with skill and finesse. One of the special features of Fatimid weavings is that the weavers imitated the scenes of natural landscapes from their contemporary paintings and depicted them on fabrics (Connell, 1998: 42).

Decorative themes of some of the textiles of this period include animals such as eagles and mythical animals in which the method of symmetry and contrast has been observed. According to research, the art of weaving developed greatly during this period and a variety of fabrics were produced. These textiles are known for their symmetrical and contrasting patterning, which was probably an imitation of the ancient Egyptian style, in which motifs can be seen. (Al-Awsani, 1987).

In many albino textiles, such as taffeta or mutqal and lampas (embossed silk), the more sophisticated design of motifs of eagles, peacocks, mountain goats, lions, elephants, and human

figures on the hunt increased the richness of the fabric's ornaments. Animal motifs on Al-Buwayh fabrics are limited to circles. The interest in the monopoly of patterns in geometric shapes, which was evident in the Sassanid period, was also present in the Al-Buwayh period, and the master of textile design, in addition to drawing these patterns, also used delicate Vogel designs and spiral bushes (Pope, 2010: 28).

In the Fatimid period, in most cases, the depiction of fabric designs was such that the harmony and proportion between the pattern and the text was observed. One of the most famous fabrics of this period is the wool and silk fabric with the role of a double eagle, in which the eagles, despite their small size, are huge due to their abstract design. The branch on the head of the royal bird and its design shows the durability of the visual allusions of the past and the role of the winged king on the bird has the meaning of salvation (Sergeant, 1997: 69).

The design of the Fatimid fabrics was a combination of the Sassanid style and the decorative elements of Syria and the methods derived from China. These methods were so intertwined that no eclectic aspect can be seen in it (Friehe, 1995).

2. Results and Discussion

2.1. Structure Analysis of the Bird's Role in Al-Buwayh Textiles

Many of the fabrics and textiles of the Al-Buwayh period are based on symmetrical composition. In such a way that the image of the bird is repeated on both sides of the axis of diagonal symmetry or four sides of the central symmetry. This is understandable given the structure of the early Islamic motifs and the symmetrical composition.

Also, the use of medallions, especially circular or square medallions, is widely used in this period, which is a continuation of the Sassanid tradition. Also, most of the designs are embossed in large dimensions, which with smaller decorative designs, its negative space is used and the empty space around the design is not seen as much as its previous periods. Also, in many of these designs, the role of the bird is coordinated with the medallions and the mold around it. The use of profile view is also seen in many roles, in many of which, the image of the bird has been changed to match the structure of the role, which does not correspond to the role of the real bird.

These frames and changes made in the role of the bird, have made these designs do not have much freedom and their image is not seen as lively and exciting. This is also evident in the Sassanid tradition and other arts in the early Islamic periods. The use of the line in the existing samples is very limited and in only a few cases, it shows itself more and plays the main role, the same birds and their medallions (Figures 1-2).

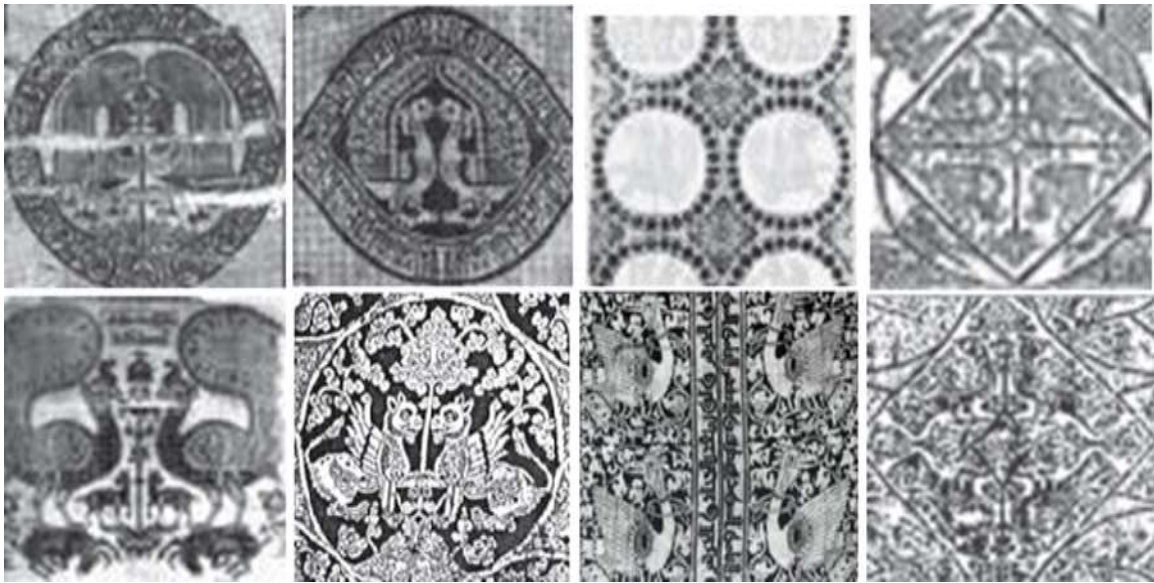


Fig 1 Bird motifs in Al Buwayh textiles, based on symmetrical composition

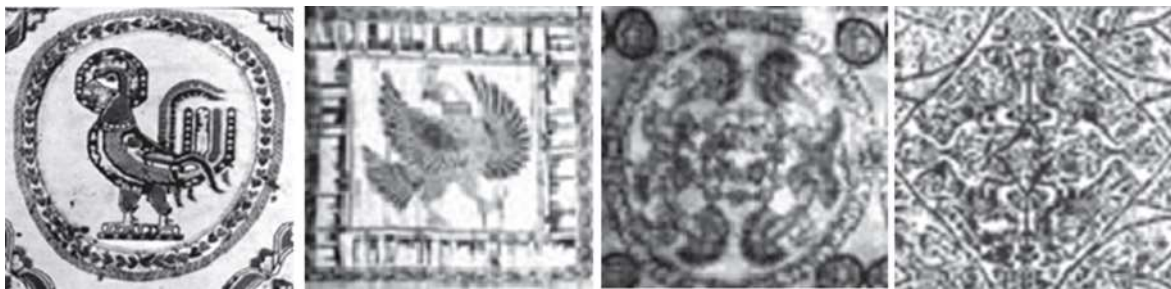


Fig 2 Bird motifs in Al Buwayh textiles, based on medallions

2.2. Structure Analysis of the Bird's Role in Fatimid Textiles

A small number of patterns of fabrics and textiles of the Fatimid period are based on symmetrical composition. Although these compositions are based on the axis of central or diagonal symmetry, many of them do not follow this method and are seen as a single role.

Also, the role of birds in this period, in addition to the structure of the profile and being in the medallion, have also benefited from the three-faced structure, and the absence of most of them in the medallion and geometric structure, has made them look more dynamic and mobile. As if following the Sassanid tradition and the use of medallions and geometric structure and symmetrical composition are still seen in them (Figures 3-4).



Fig 3 Bird motifs in Fatimid textiles based on free and dynamic composition



Fig 4 Bird motifs in Fatimid textiles based on symmetrical composition and placement in medallions

2.3. Analysis based on the Form and Appearance of the Bird's in Al-Buwayh and Fatimid

The placement of patterns in circular frames is one of the characteristics of early Islamic fabrics, which is a continuation of the tradition of combining Sassanid textiles. The motifs of the alphabet fabrics are rooted in the oldest myths of Iran (Ruhfar, 2008: 42). Animal motifs from the Albuquerque period are enclosed in circles. In addition, they have also used delicate designs of flowers and spiral bushes (Pope, 2008: 28).

As mentioned, the placement of patterns in circular frames is a characteristic of early Islamic fabrics, which is a continuation of the tradition of composing Sassanid textiles. Al-Buwayh textiles have more decorative patterns and details than the Sassanid period, and less negative space can be seen on the surface of the fabric compared to the Sassanid period. In some examples of this period, separate single patterns are seen that are spread inside the frame or alone on the surface of the fabric. In terms of design complexity, the motifs of this period should be considered as the boundary between Sassanid and Seljuk motifs (Figure 5).



Fig 5 Bird motifs based on circular shape

Another important point in this period is the design between the circular frames, which can be considered as a complementary design, which usually consists of four pairs or single birds or animals around a central point. Arranged and palm leaf decorations separate them and fill the space. This tendency to fill complementary spaces can be seen in many Al-Buwayh fabrics. Of course, sometimes the idea of a quadruped appears in the form of a main role and is enclosed in a circle or homogeneous with the main role. If the elders died, his body was placed in silk, gold, and labeled cloth, most of which had their tissue written on the edges. Inscriptions in the fabrics of this period, either on a simple background or in the form of narrow margins next to abstract shapes or animal or bird motifs and placed inside the thorns (Baker, 2006: 62-63)

In the textiles of this period, the space of the fabrics was covered with quadrangular patterns and palm leaves, and these motifs appeared as the main role in circular and rhombic frames or next to the main role. The fabric design is not limited to combining with circular frames, but there is also a rhombus frame or rarely a square. Polygonal frames should be considered as one of the innovations of this period. The predominant composition of this period is the central symmetry of Sassanid textiles. Combining central symmetry and composite frames, increasing the value of margins and negative space between the main frames are some of the design innovations of Al-Buwayh textiles. It is a confirmation that the use of the role of the bird in the textiles of this period, not only from an aesthetic point of view, but also from a symbolic point of view has had a special place. The recommendation of Nizam al-Mulk, the famous Seljuk minister, to display luxurious court furniture and furniture should be seen as a sign of government power and success (Baker, 2006: 54-53).

The Fatimid textiles are similar in style to the Iranian textiles of the Buyid era (Connell, 1998: 93). Also, common Islamic styles in Mesopotamia and Mosul were used instead of Sassanid ornaments (Zaki, 1998: 231).

Of course, in the early Fatimid period, there were influences of Sassanid style in Seljuk designs, but over time, this style gave way to designs of Islamic motifs with scroll lines and palm leaf shapes. Seljuk artists used live motifs of birds and animals on silk and fine fabrics (Price, 1998: 65).

In the silk weaving industry of the Fatimids, more than the patterns of Angha and Shir on both sides of a prominent tree enclosed in a circle carrying the inscription have been used. (Connell, 1998: 87) They know. The role of a legendary eagle and bird with a female head and neck is one of the motifs used in this period. (McDowell, 1995) Fabrics left from this era, the peak of the Sassanid style in the composition of large framed circles carrying plant designs or small animals play a role. The fabrics have dense ornaments and are full of small patterns that in the middle of each circle, the

role of one or two animals is used and the plant shapes act as an axis in the central circuit. During this period, the Kufic script became decorative (Ruhfar, 2008: 46).

The use of scattered leafy text and background to decorate the entire surface of the fabric, along with other pictorial elements such as mythical animals and statues inside decorative frames and rhombuses, are characteristics of Fatimid textiles (Kayyan and Grabar, 1995: 65) in the period. Early Islamic, animal and plant designs appeared to be widely used. From Al-Buwayh to the Seljuk period, motifs of eagles and small hawks with leaf-like and horn-like crests or birds such as peacocks on cloths were common (Friehe, 1995: 72). Side decorations were used with a density of small elements and delicately inspired by the currency of geometric and Islamic motifs and Chinese flowers (Kayyan and Grabar, 1995: 68).

The continuation of the tradition of central symmetry within the medallions is one of the most important compositions in this period. But over time, we see free composition and no staff. Attempts to adapt the bird and the carrier frame during this period are made by adding components that adapt the shape of the bird and the frame, gradually changing the appearance of the bird to match the frame. Central symmetry in this direction is one of the innovations of this period. In this period, drawing a bird with vertical direction and unstable balance is one of the innovations of this period, which due to the shape of the shoulder, the wings increase and eventually this part becomes a decorative frame of the duct. The combination between the shape of the bird and the frame peaks, and the shape of the bird adapts to the dimensions of the frame, even though it is distorted. The view of the three faces has increased in this period and we are witnessing an effort towards realism. The shape of the body parts gradually loses the steady state of the Al-Buwayh era and the designs are drawn more freely. In this period, we see the dominance of using the shape of a bird instead of the image of mythical animals. The composition with the unstable state, the bird in the view of three faces or facing, is also one of the innovations of this period. During the alphabet, silk weaves have designs that not only continue the same Sassanid motifs, especially in the image of animals, but also some elaborate shapes have been added to them. In silk fabrics of the Al-Buwayh period, these designs are very diverse among designs and repeat the common designs of the Mazda period (Pope, 2008: 241). In the first centuries of the Islamic period, especially in the Samanid and Al-Buwayh eras, Sassanid traditions were followed in weaving workshops, and although artists tried to create distinctive fabrics with designs consisting of more elements, it was only in the time of the Mongols that designs the general Sassanid fabrics lost their popularity and dominance and were replaced by a sequence of parallel decorative ribbons. These tapes gradually became wavy and in the Safavid period the image of ordinary people was added to it. From the 11th century onwards, the design of many fabrics and jewels was twisted rows of floral plants.

The interest in enclosing motifs in geometric shapes was evident in the late Sassanid period, and this desire was very necessary in the early Islamic periods when tiling was used to decorate buildings, and it is from this source that a master of textile design in this period of basic motifs Adapted for delicate designs and silk flowers and spiral bushes. Perhaps the fabric material required such an adaptation, because this silk shone like tile enamel, and in this imitation, not only the shape of the tile (octagonal and quadrangular star) was used, but also the same colors as white and pale blue, even pea color. The role of the running rabbit is also derived from the designs of Kashan glazed pottery, but the strange deer whose foot resembles the foot of a lion is unfamiliar in this unprecedented design. Although all the patterns and colors of this fabric are adapted from tiles, the colors, shades and delicate spiral stems and beautiful animals are very suitable for design on thin fabric. The bird motifs of this period are usually enclosed in geometric shapes. In Iran and the Al-Buwayh period, most of the motifs were influenced by Sassanid styles. The influences of the

Sassanid style on weaving included the use of ornaments and hunting scenes, the role of real and mythical animals. In the fabrics of the album, more attention was paid to the design of the hunting scene and the simplified motifs of the animals. Patterns of peacock, eagle and hawk have enriched the ornaments of fabrics in this era. In Egypt and in the Fatimid period, the role of the eagle (Horus), Benno and other mythical birds of their civilization have been used on the shrouds (Shayestehfar, 2009: 95).

3. Conclusion

Despite the many similarities between the textile weaving and the textiles of Al-Buwayh and Fatimids, in terms of role and meaning, method and style, there are also differences in these cases. In terms of role and composition, considering that both mentioned periods were in the early Islamic centuries, they followed the characteristics of their time. For example, the use of symmetrical combination and symbolic meaning of motifs, which has a special place in Islamic culture. Also, both have continued the tradition of Sassanid weaving and traces of art of this period can be seen in both periods. In terms of meaning and concept, in the art of the alphabet, fabrics and textiles were mostly used for decoration and were used as gifts. For this reason, bird motifs that have brought the meanings of happiness and bliss have been used more. Birds such as roosters, pigeons, eagles, etc. But in the Fatimid art, according to the ancient Egyptian religion, most of the motifs are reminiscent of gods and life after death, and motifs of birds such as Horus, Benno, hawk, double eagle, etc., can be seen and the function of these fabrics in accordance with the same rituals, was mostly used for shrouds and burial rituals. In terms of composition and structure, both mentioned periods, following the Sassanid art, have used medallion motifs. In the Al-Buwayh period, circular and square geometric patterns mostly enclosed the role of birds, and freedom and mobility took the role of the bird and gave it a static state. Decorative and delicate motifs also fill around the bird's role, which, as far as possible, cover the negative space around the role and draw attention to it. Also, the grazing role is mostly drawn in profile mode and in accordance with the geometric frame around it. In Fatimid art, on the other hand, the role of the bird, despite the specimens in the medallions, is often free, and with the profile views of the three faces and faces, it has given more mobility and dynamism to the said role. This creativity is also evident in other Egyptian arts, which can follow the principle of contrast, in the culture and art of ancient Egypt. Both periods studied also used the element of calligraphy and writing in the decoration of fabrics, but this issue is more evident in the weaving of textiles and textiles of the Fatimids than the alphabet.

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