

## The Position of Line Engraving and Motif Carving in Mashhad's Turquoise Carving

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### **Introduction**

The lines of turquoise carving and engraving on turquoise stone is one of the traditional and ornamental arts. This art is one of the sub-branches of gem carving, which is a part of Iranian artificial arts in terms of practicality and tools. Turquoise carving has been popular in the city of Mashhad since the distant past. The city of Mashhad has been chosen as the international city of precious and semi-precious stones by the World Industries Council. The art of carving is one of the subsets of the art of turquoise carving; turquoise carving artists have succeeded in making beautiful paintings from this blue gem by carving in the form of letters using the art of calligraphy. The presence of valuable mines, including the Turquoise Mine in "Ten Mines" from the villages of Neyshabur city, and the transfer of this mineral to the city of Mashhad from the distant past have collected engravers and turquoise carvers in this city.

### **Research Method**

The engravers engrave inscriptions, images, and lines on the seals with the most complete splendor. The purpose of the research, based on the analysis and description of the cutting shapes, is to introduce the types of lines, motifs, and images carved on the turquoise gem, based on the essence of the subject. The questions that this research aims to answer are: how are the cutting shapes, types of lines, and motifs used in contemporary Mashhad turquoise carving art classified from a qualitative perspective? What tools and methods are used in the art of engraving? How to make turquoise panels? The research method in this study is descriptive-analytical. The method of collecting data is library information and field research, including photography (observation and interviews). The statistical population includes (15) prominent engravers and turquoise engraving professors as well as knowledgeable and well-informed people. The interviews were saved as audio files and analyzed as texts. In the following, interviews were carried out with turquoise carving and engraving artists who were mostly working in the upper floor of Bazaar Reza

in Mashhad, using the materials that are used to expand the art. These hardworking artists proposed turquoise carving and engraving; this art was examined in terms of the subject of the study.

### **Research Findings**

In the meantime, engraving and carving on seals and gems are worth attention. Ferdowsi, a high-ranking poet of Iran, writes about the carving and engraving of lines on turquoise in the story of Bijan and Manijeh: "One victorious seal of Rostam Baroi-- written with iron by the action of hair". In this verse, Ferdowsi calls the turquoise stone with the name of "Pirouze". Rostam's name is engraved on the turquoise stone and this ring was in the hand of Iranian warrior Rostam as a seal. In that period, they used tools like iron for carving. The art of engraving is done very delicately and Rostam's name is written as thin as a hair on the gem of the ring. Khwaja Nasir al-Din Tusi writes in his book Tensukh Namah Ilkhani about turquoise's change of color: "Engravers consider any turquoise that turns green to be dead. They turned this green turquoise and polished it again, and it was correctable. Artists and art masters have proposed different solutions for the development and prosperity of engraving art, the most important of which include: first, the cooperation of designers with engraving artists to present new designs in the design of motifs, to create new and innovative designs, and to combine designs and lines in calligraphy and its integration into each other. They can create harmony between motifs and lines in engraving and calligraphy with the poems of great poets of Iran in the form of motifs taken from Iranian literature, the icons of famous Iranian artists and poets. Second, the government and related organizations can encourage and support artists. Third, certification of high-quality turquoise gems and exquisite carvings, specifying the name of the engraver, the type of gem, can give credibility to the gem and jewel. Fourth, the introduction of advertising of this art in mass media and virtual space. Fifth, the creation of workshops within the trade union, to increase employment and entrepreneurship, can result in the employment of graduates. At last, holding domestic and foreign exhibitions can introduce this art to the world. By making certified turquoise jewelry with new designs and proper marketing, it is possible to export this product, a type of non-oil export, by connecting to global markets.

### **Conclusion**

The art of engraving on turquoise stone is an ancient art, so that in the Metropolitan Museum there are rings belonging to the 11th century AD. It was made from Neyshabur turquoise gem with a "dome" (dome) cut with a circular and oval shapes. Today, the shapes of thrash include circles, ovals, cylinders, hearts, hexagons, and polygonals with angled cutting, known as "Trush Fest". Of course, sometimes it is used by young people in its natural form, after polishing. Today, tools and working methods have developed, and artists in this profession try to create original works using new tools and methods while using past experiences. These engraved images include those of Imams, the inscriptions of names, supplications, famous surahs of the Quran with naskh, thulh, nastaliq and broken nastaliq script in the form of a raised edge and togud along with the engraving of the golden dome of Imam Reza and motifs of daffodils, eight leaves. The chrysanthemum is done inside the bergamot frame on the turquoise gem. One of the innovations of the art of turquoise carving is to make a tableau by carving letters from turquoise stone. Due to new methods and new tools, the quality of lathe has increased. The art of engraving has declined in terms of quantity due to the limitation in the number of artists and the lack of coherence of the carving workshops in Mashhad.

**Keywords:** carving art, Firozeh Trashi, Mashhad.