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### Original Research Article

## Analysis of the Sassanid Carpets Belonging to the Kuwait Dar al-Athar al-Islamiyah Museum

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### Abstract

**Problem Statement:** Studying the carpets belonging to the pre-Islamic era, scholars are faced with different challenges like the lack of written sources and even pictorial samples of those carpets. Studying the samples belonging to the Sassanid era of Dar al-Athar al-Islamiyah in Kuwait helps us to investigate the most prominent decorative designs and even the visual characteristics.

**Research objectives:** The structure of the mentioned carpets was examined to answer the following questions:

How many types of decorative motifs are there in the carpets of Sassanid era?

How many types of patterns are derived from the general structure of the study samples?

What are the visual relationships between the elements and composed spaces in the study samples?

**Research method:** The research method employed in this study is descriptive-analytic. Data were also collected through library research.

**Conclusion:** Findings show that the motifs in the examined handmade samples are represented in three categories as follows: geometric, plants and animals. There are also some structural systems derived from the layout of motifs in different spaces of the carpets such as simple floor, gridding and Pictorial. It was recognized that using the same motifs is related to the unique patterns of the specific era.

**Keywords:** *Carpet, Sassanid, Decorative motifs, Context and Border, Design*

### Introduction

Sassanid Empire got its name from Sasan, the most famous person in Pars and the founder of Anahita temple. He was the king of this era from 3rd to 7th

century A.D. in Iran. He was also the last empire of Iran before Islam. This dynasty was established by Ardashir I in 226. He established it after his defeat with Ardavan V who was the last king of Part dynasty (Bussaili & Scerrato, 2004, 35). The most advantage of this situation appeared in

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the social and even the spiritual life of the people (Christensen, 1967). The Sassanid art was a Court art with the aim of looking for its relationship with Achaemenid era. In fact, Sassanid art was the final destination of the most important changes of art which had begun in the Mesopotamia and Iran since 4000 years ago (Bussaili & Scerrato, 2004). The cultural and art issues had an outstanding development as well as the handicraft works in the Sassanid era. Some of these works were the production of rugs which were outstanding during the studying of the documents and remained art works. It is a good opportunity to have different artworks of Sassanid era in order to evaluate the production patterns and even eliminate the uncertainties of historical topics of this era.

### Literature review

The previous studies help the researcher to have a wide investigation of the related topic, especially for the art works. Following are some research cases which were related to the current research based on the analytical approach, historical era and types of handmade:

The paper entitled "Sarnevsh-e frash-e baharestan ba'd az nabard-e Qadesiyeh" is an independent study related to the Baharestan carpet (Abkhiz, Mehrabi, La'l Shateri, 2016).

Baharestan's carpet was one of the most popular carpets in its era because of its different colors and even precious decorative elements (Kawami, 1991). In the paper entitled "Ghadimitarin farsh-e Irani dar shahr-e Qomes", the author studied the technical and visual characteristics of carpets in this region. He called this carpet as the oldest carpet of Iran.

Spuhler (2014) in his paper, introduced the carpets and textiles of the Sassanid era in two separate parts based on technical and both of them were belonged to the Kuwait Dar al-Athar al-Islamiyah museum.

The current research considered 8 samples of rugs in Sassanid era which have outward features close to the texture of the rug. This is called a structure derived from different decorative elements. The analysis of type and the layout of the motifs was

done in order to determine the specific systems which played an important role as a literature review.

The significance of the current study include the following items: having a coherent collection of old rugs' images from the ancient era helps to eliminate the uncertainties about rugs' information. Also, time and the location of the samples based on the archeological documents help us to classify the motifs and their related designs. Data were collected through library method and the Research method is descriptive-analytical.

### Position of rug in the Sassanid era

Carpet weaving was one of the most common arts in the pre-Islam periods. The position of rug and carpet was important in Sassanid culture. Unfortunately, we have little knowledge about the rugs of this era (Tanavoli, 1990, 9). According to historical documents, when Heraclius attacked the Sassanid palace, he found many worthy exquisite fabrics, knit rugs, handmade and needlework carpet (Ferrier, 1996, 118). We can study different resources in order to understand the literature of handmade products such as rugs in The Sassanid era as the following three fields:

#### • Written sources

There are significant written texts related to the production of rugs in Sassanid era.

The wool carpets which were explained in "Sui Calendar" show the importance of industrial those days which also achieved international validity. "Hyun Tsang" the famous Chinese tourist described the situation of the west in Asia and even talked about the industrial products of Iran. He stated that the major products of Iran are gold, silver, copper, crystal and pearl. The craftsmen of this region weave silk and wool and carpet (Christensen, 1967, 150).

Pope quotes from a book entitled "Maniyah al-Fadlah al-Tawarikh al-Khalafah and al-Wozara" (compiled by Ibn al-Taqtaqi, The second half of the 7th century A.H.) about the presence of the Prophet's messengers at Khosrow Parviz's court to invite him

to Islam. In his cheerfulness, he was seated on a golden bed, leaning against the graceful pillows of the bed, and there were woven carpets with gold on the floor of the hall (cited in Pope, 1972).

The rugs in the palaces usually were made of themes which were related to the different courtier events and the life of the king. All of these contexts had mysterious concepts. The most famous rugs represented the four seasons and used for the decoration of king Khosrow II room (Bussaili & Scerrato, 2004, 103). The most important carpet of Sassanid era is Baharestan carpet known as Bahar Khosrow. It is said that Khosrow Anushirvan ordered this carpet for the Sassanid palace in Ctesiphon. Muhammad ibn Jarir al-Tabari described the Baharestan as the following: there was a carpet  $60 \times 60$  Arsh. It was made of emerald and green peridot during the winter when there was not any flower. Life torn all the carpets and gems and divided them into other parts (Tabari, 1974, vol. 1, 17-18)

The warriors had the Baharestan carpet after the conquest of Ctesiphon as a booty (Ibn-Moskuyeh, 1997, vol. 1, 326). Arab people did not have the same viewpoints about the Baharestan carpet and they considered it based on economical viewpoints (Abkhiz et al, 2016, 14).

#### • Remaining carpet images in other arrears of art

Studying artworks such as sculptures and metal works emphasizes the presence of rugs during the Sassanid era. There are some designs on the Petroglyphs of Taq-e Bostan that show the existence of carpet weaving (Fig. 1). There is an image of king's boat and his attendants on the part of the border of the sculptures in the rug (Godard, 1999, 297). The experts called this a sample of pile knot rug (Ferrier, 1996, 118).

The metal works of Sassanid era are one of the most pictorial valuable resources in related to the carpet documentation in this era. Most of them demonstrated the throne. In Iran and the eastern parts of the Islamic world, there has always been

a rug right in front of the monarch's throne. In the subsequent Islamic times, there were carpets and also throne with the close correlation, so in Safavid era, the carpet and golden play an important role on the establishment of throne. In a carpet of Sassanid era, there is a silver plate (Fig. 2) with a king which is sitting on the carpet with a cup in his hand. There is a clear distinction among the context and its related border which is included the khutai branches. All parts of the context is full of clear motif and almost symmetrical lotus flowers (Spuhler, 2014, 19).

#### • Achieved samples from the archaeological excavations

Some torn carpets were extracted from the ice



Fig. 1. Deer-hunting, Taq-e Bostan. Source: Herrmann, 2008, 103.



Fig. 2. King seated motif on a carpet, Sassanid silver dish, Diameter 25/7 cm, The state Hermitage museum, saint Petersburg. Source: Spuhler, 2014, 18.

by “Kozlov” in Novin Oula, they were probably related to the goods which came from western Asia to China. Since the history of modern torn carpets is related to the 1st century A.D. and the middle of Parthian period, it is true to relate them to the Parthian period. Also there were found 40 torn knot carpets in Attar cave in Iraq. After the experiment based on the carbon 14, it was understood that those are related to the third century B.C. (Fujii & Sakamoto, 1993, 35-46).

Some investigations were done in Qumis (region) in 1967. Qumis was located in the dry desert of north east of Iran close to Damghan. This city was developed in the middle of the third century B.C. and the third century BC. The city was surrounded by the Silk Road and there was productive business based on this way. There were textiles in Qumis discovered in three-story brick buildings. These building used as cemetery in the late Parthian era. Among the textiles in the Qumis city, the experts found a piece of fluffy and curly carpet and after some examinations The Metropolitan Museum of Art in Newyork, they understood that was belong to the Sassanid era (Kawami, 1991, 95-99). Baharkhosro carpet is an exclusive carpet because of the historical considerations and even its existencete (Sabahi, 2017, 34). Some of the carpets in Sassanid era were fluffy. When Heraclius attacked Dastjerd near Isfahan, he found some booties such as needlework carpets and some of them were soft (Pope, 1972, 2273). Pope believes that the expression “soft carpet” is the same with modern fluffy rugs. Some pieces of knotted rugs are belonged to the first centuries. After the Arab domination, the mentioned rugs were achieved from the sculptures in other places which had less decorative validity and technical elegance. (Sabahi, 2017, 40).

### Exclusive rugs related to the Sassanid era in the al-Sabah collection

Archaeologists in the north west of Afghanistan in the Doab Shahpasand and inside the caves of

“Ayr Malik” in Samangan province, found some torn rugs and even woven things that belonged to al-Sabah family. Those are kept in the national museum of Kuwait (Sabahi, 2017, 36). Although the pre-Islamic era was more focused on metal objects, a significant number of fragments belong to the 3rd to 7th century A.D. were collected at al-Sabah complex in Kuwait. In addition to Islamic art, there were a lot of goods before Islam in this complex, it means between the Fourth millennium B.C. to the advent of Islam.

The discovery location of these carpets and textiles were different caves through the Silk road and sometimes they were used as a shelter and burial place including Ayr cave. Generally, these caves were located beyond the rocky walls and were able to be visited just by mountain climbing (Spuhler, 2014, 17).

The first sample of torn carpet included separate pieces. A part from the main context and another part from the narrow border are visible (Fig. 3). The context of the carpet is designed with regular partitioning with white and red triangular border. In each square, there are some red and blue-gray reindeers running forwards with plant decoration. The external border has white and red square-shaped design while the internal border has dice-like design with the dark brown context and a green blue line among one of its sides.

One of the most fantastic carpet of Sassanid era in the al-Sabah complex is a carpet which is different with its own contemporary carpets (Fig. 4). The

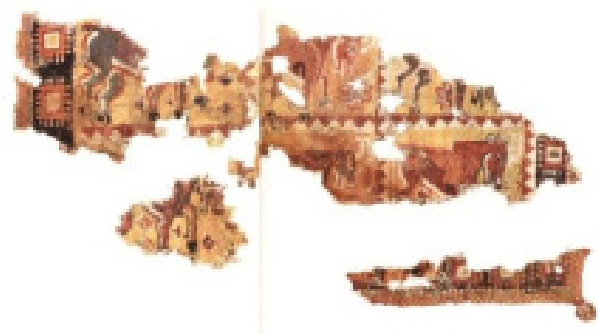


Fig. 3. Row of Reindeers, East of Iran, 2nd-4th Century A.D.. Source: Spuhler, 2014, 20-21

conflict between the plain brown context and the dark-color border is so considerable. It was not any diamond or square in the center of the carpet because the carpets in those eras did not have any central design (Spuhler, 2014, 31). The border design includes alternate rows with blue, orange, green and red rectangles. Each rectangle is divided into two square rows with two shades of the same color. This design leads to create a Mosaic pattern which was probably derived from the mosaic cobblestone.

Mosaic making art was one of the most significant arts before the tiling art in Sassanid era. The quality of discovered mosaic motifs in Bishapur states that this kind of art continued its way using mosaic in tiling in the architecture decorations (Kiani, 1988, 121). There is a wavy twist border between the context and border including blue spots on the white context. This is called Vitorin Ivy in border and the running dug in the carpets' design. (Bassam, 2013, 249)

In the context of a long carpet of Fig. 5, there is a row of wonderful creatures with two Longitudinal borders. These creatures are found in eastern art. The middle creature has green skin and the border is visible using red, yellow and black color. This mythological creature resembles a roaring lion-eagle with a roaring mouth and a large, decorated wing with plaid motifs.

Lacinate leaves in the border with blue context and red, green, brown and white in the border. Triangular checkered motifs also were used in the space among the mentioned leaves. The triangular plaid is also seen in the creature's wing. Triangular plaid was common in Sassanid era and it is similar to ancient textiles which were used on animal bodies or humans (Fig. 6). In the narrow internal borders, the red Running dog design was painted on a white background and the colorful flowers on the outer narrow border.

The similarity between the animal in Fig. 5 with the same one in Fig. 7 leads to find them as some pieces of the same carpet. The most significant characteristics of the body are As follows: blue



Fig. 4. Mosaic border fragment, East of Iran, 2nd-4th Century A.D.. Source: Sabahi, 2017, 37.

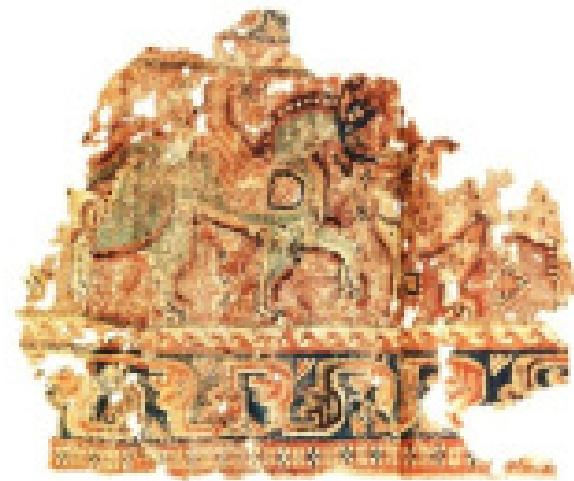


Fig. 5. A row of mythical creatures, East of Iran, 4th -6th Century A.D.. Source: Spuhler, 2014, 36.



Fig. 6. Fragment of a Garment, China or Central Asia, 6th-7th Century A.D.. Source: Spuhler, 2014, 110.



Fig. 7. A mythical creature, East of Iran, 4th -6th Century A.D.. Source: Sabahi, 2017, 36.

the borders. Also, there are some designs of running dug in the narrow inner border.

It is possible that these kinds of animal carpets (See Figs. 5 & 7) were woven in pairs, but they are different in the process of coloring. Comparing the way of animal queuing show that they were not woven based on the intention of spreading in parallel together like in the way which is ended to the throne (Spuhler, 2014, 40).

The next sample includes the details of two animals' bodies in the context and even the border and also one of the corners (Fig. 8). We can see the followings in the right red sight of the rug : muzzle, breast and the front leg of sheep which is standing upwards. Beside the main dark blue border, there are elliptical leaves and semi-blossom in regular spaces. There is also a red and white runner dog in the outer side of the border. There are two lion's paws on the border which were placed on the runner dog. It means that the lion attacks the sheep. A part of the lion's tail is visible on the left side of the border. Animals' fight was a common style which was used by Iranian



Fig. 8. An animal fight scene, East of Iran, 5th -6th Century A.D.. Source: Spuhler, 2014, 45.

head, muzzle open, open mouth and teeth, yellow and red strips on the neck, more obvious hair on The neck and A tail similar to the lion's tail. The light context of the carpet has less width with long borders comparing with the wide context. There are many colorful twisting leaves with blue contexts in



Fig. 9. Fragment with a stag head, East of Iran, 6th Century A.D.. Source: Spuhler, 2014, 53.

artists from ancient times to Sassanid era and even in the Islamic era.

In the Fig. 9, there is a head of a reindeer with pomegranate, and the blossom in his mouth. There is also a creature with a blue-green tail which is not recognizable. Another running dog is visible on the red context with the narrow border.

The next sample context (Fig. 10) is More complete than the other samples. The first part is A herd of cattle with royal decoration. According to the statement of Bouris Marshak, the famous Russian scientist, this is an image of the king's hunting (Spuhler, 2014, 54). These decorative strips are symbolized in the art of Sassanid era. This decorative element was related to the royal family and has its own holiness (Zare' Abarqouei, Mousavi Haji & Rousta, 2014, 97-99). The 4 remained animals have brown-red skin with big horns and white hoof. The

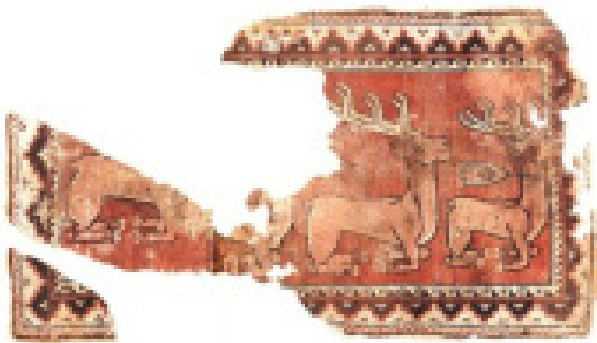


Fig. 10. Stags from a royal hunt, East of Iran, 5th-6th Century A.D.. Source: Sabahi, 2017, 37.



Fig. 11. Compartment carpet with felines, Iran, 6th-7th Century A.D.. Source: Spuhler, 2014, 58-59.

reindeer's nose is on the narrow inner border. This kind of method is shown in most of the carpets.

The main border in Fig. 11 had a staircase pattern with black and white colors which points to the inner designs of handicrafts and rugs. The inner border has two parts which fall into each other and each part is complementary of another part. The positive part creates the negative part. In this border, there are more than two colors (Bassam, 2013, 241). The outer border has a checkered tape with red and white color and the inner border has the runner dog motif. In the first sample (See Fig. 3), the same types of animals were located within the parts of the carpet, but in the mentioned sample the animals are more alive with fewer limitations. The animals remind us the hunting scene of the stones of Taq-e Bostan belonging to Fourth to fifth century A.D. the hunting animals are illustrated in the mode of naturalistic (See Fig. 1).

Sasanians called themselves the heir of the Achaemenid Empire and were able to create the scenes of outstanding fighting. The scene which is represented in Fig. 10 has some important hints such a simple design of reindeers, simple coloring and red plain context without vegetarian.

The context of carpet in Fig. 11 is completely red and the frames are like a square with white and dark brown striped borders. There is a tiger with light brown skin on the left side of the picture. In the front frame, there is a cat with the same form with some green moles on its body which represents being a leopard. There are some small plant motifs in front of these animals. There are also some small square plaid frames with blue and white colors in the border that are bigger in comparison with other samples. Usage of square framework is also seen in the border of other samples (See Fig. 3).

Putting some holiness motifs or some symbols of gods within the frames represents the importance of these elements in the human's mind (Hashemi Ghasemabadi, Rajabi, Khazaei, Riktehgaran & Poorreza'ian, 2014, 26). The frame is a visual element which has different meanings in the concept of carpet. In the Rug's composition, the frame is

divided into two methods: First, as an embedded rug, in which case the frame is made up of a set of peripheral spaces around the rug. The latter is a clay carpet that divides the field into identical spaces of frames to emphasize the identity of a particular pattern. This expression usually is used in Iranian rugs or even Indian ones. Their design includes Repetitive frames such as rectangles or diamond form (Bassam, 2013, 72). The tendency to confine motifs to geometric shapes late in the Sassanid era was evident both in plaster and in weaving, and even in early Islam this style was used in tile art (Pope, 1972, 78).

### Analysis of motifs in the discussed rugs

It is necessary to recognize and even analyze the performed elements in the mentioned samples. The variety of applied pictures in the studies are too much and we can call them as keywords of pictorial fluffy handmade in Sasanid era. The classifiable items are as the following:

#### • Animal motifs

Generally, the contexts of the rugs are full of animal motifs. We can divide the animals into two categories such as natural and mythological. As examples of natural Samples, we can say some creatures such as reindeer, reindeer, mouflon and some other feliformia such as tiger and leopard. There are some pictures of animals' bodies in different parts of the carpet (See Figs. 3, 8, 9, 10, 11). Animals such as horse, lion, ovis and Wild boar were the most interesting motifs of Sasanians with the symbols of Zoroaster gods. For instance, horses, ovis and wild boar are the symbols of Verethragna god which participate in the battle of good and evil (Ferrier, 1996, 153).

We can see a creature combining of a lion and an eagle in the samples with the mythological nature in the process of creatures' analysis (See Figs. 5 & 7). Lion's body is combined with the eagle's wing in the bodies of these creatures. This motif was produced by Elam's people which appeared in the second half of the fourth millennium B.C. (Dadvar & Mobini,

2010, 255). The bodies which were recognized as a symbol of Ahura Mazda and were shown with two pairs of wings in Sassanid era (Khazaei, 2005, 28). Wing is the symbol of power on the body of humans and animals. This motif is one of those which does not have decorative aspects and has been used long time after the overthrow of Sassanid reign. Generally, there are some creatures in the animal carpets of Samangan region which were related to the settlers. Thus, it is highly unlikely that they would have access to the mythical animal theme through old silver containers or silk fabrics, but they were certainly familiar with the issues encountered by a Silk Road travelers (Spuhler, 2014, 39). These observations helped them to use abnormal creatures in their products.

#### • Geometrical motifs

Geometrical motifs are considerable in both context and Borders of rugs that are as the following:

- Triangular designs around the frames of context (See Fig. 3);
- Square based geometric grid layout in carpet context and border (See Fig. 3);
- A rectangular grid on the border that is called a mosaic design (See Fig. 4);
- Staircase motifs with the triangular structure in the border (See Figs. 10 & 9);
- Plaid motifs in Body composition or complementary vegetation motifs on the borders (See Fig. 5);
- Running dog picture or Vitorin Ivy (See Figs. 4, 5, 7, 8, 9 & 10);
- Herringbone motif (See Fig. 9).

#### • Plant motifs

Plant motifs are generally on the borders of Sassanid carpets which include the followings:

- Crenate leaves with two different shapes in the main border of carpets: conch leaves are pictured using a stem and even with symmetry (See Fig. 8) or repeated successively (See Figs. 5 & 7). In some cases, both methods are used in both longitudinal and transverse borders (See Fig. 8);
- Semi circle flowers with different colors among the conch leaves in the border (See Fig. 8);



- Decorative buds in the combination sample similar to the bud or even the pomegranate in the mouth of a quadrupeds (See Fig. 9);

The mentioned points can be analyzed using Table 1.

### Analyzing the visual relationships between the motifs and Constitutive spaces of the studied carpets

The elements of studied rugs are some separate units which created different visual systems with their multilateral interactions in the context and the borders of the rug. As we can see in the pictures, all the decorative elements were not placed in a specific space. The 8 carpet linear images are presented in the Table 2, according to the most prominent motifs in the field and border.

The way that how stable interactions of decorative motifs and spaces in carpet (border and context) us very important are important: visual primacy, quantity and quality of elements, orientation, size and motion of motifs in context and border and their relation can be effective in order to evaluate the relationships between the paintings

and different parts of the carpets (Daryaei, 2010, 100-105).


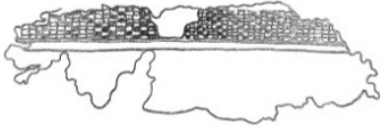

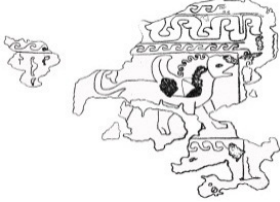




Both context and the border play an important role for the viewers. Because of this reason, the quantity of motifs in each space is related to the viewpoint of the viewer. In the studied eightfold rugs, the visual aspect is dominant on the context rather than the border except Fig. 4. The quantity of decorative pictures is more in the border. The quality of motifs is focused on the dependence degree of each motif in every space. it must be relative similarities among the motifs of context and border. In the mentioned rugs, the motif’s similarities is related to the decorative elements not the elements in the context or even the border. Thus, in the first look the viewer sees the carpets as having no relationship between the text and the margins.

The direction of motifs in the context and the border is significantly related to the standpoint of the viewer. In the studied carpets the movement of the motifs in the context and the border is different. The specified direction in all contexts of the carpets is illustrated (See Figs. 5, 7, 8, 9, 10 & 11). The direction of motifs is different in the border.

Table 1. Classification of the types of animal, plant and geometric patterns presented in each sample. Source: authors.

Motifs	Shapes	Type	Number of figures
Animal	Combining	Eagle-Lion	Figs. 5, 7
	Natural	Ram and stag	Figs. 3, 8, 9, 10
		Felines	Figs. 8, 11
Plant	Natural	Crenate leaves	Figs. 5, 7, 8
		Semi-circle flowers	Fig. 8
		Decorative buds	Fig. 9
Geometrical	Abstract	Triangular designs around the frames of context	Fig. 3
		Square based geometric grid layout	Fig. 3
		A rectangular grid on the border	Fig. 4
		Staircase motifs with the triangular structure in Border	Figs. 10
		Plaid motif	Fig. 5
		Running dog motif	Figs. 4, 5, 7, 8, 9, 10
Herringbone motif	Fig. 9		

Table 2. Linear structure of each carpet according to the type of motifs used in it. Source: authors.

Number of figures	Linear structure	Animal motifs	Plant motifs	Geometrical motifs
Fig. 1		*	-	*
Fig. 2		-	-	*
Fig. 3		*	*	*
Fig. 5		*	*	-
Fig. 6		*	*	-
Fig. 7		*	*	*
Fig. 8		*	-	*
Fig. 9		*	-	*

Generally, there are plant motifs in the main borders which have a significant symmetry and are the repeat of decoration in the border (See Figs. 8 & 9). In some other samples, the plant elements are pictured continuously (See Figs. 5 & 7). Also, this method is shown in the sub borders with the motif of running dog.

The size of border and context motifs can be effective in creating conscious visual effects. In these carpets the context motifs are generally of a larger size than the border motifs. There is a move on the periphery and the context of these rugs. Creating your own direction can be a boost to your sense of movement. There is a movement induction in some parts of the carpet especially in the plant section and subsection (running dog). Also in the context of studied samples, the movement of figurative elements is from left to right. Even the position of some animals' bodies emphasized the existence of movement in the whole structure (See Figs. 5, 7, 8 & 10).

The contexts of the studied samples can be introduced in three groups as follows: without motif and simple (See Fig. 4), gridding (See Figs. 3 & 11) and pictorial (See Figs. 5, 7, 8, 9 & 10). The classification of structure and separation of motifs in the context and borders of the samples are illustrated in Table 3.

## Conclusion

In presenting the simple answer to the first and second study questions, the authors distinguished three categorizations such as animal, plant and geometrical divisions related to the pattern from the eight carpets belong to the Sassanid era. The placement of decorative pictures in different parts of the carpets assigned three combined patterns such as simple floor, pictorial and grid.

Visual primacy, quantity and quality of elements, orientation, size and motion of motifs in context and border and their relation to each other are visual qualities that were analyzed to answer the third research question. In the simple floor context, the amount of relation between the elements and produced spaces were very little.

According to the analysis of the rugs' structure of the Sassanid era, we can understand the continuity of pictorial elements in the all samples. Therefore, the pictorial origin of all remaining artworks is held in common and the difference is the way of their performance and the artists of Sasanid artists in the process of using pictures and changing their relationships. The elementary and simple imaging in the process of drawing the picture and shiny colors are representing the products which were produced just for the personal usage. Also, the kind of pictures

Table 3. Separation of context motifs - border and classification of the overall structure of the 8 carpets. Source: authors.

Fig. number	Constituent elements of overall structure	The type of separated motifs in examples context-border
Fig. 3	Gridding context - main and sub border	Geometrical motifs in context and border- animal motifs in ground Square frames
Fig. 4	Simple floor context - main and sub border	Geometrical motifs in border
Fig. 5	Pictorial context - main and sub border	Geometrical and plant motifs in border - animal motifs in context from left to right
Fig. 7	Pictorial context - main and sub border	Geometrical and plant motifs in border - animal motifs in context from left to right
Fig. 8	Pictorial context - main and sub border	Geometrical and plant motifs in border - animal motifs in context from left to right
Fig. 9	Pictorial context - main and sub border	Geometrical and plant motifs in border - animal motifs in context from left to right
Fig. 10	Pictorial context - main and sub border	Geometrical motifs in border - animal motifs in context from left to right
Fig. 11	Gridding context - main and sub border	Geometrical motifs in border - animal motifs in context Square frames

in the contexts of artwork have the ability of sending messages. It might be said that the motivation of different folks in the process of putting kinds of motifs was based on cultural and belief concepts and unconscious using of the different motifs are completely out of mind.

## Endnotes

1. Novin was originally located in Mongolia on the Silk Road.

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