

A Comparative Study Decorating and Form Incense Burners with Graffiti Seljuk Period

Farhad Moradi^a, Saaed Taheri^{b*}

^a *MA of Islamic art, Tabriz Islamic Art University, Tabriz, Iran*

^b *Department of Architecture, Sanandaj Branch, Islamic Azad University, Sanandaj, Iran*

Abstract

Monotheism is the first principle of Islam is that in fact a confession of the oneness of God. This unity According to Muslim tradition is evident in all of art creation. Islamic artists also based on the belief in the unity between forms and decorate their creations attempted to using writing to create unity. Seljuk period is one of the efflorescence era of Islamic art that works surviving from this period is very important, perhaps metalworking has been known as the height of Seljuk art. This Study has reviewed incense burners of Seljuk era to study view of artist in matching form and decorate with scripting was carved on them. For this purpose four examples of incense burners belong to Seljuk period that have script were selected and were analysed, the results show a very high cohesion between form and decoration with the script in these incense burners .

Keywords: incense burners, metalworking, form, decorative, script, Seljuk era

Introduction

One of the most remarkable periods of Metal working in the Islamic periods is Seljuk period. One of the most powerful Islamic states in Iran was held in the Seljuk period and the basis for the development of various arts were provided. The culmination of this development can be seen in the metal works of this period. After the expansion of Islam in Iran the Islamic art was created. From the early centuries of Hijri that is, the Islamic art coincide with empire of Samanian and Ale Boyeh and even the Seljuk was greatly influenced by Sassanid art and in subsequent periods took on the color of Islam and reached its culmination at the time of Seljuk. Seljuk art that is an Islamic-Iranian art was promoted such that became a model for arts of later periods. This pattern or style is called Seljuk method. In the Seljuk period the new industries in the metalworking was emerged and Khorasan was excelled in this art. The most important thing in the art of metal working in this period was coordination of form and decoration with the writings. Calligraphy as one of the main decorative elements has very valuable position in creating a beautiful and magnificent procedure on the surface of buildings and objects of Islamic period. The calligraphy among Islamic arts considered as the highest art because it is a means to visualize revelation and gives a nice sense to the other arts. With closer look at these works we recognize the elegances that artist has used in applying forms and contents to create Islamic-Iranian works. Each form and ornaments

are appropriate with their scripts that highlighted the works of this period according to the coordination of the application. Metal artists such as painters and potters were unable to take advantage of colors and show a world beyond reality on metal but this limitation became a way to their creativity and decorations and forms along with words with Kofic handwriting that were carved on the works by the artist were replaced the color and artists by using them highlighted the metal-working. To achieving the goals of the study we did based on existing researches to metal working in Islam and then Seljuk periods and then the incenses of mentioned period were divided in terms of form, consequently, in terms of form and decoration harmony with the existing scripts on the artistic works were discussed.

Material and Methods

In this paper we have tried to do a new analysis with historical-analytical method by taking advantage of library resources, including documents, texts and also studying several examples of Metal working in the Metropolitan Museum and do comparative study on the form and decorations with scripts available on the censers of the Seljuk era, among these 27 works, 4 works were selected based on being clear of scripts according to the documents for the correct documents for correct reading and studied.

Data collection method

In the total study 27 samples of the works was obtained in the museums and private collections. The number of 17 words belonged to animal category and are with two animal classification that are more lion and bird forms which among them 11 form are lion and 6 works are place in the bird classification and in total most number are in the remained incenses of Seljuk period. In the next rank the handled form with 5 samples, cup form with 3 samples and at the end the altar form with 2 samples have the least number in the classification.

Metal working of Seljuk period

During the events in Iran in metal working, the main difference with the pre-Islamic period, is replacing "bronze and brass" instead of gold and silver. Therefore, changes and developments occurring in technology, form and design that can be seen in the works of artists Seljuk follow the profound teachings of Sassanian tradition and as well as Islam, silver, brass and bronze are decorated with beautiful and new forms (Sohrabi Nsirabadi, Vafaei, 5678:2015). During Seljuk period, the middle class of the society, despite the improvement in their economic situation, have used in their everyday life from the metal objects but the nobles and princes and courtiers of precious were using precious metal objects that most of which are masterpieces that are hold in the museums and private collections (Ehsani, 2004, 120)

Incense that have been used in used in rituals and social as functional objects were common in the different periods of the history of Iran. Meantime the Seljuk period is known due to special attention to metal-working art, especially the special difference of its censers. These practical objects in the Seljuk are considered as fine art works and have aesthetic elements. Metal craftsmen having used of various construction and industrial methods in constructing metal objects. Some decorated with etching technique and some of them were decorated as prominently and others closely related to the method of (Niloo) this means that different forms were engraved on silver tablets or a silver mixed with gold and then the inside of that bezels were filled with a mixture of the copper, lead and sulfur and Nshadr and Sulfur and high temperature were given to them and after cooling this material were polished and then they were cutting with black material or other colors so the shapes and decorations clearly and in the highlighted works decorations used with gold and Mina. Ornamental method which was in the metal works of that period have created a new style in Mosel, Diarbakr and Iran which in the mid-sixth century reached to the

extreme progress and perfection. This approach is consistent with the bronze and copper, that highlighted were silver and gold. Laminated and combined stud or decorative inlay and silver showing off one of the important methods that were used in metal machinery and equipment. The required forms were carved on metal or wood that was created for this purpose and then the embedded place were filled with precious metal and so the forms on its surface appeared as industrial work (Ayatollah Shirazi,1984,170,173)

Common methods of decorating metal objects in the Seljuk era

A: Molding method: in this method ornamental motifs that are formed in the template and mostly are geometric and inscriptions motifs are craved on the object at the process of molding. The quality of work in this method depends on the accuracy and the artisan person and used alloy.

Etching: Divided into several categories that include:1. highlighting 2. engraving 3. grid 4. inly 5. Niello 6. Enamels

Decorative motifs of metal objects in the Seljuk era

Arthur Pope's in the book of art masterpieces arts of Iran about construction methods on the dishes write: "two opposite or complementary methods have always been common in Iran, one of them completely cove the surface of metal with various designs and motifs and hereby give beauty and luxury ton the dishes and another method lay the texture free and open in order that the mote becomes more prominent. Some of these areas were polished such glossy that are similar to bronze works of the renaissance" (Pope, the same source :86). various images and motifs with different techniques were performed on the objects and pots of Seljuk era that their identification and resolution needs a lot of study and research but if we want to mention these most commonly used motifs in abundance school of Khorasan and Iran include:

1. using Islamic dense motifs and decorative tendrils in the background with a repeating motifs.
2. frequent use of inscriptions
3. Use the sun of human face along with constellations
4. winged animal motifs, the Sphinx and mix animals
- 5.using human motifs in different scenes of musicians, drinkers, equitation, hunter-scenes footage accession to the throne, mythological scenes and story scenes
6. animal motifs in different states as evidence, in the chase, a row in a variety of domestic and wild
7. Using plant designs such as cornflower
- 8.using the motif of seven door flower that is special of metal working of Khorasan
9. The use of geometric motifs in the geometric boxes known as "plans armband"
10. Using of an aura around the man's head with contemporary paintings pattern in scenes that depicted in daily life and people in different states (Lak Pourian,1997).

Inscription

Line art and calligraphy is one of the most important ornamental techniques that from the beginning to the present era have being with all inventions and industrial technology and kept its originality and while change in its methods it has always been the adornment of industry. Calligraphy, in various forms in most of the arts has caused beauty and symmetry of the arts and industry as a sign of Islam among the world's artists and artisan and somehow has been a sign of Islamic industry among the world's artists and artisans. In this regard, the most important way to diagnosis metal working of Islamic period from preceding it, is the same inscription on containers and pots that increasingly been working in the Islamic era. Ernest Connell writes in the book of Islamic art in this regard: No country such as Iran with this expansion and commonly, is not applied calligraphy to decorate objects of religious buildings. Meanwhile the kinds of

line templates that Kofi handwriting was very good for this purpose with regular margins, respectively, extravagance and usability on all levels, Iranian craftsmen was excelled in the use of it and was master, and its use (1990:69).

Thurible

In the definition of this word in the dictionary of Dehkhoda, it is defined as a furnace where the flares were burned in it (Dehkhoda, 1995). The Thurible is a container to evaporate or burn fragrant materials. In different cultures and texts has been mentioned with names such as the altar, fireplaces, burning smell, Majmar, Madkhabe, etc. Dishes that their history comes back to periods of burning and incense and incense burner and fragrant materials such that the first samples of ceramic incense burners were come back to ancient history and with development and progress of nations these dishes kept their position and found usage on new materials and forms. In Iran and the millennia BC, the use of aromatic substances, especially relapse was common that images of highlighted motifs and stamps show this reality. For examples of more recent times and the reign of the Achaemenids, a prominent motifs seen in Persepolis where people have offered incenses to the king. In the Islamic era, aromatic substances had a special place and were used as air space or places of worship, especially in mosques. Of course, such action was not a necessary action with specific concept or belief and was considered merely as its aromatic feature.as it was said in Islam “relapse had not the worship importance of Christians who they mostly used it in order to honor or doing victims or along with worshipping and often was used to fragrant the air and people (120,1997 Blair & Bloom).

The form in the Incense burners Seljuk period

At the first we investigate form discussion from the view of Plato aesthetic taste. Form or idea in the view of Plato is a principle that is fixed, not repeated, reliable, defined, extended to human attribute and belongs to the intelligible world. Finding the main idea or form and genuine has rules and conventions: Dialectic, love of wisdom and goodness, always on the way, frenzy to find the truth. According to the duality of the universe and its hierarchy, Plato holds two forms 1) the internal or non-appearance or original form that appears in the sensible world.2) external form or appearance or not original form that its pattern is sensible world. Plato did not separate form and content and this separation is features of the new world (Rahil Ghavami,2008:118).

Using forms of animal, bird and animal forms in the containers may be rooted in the tradition of previous civilizations. A tradition that believed that eating and drinking in dishes that the figure of that animal carved on it transfers the hidden power of that animal to a person that drinks from that dish. Whatever the cause it be, the beauty importance of these artistic works will not decreased. Maybe stimulation the animal forms of lion and bird that have defined and acceptable position in Islam, to some extent indicates the impacts of spiritual influence meanings of these animals in smoke and Incense was burned recurrence that were used in ceremonies and places. From the early Islamic thurible that remained to the eighth century can be concluded that most of them constructed from brass, bronze, silver and that sometimes gold. The construction method of most of them had been by using template with usual ornaments including lattice work, Niello, inlay, scripting with copper and silver and sometimes gold that in the incense of Seljuk period was in this way and are made mostly of bronze incense burners these days are four main forms.

The first form, a short cylindrical container with a tripod in the form of the beast or regular basis that some have half-spherical lid, usually in the form of decorative flower or a bird at the top, etc. These containers have long hands or the kinds that have no hands and briefly named gynecological (figure 1).

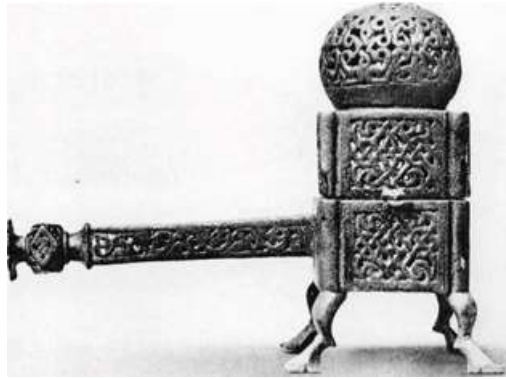


Figure 1: The burning flares with gynecological Form, Provincial Museum Berlin 12-11 AD / AH 7-6

The second figure: Including relatively long cylindrical containers with warheads flying at the top of Half Dome and the role of their corpus. the container stands, in the form of the beast, and decorate them like the first group, examples that their covers are as dome is a combination of the first and second groups which is usually made of brass and inlaid with silver and gold and has inscriptions that concisely named altar (figure 2).



Image 2: relapse-burning Form altar, Azerbaijan Museum in Tabriz 11-10 AD / E 7-6. Reddit

The third form, including in the form of animals such as lions and birds such as pigeons which are made integrated or two segment and with “lost wax” method latticed or modeled and just have a hole. Some of them, have the lattice work and have more pores. Engraving decorations and inscriptions are seen on them that are briefly animal named and based on the number of animals and birds can be divided into two sub-segment. figure (3).



Figure 3: Incense Burner with animal figurines, personal collection David, 12 AD / E 7-6. AH (www.davidmus.dk)

The fourth figure: they are tub-like containers that they are broad and flat, circular or polygon edge, turned out. This group usually have 3 or 4 stool in the shape of animals such as elephants and lions. etching their edge and their body and have inscriptions. Examples of this category for whom the words furnaces, and fireplaces is more censer, and briefly named in this research as bowl (figure,4).



Figure 4: burning incense with bowl form, the Metropolitan Museum of Art in 11-10 AD / AH 7-6 (www.metmuseum.org).

Incense burners majority according to the type of a piece or two piece, but in both cases, a place for burning incense, etc. That their main function of effect. These antibodies have been designed in such a way that bowl of burning incense or smoke flares have been open since passed or if the animal form was closed forms, existing lattice for would be required that in this works from this coercion have used as the best way. Form lattice decorations in perfect harmony in order to help more beauty in the works.

Study some incense burners Seljuk era

In introducing the existing samples can classify the works with focus on 4 provided classification in the previous topic and briefly animal, cup, altar and handle that have the highest and the lowest number of remaining censer burners. in the total of present research 27 samples of works were obtained in the museums and personal collections, the 27 number of were belonging to animal category (more lion classification) and birds. From this 17 works 11 forms of lion and 6 works placed in category of bird and in total have the majority number in terms of remaining incense burners have from the Seljuk period. in

the next ranking handled form with 5 samples and cup form with 3 samples and at the end altar form with 2 samples have the least number in the division. Here are a few examples of the relapse burners has been studied. Some relapse burners have scripting's and words imprinted on them that provide to analyze the form and decorate with lines. Hence samples are selected that are kept in the resources or museums and places that were examples of words imprinted on them is mentioned and accuracy and safety has been obtained about it. Another limitation in using figures for analysis and diagnosis of the most details. Choosing view pictures in those books that had pictures of all available Front side view (profile) or three occurred was used.

Analysis of some samples of Seljuk thuribles in terms of form, decorations and scripts

In fact, decorative element is an integral part of the artwork (metal) of an Iranian Muslim artist and according to the American Upham Pope, "Iran is based on the decorative arts." (Pope, 2009:45). Ornamentation and motifs is the basis for of Islamic Art and in different historical periods and according to the type of the media and art used in it have had many changes so that has achieved to its peak and richness in the Seljuk era. Each decoration in addition to decorative role has the appropriate message form for its viewers and measures by the Muslim metalworker for using it in effect is taken into account. As Navrooz Talab and Afrogh (2012:71-72) states: Intentional application of patterns and designs to dress up and adorn surfaces of metal works to influence is profound aesthetic of designs. The main distinguishing characteristic of Islamic art it should be in its decoration. The artistic Muslim is used its knowledge to show pure and Islamic art and Iranian Muslim artist knew the decoration as an integral part of a piece of metal so that at a glance decorations and motifs cannot be separated from the form. In other words, a decoration used in Islamic metal works, especially in the Seljuk period are considered as a part of the nature of the object. Enayat (2009:35) in this regard writes "material decoration in the Islamic art can be interpreted as making originality of the material that is every process that leads the material become original and have more similarities with the eternal and ideal sample, makes that material more comprehensible from the inner world.

Decoration has a very important place in Iranian-Islamic art especially in the metalworking skill of Seljuk era, because the purposeful decoration is done in addition to cosmetic appearance, to transfer the Islamic term meaning of Islamic- Iranian important responsibilities. Since the "incense" actually considered as a magical practice and try to eliminate the evil being's invisible creatures, the relationship between form and functions of trays may be justified. In other words we can say that, the magical nature of incense requires an appropriate form and because of that the Muslim metalworker had not had a reason to change the form and making thurible in the animal form still continued in Seljuk and later periods (Karimian and Moradi, 2011:117).

In the incenses of this era we are see the usage of these scripts as a part of decorations of incenses .as Petro ski et al (2000,72) pointed out that calligraphy as the most beautiful and striking Islamic art has enjoyed simplicity, beauty, elegance and flexibility so that the viewer's eye and gave him a caressing on the river infinite and eternal harmonious lines Immersion. The lines that flow from the inside to the outside and to decorate objects with ultimate elegantly. An example of the harmony of form and decoration with scripts of relapse burners can be see with alter form on the Seljuk period that is kept at the Metropolitan Museum (Fig. 5). This relapse burner placed in terms of form in the altar category. it is made from bronze and have the characteristics of 31.3 height, length 12.7 cm. the script wrote with Arabic language with Kofi handwriting and the translation of Happiness [or prosperity] "is repeated. It seems that the word "Alyomn" around the body is repeated 5 times in Kofi handwriting. The meaning of this word in the dictionary Dehkhoda (1995) are "good fortune", "fortunate", "good news", "Auspiciousness" etc. in contrast with ominous, portentous. The form of this relapse-burning is altar and built on top of the bird as a peacock. Birds have a special place in myth, because that fly into the sky is reminiscent of excellence and perfection. The ability to fly up to the sky and the power of symbolic

expression of the superiority of the human needs and chart achieve the ultimate reality (Tree of knowledge,1998:345). Peacock is a symbol of want immortality, life and love (Koper,2001,252). Peacock is also devastating snake, hence they are cause of the fertile land (Khazaei,2008,24).

Figure 5: The relapse-burning altar Form, the Metropolitan Museum of Art in 11-10 AD / AH 7-6



Figure 5: burning relapse with altar

Form belongs to the 12th century, on the one hand peacock symbol of beauty and power and also a symbol of transformation and immortality (like a snake) considered. In the Middle East and dual symbol of incorruptible soul of the human psyche. In Islam, is a symbols universe umbrella when the cosmic symbol, or the full moon or the sun is at the zenith and in the mystical tradition, a symbol of wholeness in full color as the door opened umbrella (Gerbran,2005, v3, p54).as well as in this incense the Seljuk artist selected peacock as happiness bird and placed at the top of the incense and repeated the word of fortune 5 times. According to Yahaghghi ,2010,533) "Peacock with solar knew it, perhaps because it is like a rooster herald the dawn". This bird can bringer of a happiness that the artist wished on the work for its owner's. In Explanations of relapse burner animals form in drawing in the picture (6) shown at the Metropolitan Museum It is written: Incense widely was used in the Muslim world in the Middle Ages. At the reception, and special programs, waiters to guests with fragrant smoke that was emitted from incense and splashing water open areas additives (such as water) saying welcome to the gusts. This bird is the thurible represents a type of metal that may have been sold on the market in that period. Birds played an important role in the decorative repertoire of Seljuk period and may have been associated with good fortune. The script on the art works maybe written by the artist and it is with Kofi handwriting. Two words of "التمام" with the meaning of complete and "سعدده" with mean of happiness and good fortune has been written on this incense (Leoni, 2007).

of the most beautiful emergence expressions of human creativity in the field of metalworking, is design and construction of animal forms. animal motifs were separated a time and another time was used combined with other motifs such as plants, geometric. These motifs, in addition to showing animals surrounding nature, are including profound implications of their creators and declares reliable news of the and beliefs, literature, science and the attitude of the universe. Taste and creativity of the artist, when more becomes known that a diverse and difference of ornaments in individual organs, depending on the type of bird has changed. The animal form of this relapse burner is of birds and is similar to blue Hen or bituminous.



Figure 6: The relapse burner with animal designs, brass, Dimensions 17.6 in 13.2 cm, Technique: castings, netted a prostitute working, engraving, location Metropolitan Museum.

The birds with the beak raised, feet short and small in proportion to body size, are probably duck. on the wings of a bird there are ornamentation like the spangle. According to Attar, Duck is a symbol of ascetic who are continuously washing themselves and clean themselves. Its highest honor is that walks on water (Ferbod and Soheili rad,2004,36).

The Iranians believe any bird that is associated with water is a symbol of Anahita or Nahid (Nibreg,1981,41). Anahita is the goddess of waters of all gods because it is cause of fertility of the world and animals (Benvanist,2005,39). Wild ducks and geese, are the subject of many legends and myths of fare east (Hal,2002,101). Ducks in Greece and Rome, is sun birds, , showing alertness and associated with Aphrodite / Venus (Mitford,2010,69)

In this relapse the artist is used of the word "all" and "happiness" and the duck that is water birds and has mythical symbol. In one of the relapse burners of Seljuk period that is in the form of animals with crow's head and body (figure7) and kept and in the New York Metropolitan Museum, the word of "العز" is written with Naskh script. The relapse burner belongs to the 13th century, the late Seljuk period. n Dehkhoda Dictionary (Dehkhoda, 1373) "العز" meaning of the word is glory. Form of this censer is the crow, used in relapse burners animal shapes rooted in historical myths." This way the prehistoric monument and is based on the idea that drinking containers to form one of the animal fauna strong force is transmitted to humans" (Pope et al,2002). on the other hand, it worth to say the followers of faith regulations spent 7 stages 1. crow 2. brides ,3. soldiers ,4. lion 5. Persian 6. Sun ,7. father or aged(Amozgar,2005,22). the metalworker of Seljuk era has selected a bird with mythical symbol and engraved a work fit with censer form. wish dignity and pride for the owner of work art and selected crow as the form that in most believes appears heroes of sun that in this mode has the role of spirit guidance. At the same time Crow is a symbol of loneliness or isolation marker deliberate than the one who decided to live somewhere higher that is show going into the way of faith (Garbaran,2005, V4,582).in Quran verses 27 to 30 of Surah Nisa learning and indeed the funeral of Crow mentioned by Cain wisdom, messengers and guides the emphasis has been guilty of this bird hide human error but since that mention it always come with funeral hence probably is known for Iranian as death symbol and its image has been less used.(Rostam Beigi,2011,53)

Figure 7: relapse burner Seljuk Crow Form, dimensions 12.4 4.8 cm, brass, Technique: casting, engraving, , location Metropolitan Museum

Another example of Seljuk era relapse burners on the line Kufic inscription in Arabic and it is a bowl shaped censer that on the crater (Fig. 8) censer is by the artist for the work of blessing and health. The statement « ... البركة و اليمن و السرور و سعادة و سلامة و نعمة و عز » is engraved with the meaning blessing, prosperity, joy, happiness and health, sustenance and dignity and the artist with the utmost intelligence

and efficient use of space and form at the top of the container a place where it used to fill and empty the aromatic substances and were in sight wished prosperity and happiness for the good health and for the hereafter he has used the word of prosperity. This script has full coordination with available plant designs that surrounded the work art. To more coordination lines with plant forms a result, an artist is used working from of flowering Kufic script to inscriptions and ornaments and decorative aspects form a harmonious whole the existing literature as a result.

Islamic art is one of the seven original design in Iranian traditional painting, it is abstract diagram of tree, especially vine that grows with the flow and continuous twists and coordinate branches adorned with leaves and with the regular songs and spectacular structure that exists between its components represent abstract design of trees. (Vaziri, 1962:206). Some researchers, search the root of the project from the "Tree of Life" in Iranian art that has a very ancient history (Pope and Akerman, 2009). Tree as an archetype can be seen in the works of Islamic period that this problem suggests that, this ancient figure has maintained its vitality in Iranian art and finally converted to Islamic shape and plant motifs. All Arabesque curves have the way in and a way out that is inherent of Arabesque. This tends to infinity and show the immortality of the Arabesque.

Metalworker artist has used the shapes of trees and plants as abstract not normal and this is characteristic of most metal objects of Seljuk era in using plant decorations. This type of decorative brooms as plant that it has come out flowers and leaves, as well as most of the Seljuk has a small shrub branches is in line with other images and motifs. "similar of this branches are existing in forms such as painting at the School of Abbasi" (Mohammad Hasan, 1955:35). Examples of elements used in metalworking plant are also seen in the picture Seljuk (1), and Arabesque the arabesque that in some relapse burner that works as The covers almost the entire surface of a container. In some cases, the ornamental plants have intrinsic value this means that the purpose of decoration and beautiful graphic artist has been making the image and role.

The artist censor manufacturer according to their plan, by creating a uniform and regular tissue in between the arabesque and inscriptions and by creating conflict, in addition to the visual part to the main motifs, the overall atmosphere of the work out of uniform and pleasing visual variety throughout effect is created (Shaestefar and Ghorbanidehkordi, 2015, 48)

in the field of symbolic elements as representatives of the far-reaching concepts have evident and remarkable effects and in many ways has maintained its connection with the concrete reality. Seljuk artist with such symbolic elements try to creation. Accordingly, sometimes with a complete abstract method and sometimes deriving from the reality by immersion in the realistic features a combining different characteristics has prepared certain motifs with different performances. Arabesque of relapse burner used in this incense burring also hung on the truth beyond that reality and according to their function and Archetypal refer to infinity and metal artist also uses along the truth of the words in the inscriptions and after the prayer of victory and wish her earthly prosperity and eternal heavenly bliss and these scripts are connected to each other with the Islamic for that is the main design of the incenses and if they can continue to infinity.



Figure 8: Form of censer bowl, brass, die-making techniques, grid, working prostitute, engraving, Dimensions: 16.2 in 24.8 cm, the whereabouts of the Metropolitan Museum New York (<http://www.metmuseum.org/art/collection/search/452782>).

Discussion and conclusion

The purpose of this research was doing a comparative study in the decorations and form with scripts on the incense burners of Seljuk era. The main purpose of this research identify ornaments, form and scripts and coordination of usage of these elements in the incense burners of Seljuk era. for this purpose, firstly by studying the background of the research, the views of the researchers about metalworking of Seljuk era were studied. Then the samples in museums and galleries were collected that were a total of 27 samples that were ultimately based on inscriptions and a variety of four works were selected for analysis. The first sample was a censer burner with altar form that kept at the Metropolitan Museum of Art and at the top of the censer burner Peacock form is seen that in Persian and Islamic mythology is symbol of perfection, excellence and achievement to the ultimate reality. On the body of this incense burner the word of سعادت scripted a time and the word اليمن is scripted 5 times. Given that the peacock is a symbol of happiness have been in perfect harmony with a written on burning relapse.

The second sample is a incense burner with bird form bird that kept in the Metropolitan Museum. The bird form used in this incense burner probably is the form of duck that in the believes of Iranian people is a symbol of waters gods and indicating that blessing and prosperity and fertility. Incense burner body is decorated with Arabesque designs and grille style. Arabesque motifs are symbols of immortality and eternal life. The word "التمام" with the meaning of complete and eternal and word "سعد" with meaning of happiness is scripted on it. with the study of used form and decoration on it unity of meaning among them with the script can be seen.

The third sample of incense burner with animal form of crow that kept at the Metropolitan Museum. The word of العز is imprinted with Naskh script. Crow is a symbol of the ritual walk seven steps seal the guide often myths spirits in the otherworldly journey .in this work art, the artist tried that with wish of honor as the first stage of walk in the kindness regulation for the owner of work art wishes dignity and honor and place this form as guide for eternal glory and pride and maintain unity between script and form.

The final sample of under studying is an incense burner with bowl form that is kept in Metropolitan Museum. in this case we do not see a trace of animal forms but the artist completed its mission as possible cleverly the relationship between form and decoration and text lines. Burning Incense bowl is filled with Arabesque decorations form in surrounded work art and appropriate with the statement « البركة و اليمن و عز البركة و اليمن و ... السرور و سعادة و سلامة و نعمة و عز » embedded on the mouth of the work art. In this incense burner we are witnessed all integrity and coordination of for and decoration. Arabesque ornaments derived from from the tree of life and a symbol of immortality that is continued to the eternal and the artist's blessing prayer is in the line of form that it is in perfect harmony.

In general, we can say understand that incense burners of Seljuk era enjoying a high level of coordination between form and decorate with lines that this coordination have been more appeared in the contents of these works.

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