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**SELJUK ERA STYLE (IN THE FIFTH AND SEVENTH
CENTURIES AH) (ELEVENTH AND THIRTEENTH CENTURIES
AD)
(A) IRAN (b) TURKEY (c) ATABEK**

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ABSTRACT

The Seljuk Turks belonged to the nomadic Turkmen tribes that migrated from the wilds of the Kyrgyz Republic in Central Asia. He began to embrace the Turks of Central Asia Islamic religion since the eighth century, but the spread of new , including religion collectively not only in the atheist century, and was therefore a great impact in the history of Islam, where he held the Turkish element since that period , a major center in the Muslim world , As a result of the division that prevailed in the countries of the Islamic world, the Seljuk Turks came out, and they were able to conquer the countries of Iran, the Levant, the Jazira and Iraq, and they made them all under the rule of one person, and an independent sect of the Seljuks established their kingdoms in Persia,

Azerbaijan, the Jazira and Diyarbakir and knew these by intertwining. From this quick overview, it becomes clear that Persian families, and others of Turkish origin, have come to rule Iran.

Introduction

Turns out the effect of the Seljuks, "from the middle of the tenth century's Nest so to the text in the first of the thirteenth century (Iran, Iraq and Asia Minor) under the rule of the Seljuk Turks, then what was soon to split an independent mini-states ruled by Atabek and attributed to the first date of the manuscript photographer from Iraq school (or Baghdad or school Arabic school) to 1180 while the princes Seljuks in control of the caliphate in Baghdad since more than one hundred years, where it touches the viewer in this image of the manuscript mixture of two souls. First, the rulers of the Seljuks and the second to the people of the civilization of the Persians" (Taha, 1988), then we soon find this same mixture in the era of the Mongolian Ilkhans and the Sultans. The Timurids who looked like the Seljuk Turks did not affect the Turkish race, from which the Seljuks were the first wave to descend towards Iran and Iraq, no interest in religion, philosophy or literature. It bears the character of his personal genius that is represented in their deeds and not in their opinions, hence it was apologetic to launch the (Seljuk) school on the images of early manuscripts that it was sufficient to call it the Iraqi or Baghdad school. Iraq and Baghdad at that time were Q The core of the Islamic world saturated with Persian civilization, or some have rightly called it, such as, (Richard Anghausen, Talbot Rice) the name of the Arab school, and the Seljuks were not limited to quoting Persian models only, but we see them during their stay in their Turkestan homeland in Central Asia, they represented the Buddhist China civilization and took Many Uyghurs, who were not known about them, created their own civilization, but they were saturated long ago with all the cultural influences surrounding them. They had converted to Manichaeism at the hands of the Manichaean Persians, who were displaced during the ninth century, but they soon converted from it either to Buddhism or Christianity that he preached. With the Nestorians and to Islam (Abbas, 1398 AH), and when the Seljuks were followers of the Sunni sect, they called for him in their vast empire that they had seized in the fifth century AH (mid eleventh century AD). Their rule included Iran, Turkey and Iraq. (Jamal, 2002).

Literature review

- **Seljuk Turks in Iran: (447-553 A.H.) (1055-1157 A.D.)**

"Headed one of these powerful tribes known as ((Seljuks)) to the Iranian plateau and managed to grab Isfahan, Hamedan and the Caucasus, and have thrived after they settled in Iran and were able to defeat Ghaznavids who was their judgment center in Afghanistan. Then applied after that then to the west, they invaded Khurasan in (429 AH - 1037 CE), and this encouraged them to expel the Buhais, the rulers of Iran and some parts of Iraq, thus finally gaining supremacy over Iran in the middle of the eleventh century CE and gradually increased their influence in the Islamic world, and

they seized the opportunity of the weakness of the Abbasid caliphs in the era. The second Abbasid, so their leader ((Tughrul Bey)) entered Baghdad in 1055 AD - 447 AH, where the caliph installed him as a sultana. " (Abbas, 1398 e), and in the middle of the twelfth century, the sultans Seljuk rule and accused with a wide Atabeg united empire included the country 's entire Muslim world except Egypt, where they managed to grab a part of the ASI A small town after their collision with the Byzantine state in 464 AH - 1071 AD during the reign of Sultan ((Alp Arslan)) bin ((Tughrul Bey)) and their state included Iran, Afghanistan, Asia Minor, Iraq and the Levant. However, this large state founded by Tughrul Bey was soon to be torn apart after the death of the Seljuk Sultan ((Sanjar II)) (526-552 AH) (1118-1157 AD), the last of the Seljuk rulers in Iran. This was also the last era of a unified rule of Iran, where it was later divided into small states ruled by some members of the Seljuk family. As their senior leaders boarded the Atabeg in the countries in which they were rulers. The matter ended with the Mongol invasion of Iran in the seventh century AH, beginning of the thirteenth century. (Swimming pool, 1980)

1. Architecture

The artistic renaissance in Iran reached its peak during the era of the Seljuks, especially during the reign of ((King Shah)) and his minister ((Nizam al-Mulk)), due to the rulers' encouragement of the arts. The Turkish element to which they belonged had no artistic influence in what was found in the buildings and artifacts of that era (Abd al-Rahman, 1970), and the reason for this was the use of the Seljuks of local art men in Iran, Iraq and Asia Minor except that the credit is due to them to introduce a change in the style that was Exist, architecture became larger and wider than it was in the eras that preceded them, and most of the Seljuk rulers took Isfahan as their capital.

– Mosque Architecture

"Mosque architecture developed in Iran in the Seljuk era, and began the emergence of this change in design since the era of Sultan ((Abi Conquest King Shah)) (465-485 AH) (072-1092 m), where we see in the Seljuk mosque high MqubbaIoanna mediate the foundations interface each side of the ribs open saucer, also appeared facade two floors. Qibla Iwan features increased breadth from the rest of the three iwans, also increased the height of the minaret " (Abdullah , 1994) as in Figure 1 , and the best model for this model of the mosque is a mosque Friday in Isfahan, which was established by the vizier (Nizam al-Mulk) in about 466 AH - 1073 AD during the reign of the Sultan ((King of Shah)) , and the design of this mosque appears from the design of the new innovation that appeared in the Seljuk era. , the largest of Qibla Iwan. There is also behind the front entrance to the Iwan gallery direction Iwan rectangle appears at the top of its walls a row of Hanaya on the pointed arches body Persian style , and I have Hanaya used this to turn the dome box at the bottom , which then constructed in 481 AH --1 088 m to a circle and garnished This dome is a circular band of Kufic script in raised bass Nizam al-Din and the Sultan Malik Shah , and the model of this mosque spread in the Seljuk era and became the traditional style of mosque architecture that was built in Iran after that, such as the Friday mosques in

Qazvin (509 AH-1115 CE), Jalbayjan (514-530 AH) (1120-1135 CE) and Safariyya (1120-1135 CE). 458 AH - 1153 AD) and Wardistan (576 AH - 1180 AD), and it is possible that the Al-Sultani Mosque, which was built in Baghdad during the reign of Sultan "king Shah", was built in this style, and the influence of this Seljuk model appeared in the mosques of the Mughal era. "The prominence of humanoid decorations sometimes reaches a great extent that almost takes the form of a complete sculpture, although it is attached to the wall. One of the best examples of this is the sculpture of the head of a Seljuk prince. Delicate, such as jewelry that adorns the headdress, and we notice in the face of this prince the features of the Seljuk Turkish element (Abd al-Rahman, 1961), and one of the most brilliant Iranians reached in decorating the walls of their buildings in the Mughal era is cladding them with bricks and ceramic tiles, and this appears at the beginning of the Hijri century (12 AD), and among the oldest examples of this is what was found in the Qazvin Mosque and the Imam Reza scene in the city of Mashhad. However, this industry soon developed and flourished at the end of this century, and we find examples of this in the mausoleum of Khatun, and our city of Irrigation and Qasan are famous for their industry in the end of the sixth century AH (12 AD) to the rest of Iran and the Middle East, and the use of ceramic tiles to cover the walls was not a Seljuk innovation, as examples of it were found before that in the first Abbasid era in the cities of Samra and Kairouan. Seljuqi was distinguished by a mixture of the influence of decorative tiles with architectural motifs.

2. Small arts

3.

– Minerals

The mineral industry flourished in Iran during the era of the Seljuks, and its most important centers were the Khorasan and Harah regions. The prevailing method in the decoration of metal objects in the beginning was the engraving on their surface, but soon a new method appeared at the hands of craftsmen in Iran and Iraq confined to filling the decoration engraved on the surface of the vessel with strips of silver or red copper or both. This process is known as application or fading, and production of this decorative style did not appear before the middle of the sixth century AH (12 AD). Adapting centers first arose in Khorasan in eastern Iran and then the industry moved from it to the rest of Iran and Mosul in northern Iraq, as in Figure (2) and from the cutting the mineral, which represents the first production of the Seljuk era, is a silver plate decorated with units engraved on the surface with writing, winged animal and plant elements. It appears in these decorations that the artist was influenced by the decorative elements that appeared in the production of the post-Sassanid era. The show inscriptions that the vessel making the Sultan Seljuk ((Alp Arslan)) in 501 E - 1066, and the beautiful antiques which the other attributed to the second century AD, the flask perfume of silver covered with a gold layer, and its surface inscriptions of prominent elements of decorative animal and plant and written, and I gather Seljuk artist sometimes between the way the carved decorations on the surface and in the circle decorations. One masterpiece which had a beautiful decorative effect. An example of this is a lion-shaped incense burner decorated with inscriptions of plant

units. This incense burner reminds us of the metal utensils that the Fatimids made in the form of an animal or a bird. (Ahmed,2001), and groups of metal vessels decorated in an ad-hoc manner have been found in several centers spread across Central Asia and the Caucasus, and they include sultans, jugs, vases, pots and pans, and these pieces are decorated with ribbons with drawings of animals and people. Hunting, music, or chivalry, as writings in Arabic letters may appear on it. It is evident from some of these decorations that the artist is still influenced by the units of the post-Sassanid era, and among the oldest of these pieces is a bronze pot in the Hermitage Museum decorated with engraved inscriptions and inlaid with red copper and silver, and the inscription on it indicates that it is from the manufacture of ((Muhammad ibn al-Wahid)) in the city of Herat And it was scraped by ((Masoud bin Ahmed)) the discussion in 559 AH - 1163 AD, for one of the major merchants, and the decorations appear The key is divided into five horizontal bands, two of which are decorated with human figures of knights, fishermen, and people in Gleb majlis with dancers, musicians and acrobats. As for the remaining three tapes, they are decorated with cursive and Kufic inscriptions. Some lists of letters end in human or animal head shapes, an innovation attributed to the Seljuks. This decorative style appeared on the vessels of Mosul as well, and the invention of this type of writing can be attributed to Khurasan in the sixth century AH (twelfth century AD), from which it spread to Iran. This amount helped the historian to identify the history of the manufacture of some vessels that are similar in their decorative style to that of Enah Harat, and from the manufacture of Khorasan also some polygonal vessels decorated with cuffed, engraved and anthropomorphic drawings of birds or animals, and this group represents the most accurate representation of a bronze jug with a long neck Different metropolitan areas, and the body consists of twelve ribs decorated with interlocking ornaments on the top of the heads of different animals. These decorations include bowls with astronomical drawings. The decoration of the neck also shows the method that the Seljuks introduced to the inscription decoration, which is the ending of the letters of the Naskhi writing with the shapes of human heads. This vessel can be traced back to the beginning of the previous century AH (thirteenth century AD), and it is noted that the titration of silver has increased in the twelfth century AD.

– Porcelain

The ceramics industry flourished in the Islamic world since its early reigns, and the important centers in the first Abbasid era were Baghdad, Iraq, Samarkand, Khorasan, and Fustat was also famous in the Fatimid era for making fine ceramics. However, this industry reached a special level in Iran in the Seljuk era, where the potters in the sixth and seventh centuries AH (12 and 13 AD) reached an advanced stage of their production that is very perfection, whether it was in industrial methods such as metallic luster with one color or Polychrome, or in the method of decorating vessels with engraved or prominent and embossed units, as they reached the style of hollow decorations, and the decorative shapes painted were characterized by harmonious groups of colors used in beautiful coordination, and Seljuk ceramics had multiple centers in Iran, the most famous of which were the cities of Ray and Qashan (Al-Qalqashandi, 1914) As in Figure (3), in the early Seljuk era, potters tried to imitate

white Chinese ceramics by adding quartz to the material made of porcelain, and from that period we have ceramic vessels found in separate directions, but what was found was in the city of irrigation. This group consists of fat-colored bowls, cups, saucers and jugs with a special transparency that resembles porcelain. This group is adorned with decorations consisting of plant branches or leaves modified from nature engraved or projected with a slight project under the paint, and this type is a jug decorated with carved plant branches decorations, and from the most beautiful types of ceramics with carved decorations, a group of dishes dating back to the fifth century AH (11 AD), but it is distinguished from the first group by its multiplicity of colors and the supremacy of the pictorial element in it, and the colors used were pink blue, turquoise, green, yellow and light purple. This porcelain is known as my title (Lakabi) and its colored meaning, and its use was limited to the ruling class, and its manufacture is attributed to the city of irrigation, and it may have been limited to this center. The decorations often consist of natural and ceramic animals or birds, and human subjects are sometimes shown on them. In this dish, the colors of blue, green and purple appear on the light ground, and the manufacture of pots decorated by previous methods advanced during the seventh century AH (thirteenth century AD) and their decorations were more elaborate, and the decorations were often three-dimensional rather than engraved, and included in the production of this period a group of jugs and utensils that were It resembles the buttons covered with a turquoise blue-pink paint and decorated with prominent decorative units arranged in horizontal frames, and one of the most beautiful of these pieces is a vase in the Washington Museum that dates back to the beginning of the seventh century AH (thirteenth century AD) and its decoration consists of living elements painted on a plant floor, and the surface of the vessel is covered with a layer Gold (Al-Sukkari, 1992), and one of the methods that Seljuk potters mastered in the late sixth century AH (twelfth century AD), decoration of vessels with drawings under the paint, and the type attributed to you is a group of ceramics whose decorations are painted in black balloon under a transparent glaze that has no color or italic Blue, for example, a dish in the Museum of Victoria and the Prat attributed to irrigation. It has black decorations consisting of an animal unit, and of the types of porcelain that are painted. Decorations under the paint. A group whose decorations are painted on a layer of sue. Disease covered with blue paint, and these decorations consist of animals with human or natural heads, birds, herds, or plants on the surface of the outer vessel. Potters in some cases combined the style of the decorations painted under the paint and the style of perforated decorations in one vessel, and this is evident in the bowl found On it, in Kashan, from the inside, its base is adorned with decorations painted in black under the paint and covered with transparent paint that fills these spaces, and these spaces appear as a transparent layer of glass through which the light penetrates, and one of the most beautiful examples produced by the Seljuk factories and demonstrates the artist's skill in combining various decorative styles in an artwork One, from hollow or embossed under paint or raised hologram. A blue jug attributed to Kashan is presently in the Metro Politan Museum with prominent and hollow decorations of animal units and fairy birds, ground divisions of plant motifs, and it appears from the writing tape in the vessel that it was made in 612 AH - 1215-1216 AD, and this

style has spread in Iranian centers and this is evident in A vessel found in Gorgan province is presently in the Boston Museum, and in this vase there are human units inside the frames of a floor made of plant motifs, and the plant leaves were colored turquoise, while the human units and their frames are blue , the method of decorating ceramic pots with metallic luster flourished in Iran in the era. Seljuk. This was a method known in Iraq and Egypt in the third century AH ninth century AD , perhaps thanks to the recovery of the industry in Iran to the Egyptians potters who emigrated from Egypt and joined the Seljuks after - service in state Fatimid in 567 E - 1171 and the decay of the arts by (Osemenov , 2001) , Where the oldest dated piece of this type of ceramics in Iran dates back to the year 575 AH - 1179 , and shows the extent to which the manufacture of this type of porcelain has reached prosperity in the sixth century AH (twelfth century AD) in Iran, in the collection of luxurious ceramic vessels that were found In ceramics production centers in Iran. The city of Ray was the first place in the production of ceramics with metallic luster until it was destroyed by the Mongols in 617 AH - 1220 AD. Irrigation ceramics with metallic luster are clearly distinguished by their elaborate drawings, which are very similar to Fatimid units, and there is a clear development in the method of decoration with metallic luster in ceramic products. Instead of painting the decorations with metallic luster without the floor liquid that was known in the previous era, the floor became covered with metallic luster, while the painted decorations remained white , and potters used in irrigation geometric, plant and animal motifs , as we note from the subjects that irrigation mastered, scenes The majlis of rapture, hunting and equestrianism , and this is evident in a plate from the sixth century AH (twelfth century AD) in the Freer Museum, the texture of which was decorated by a prince above his horse , and we notice in this plate that living elements occupy the surface of the floor as it appears on a background of arabesque decorations, and this Fatimid style . The knight's clothes are adorned with geometric motifs and dots, while on the horse's body there are motifs of circles, as appears in the prince, the characteristics of the Turks that do not belong to the Iranians. I have used in the utensils that era writing keffiyeh ribbons in the decoration of the edge of the pot, and has produced potters in irrigation also manufacture tiles ceramic with a metallic luster, but the products of that kind did not amount to perfection, which appeared in ceramic with metallic luster pots (Sakhaawi, 1353 E). The city of Kashan was famous in the Seljuk era as the second center for the manufacture of ceramics with metallic luster, and its fame is particularly due to the manufacture of metallic luster tiles, known as Qashani. The use of these tiles was common in wall cladding and niches, and they were made in different sizes and shapes, and were at first smooth, but potters arrived in the early seventh century AH (thirteenth century AD) to draw decorations slightly prominent from the surface, and the themes of decoration in these tiles became numerous and appear It has themes from Persian mythology, such as the story of Bahram Gur, who was hunting with his maid, Azada, or floral and abstract motifs. Writing in large letters was also common on tiles used to cover mihrabs. The fame of the potters spread in the city of Qashan, and their names were found on the niches that they made, and one of the best examples of this is the mihrab of the Mosque of al-Maidan in Qashan, which the inscription on it indicates was made by Hassan bin Arishah in 623 AH - 1226 AD.

The activity of the potters in Kashan was not limited to making tiles. Ceramics with metallic luster, but they were also famous for making ceramic vessels with metallic luster. Kashan ceramics is distinguished by a special style in its decoration, where the artist pays attention to all the painted decorative elements to form a single decorative unit as a whole. First, the floor on which the main elements, whether human, animal, or vegetable, are painted are covered with a layer of metallic luster, and then he engraves with it after that delicate motifs of spirals, curved lines or dots, which reduces the intensity of the dark brown metallic luster effect, and repeats these decorations with metallic luster. On the surface of human, animal and plant units in a crowded manner, the distinction between the floor and the horseshoes drawn on it is blurred, and only the faces, hands and feet of the people painted remain uncolored, so they appear as small white spaces distributed among the painted decorations, and one of the best examples of this is a plate currently in the Freer Museum in Washington. There is a seated boy judging by a girl bathing in a stream of water, and next to him is the ruler's horse and behind it a retinue, and for fear of pottery made before that, we find that many of the Qashan vessels are dated and dated, and the inscription on the edge of this vessel indicates that it was made by Sayed Shams al-Din al-Hasani in 607 AH - 1210 CE. And the manufacture of ceramics with metallic luster rose in Kashan, and reached the peak of its prosperity in the Mughal era, where the Mongols preserved many of the Seljuk styles that were used in this city, especially with. After irrigation was destroyed, a new type of ceramics appeared in Iran in the Seljuk era, which is characterized by its polychrome and clarity of the pictorial element in it. This type of ceramics is made of colored paste, covered with tin paint, over which the decorations are painted in different colors. There may be many bright colors in one piece, and their number sometimes reaches seven, including blue, black, red, green and brown, and in some cases golden color was added to it. This type of ceramics with multi-colored decorations over the paint is known as ((Minai)), and this type is considered. It is one of the finest types of Islamic ceramics, and it includes shafts, jugs, shallow plates, bowls and bottles, and it is likely that it was specially made for rulers and senior statesmen. This type of ceramics was always attributed to the city of Ray, until some beautiful pieces of it were found in Kashan decorated with similar themes, and the decorations of this type of ceramics, whether in subjects or in style, reflect what the school of lost Seljuk manuscript art used to be, where the subjects are confined to Drawings of princes among men of the palace or princesses with their entourage, as well as scenes of hunting, fighting, equestrian, and themes of rapture appear in it, and sometimes on these pots appear themes transmitted from Persian mythology, such as the story of Bahram Gur, the Sasanian hero with his slave-girl Azada, or pictures from the Shahnameh or the story of Khosrow and Shirin. The faces of the people drawn on the Turkish enamel ceramics are noticed, which confirms that the Iranian artist was influenced by the shape of the Turkish element who immigrated to Iran, and a number of ceramic statues in the form of human figures, birds or animals decorated with metallic luster, and of this type is attributed to Iran in the Seljuk era. Jamil in the form of a bird with a human head, found in the city of Rai, testifies to the skill of the Iranian artist in the manufacture of these statues.

– Textiles

The textile industry in Iran during the Seljuk era was marked by a great renaissance, and this industry was advanced in Iran since the era of the Boehim, but it is noticed the emergence of a new style in the decorations of the Seljuk era, as the Iranians accepted the use of plant elements that appeared in the tissues of the Islamic era in Iraq, and they used them. The finest types of silk textiles and brocade, in addition to ancient Sassanid elements, a piece of silk is attributed to that era whose decoration elements consist of the units that I knew from the units known to Iran before Islam, such as the tree of life around which units of birds and winged lions stand, and these decorations appear in semi-circular areas, and this piece can be traced back to the fifth century or Sixth Hijri (eleventh or twelfth century AD) as in figure (4).

– Photography

Although we made sure that there was a class of photographers in Iran in the Seljuk era, they photographed the subjects of manuscripts, books and collections of poetry, examples of which were found abundantly painted on Seljuk ceramics, but these manuscripts are still missing so far, with the exception of one pictorial manuscript discovered ten years ago. Years in the stores of the Topkapi Saray, Istanbul It was possible to attribute it to the early seventh century AH (thirteenth century AD), to match the themes of his human and animal paintings with the decorations on the enamel pots, whether in style or in the painted elements. This manuscript is an emotional poetry collection written in Iran that tells a story of a person named ((Farajah)) and his lover ((Goulash)), and this manuscript contains seventy-one pictures, and it can be considered the link between the artistic styles in the Seljuk school and the Mughal school that succeeded it in Iran. It is noticed in this manuscript that the chest is crowded with figures of people on the floor decorated with vegetal branches (color plate No. 1h). It is also noticed that people have painted rashes of light around their heads, and that their clothes and sometimes their neighbors are distinguished by bright colors, and these methods were transferred from Christian Syria and the countries of the island.

– Calligraphy and gildin

The Iranians used the Arabs to decorate their books with calligraphic elements and gilded decorations. The Kufic script developed greatly in the Seljuk Qur'ans as well as the gilding of the Qur'an, and this appears in a page of a Qur'an dated from the sixth century AH or the twelfth century AD. It shows the verses written in Kufic script that is characterized by a special style on floors of palm fans drawn with brown ink, as in figure (5). It is noted from the above that the period of the rule of the Seljuk Turks in Iran had an impact on the Arab-Islamic culture. It also had a clear effect on the Iranian architecture that appeared during their reign, which was distinguished by its luxury and breadth. The mosque with Iwans also began to appear, and it is noticed in the Seljuk buildings that the entrances are of the magnitude and importance. The architecture of domes and vaults also advanced. The Seljuks also introduced the idea of building schools on the mosque style as well. The Seljuks borrowed architectural

methods from the mausoleums with towers that were present in Central Asia, although the greatest renewal that appeared in the Seljuk buildings in Iran was covering the walls with colored ceramic tiles, as well as the Seljuk art in Iran was distinguished by the frequent use of live subjects in the prominent stucco decoration, and these were the units are well known in Central Asia. This method spread throughout their empire that stretched from Central Asia to the Bosphorus and included Iraq and the Levant. And this Seljuk style continued to appear in the eastern and western Islamic countries long after the fall of the Seljuk state in Iran.

- **The Seljuk period in Turkey (471-708 A.H) (1078-1308 A.D.)**

After the Seljuks were able to impose their authority on Iran, Iraq and the Levant, they turned west under the leadership of the Sultan ((Alp Arslan)) to Asia Minor and clashed there with the Byzantine state that ruled Asia Minor, and they succeeded in seizing some Turkish cities, as they were able after that to repel The Byzantines and their defeat in the Battle of Mazonkret in 1071 AD-464 AH. Thus, a branch of them succeeded in forming an independent local government in the Turkish cities, which they were able to wrest from the Byzantine state. The founder of this rule was ((Suleiman Ibn Kutlumch)) 471-479 AH (1078-1086 CE) , and the Seljuk rule continued over a large part of Asia Minor for two centuries in which the arts flourished , Konya became the capital of the central part of Anatolia during the reign of the Sultan (((Masoud I) (510-551 A.H.) (1116-1156 A.D.)), and Seljuk art flourished in this country in the seventh century AH (thirteenth A.D.) during the reign of Kay Khusraw 601 AH - 1204 AD and his successors) (Izz al-Din Kikaws) (607 AH - 1210 AD)) And Alauddin Qiqbad)) 616 AH - 1219 CE , and this prosperity reached its peak in the middle of this century in the period in which Genghis Khan the Mongols managed to control the Seljuks of Iran , and the Seljuk Turks, the rulers of Anatolia , tried to resist the Mongol invasion of their country, but they did not succeed in that, as The Mongols managed to defeat the second Sultan (Kay Khusraw)) in the year 640 AH - 1242 AD, and the Seljuks continued to rule the Turkish country as governors of the Mongol rulers, who was the center of their rule in Iran. These events led to the weakening of Seljuk rule in Anatolia. And this Seljuk state ceased to exist at the beginning of the eighth century AH (fourteenth century AD) due to the disputes of the princes over the rule.

1. Architecture

Despite the connection of Seljuk art in Turkey with the art of the Seljuks in Iran, we notice a clear change in it, as local artistic styles appeared in Turkey that were present in Byzantine and Armenian architecture, and the stone building materials that were used in Turkey helped the survival of many Seljuk buildings. Whereas the materials used in Iran were not durable, so most of the Seljuk buildings disappeared there The Sultan (Aladdin) (616-634 AH) (1219-1236 AD) paid special attention to the capital city of Konya. And during his reign he built many mosques and palaces, and he also fortified the city with a wall reinforced with guard towers. After that, a number of Seljuk sultans strengthened this wall, although now only some ruins remain of it (Tawfiq,1976).

– Mosque Architecture

It is evident from the mosques that were found from that period that the Seljuks in Turkey did not accept the style of the mosque with the iwan and the open courtyard known in Iran, as we note that most of these mosques were without a saucer, and their design depended on a prayer hall covered by multiple hallways with several regular pillars. The qibla hallway may have more than one dome above it, and this appears in the Ala al-Din Mosque in the city of (Najda) built in (620 AH - 122 CE), where there are three domes over the three passages in the qibla corridor, and in some cases the rest of one at the end of the corridor may suffice. The widest, middle, and example of that is ((Ulu Jameh)) meaning (the Great Mosque) that was built in the city of DivirigiIn (228 AH - 1229 AD) , this dome appears from the outside in the form of a pointed tent . This domed hall was not separated from the rest of the parts of the mosque, as it was followed in the Seljuk Mosque in Iran, but rather was part of the general design, and this style developed religious buildings. The dome that appeared in Turkey during the reign of the Ottomans in the eighth century AH (fourteenth AD), and one of the best examples of the Seljuk mosques in Turkey is the (Alaeddin) mosque that was built by: Sultan ((Rukn al-Din Masoud)) in Konya in the year 510 AH - 1116 AD. Many modifications have been made to it in some successive periods, and the small prayer Iwan on the west side takes the form of a small room topped by a dome, and tiles parallel to the dome wall are connected to this room. This room does not open to an Iwan connected to the courtyard, so the worship corridors are not connected to the mosque's courtyard that was added in It is not possible to enter the qibla hallway from this courtyard, and thus the courtyard in the mosque does not fulfill its function that was found in the Arab or Seljuk mosques in Iran, and the courtyard in this mosque appears as a spacious courtyard in front of the closed mosque, and this system is repeated in the eastern part of the mosque. It is attached to this the courtyard of two mausoleums, one of which is the shrine of ((Aladdin)).

– Schools and shrines

The Seljuks in Turkey were interested in building schools, and most of them arranged the building of the school in the grave of its builder. There were two examples of these schools; the first is the school with an open courtyard, in which an Iwan is shown preceded by a portico, a style known in Iran, Iraq and the Arab Islamic world. And the second school, which contains a closed hall, topped by a dome and has a water basin instead of an open courtyard with a fountain. This last model was confined to Seljuk architecture in Turkey, and it was widely used throughout Asia Minor in the seventh century AH - thirteenth century AD. And it illustrated the first model of the school, built by Aladdin Qakabbad the second in the city ((Arzrm)) in 1253 (u 118) and attached to the school 's grave of his daughter ((Joand Hatton)), and the best examples of second - class Kara TAYE school constructed in (649 AH - 1251 AD), and this school was built by Minister Silal Al-Din Qurtaï, and that was during the reign of the Sultan ((Abi Al-FathKikaws II)). In the middle of the building, which is built on a square area, is a large hall topped by a large dome. Rectangular halls are

surrounded by this hall. The hall is connected to the dome hall with an Iwan hall with small halls in the corners covered with domes. The architect paved the way for the dome to turn the upper wall into an octagon by means of a number of fan-shaped triangles constructed with bricks, and nothing remains of the original building of this school, such as the dome hall, the classroom and the mausoleum. Examples of this domed style are the two schools of (Sirjali) in Konya built in (640 AH - 1242 AD) and (InjaMinarli) in Konya (Shari 120) built in (656 AH - 1258 AD). The mausoleums were at the forefront of religious buildings that were introduced by the Seljuks in Turkey as well. They were introduced in Iran. It was in two forms, the polygon shape and the round shape, and the first model was the most common. Iranian Seljuk mausoleums differ from the Seljuk mausoleums in Turkey, the latter is distinguished by its simplicity in its decoration and its architecture relied on stones. Interest in building mausoleums in Turkey continued until Ottoman era .

– Palaces Architecture

Nothing remains of the civil buildings built by the Seljuks in the Turkish cities. There were few traces left until 1906 from the palace of the city of Konya, ruins of a tower, and in this palace some ceramic tiles with metallic luster were found, which indicates the luxury that these palaces were, as well as stucco panels. It is decorated with prominent units, and it seems that these palaces had many Persian architectural elements, such as the iwan and the large hall that was used for receptions, or as the throne hall, as was attached to this hall a group of side rooms, and from the religious buildings that the Seljuks were interested in establishing in Turkey, the khans and agencies that the travelers used to shelter there, and this type of buildings spread on the main roads. It is known that these agencies were present in Iran in the Seljuk era, but they all disappeared, and the agencies in Turkey are distinguished from their counterparts in Iran by their size and durability. The rooms are usually wrapped around an open, rectangular place, and the entrance to it is accessed through a door in the middle of thick walls supported by shoulders, and the entrances to agencies are characterized by tall arches, as is usually attached to a small chapel, and among the most famous agencies ((Sultan Khan)) which was built in (626 AH - 1228 AD) in the manner Konya, and is characterized by a grandiose gate, as I found four towers in the corners.

– Architectural motifs

Architectural decorations in Turkey in that era became innovative methods that were not known before, as there was a lot in the architectural decoration of carving on stone and stucco, and this style continued to appear after that.

– Stone and plaster sculpture

The Seljuks in Turkey were interested in decorating their buildings from the outside and inside with carved decorations of stone and stucco, and this type of decoration appeared in various types of buildings, and we see examples of them in mosques, schools, palaces and khans. One of the most creative examples of stone decoration is what was found in the buildings of the cities of Konya and Devergi, and it is evident

from it the interest of the Seljuks to take care of the decoration of the entrances to the buildings, and this is what distinguished Turkish architecture. The Turks used in that various architectural decorative elements, and we note that muqarnas was used on a large scale, and we see examples of them in the Sirjali School, the Larnda Mosque, the Sultan Khan Agency and the Karatay School. In some cases, the entrance façade is covered with inscription bands of little prominence with other decorations of lines and palmette fans more prominent, and the best example of the diversity of carved decorations is different, the facade of the gate of the IngeMinarli School as in Figure (6), and in some cases the decorations are crowded on the stone surface, so we find the façade Some of the entrances are covered with intertwined geometric ornaments with other decorations made of imaginary elements and rosettes that are more prominent, in addition to the decorations of muqarnas. A good example of this is the entrance to a hospital in the city of Differji, built in AH 626 - AD 1228. And the entrance to the Blue School built in 1271-122 AD in the city of Sivas, and in some cases, it is noticed the use of human and animal motifs in stone and stucco decorations, and it seems that the Seljuk era in Turkey has borrowed this method from the Seljuk era in Iran, and this is supported by some of the frescoes in the Istanbul Museum and decorated with an inscription of two horsemen, one attacking a dragon and the other attacking a lion. These paintings are attributed to the palace built by Sultan AlaeddinQayqibad in Konya, as it was found in the Sultan's palace in Konya with carved lions. This decorative style was known in the Hittin palaces in the Anatolian court in ancient times .

2. Small arts

– Woodcraft

Wood engraving reached a great degree of accuracy and perfection in Turkey during the second and thirteenth centuries AD, and this is supported by the wooden pulpits, Qur'ans, coffins and doors carved with very fine and exquisite decoration. These wooden artefacts were often decorated with geometric units, and one of the most beautiful of these models is a door dating back to the sixth century AH (twelfth century AD), and the surface of the door is covered with geometric ornaments in the form of star shapes. This part, engraved with geometric motifs, is surrounded by a frame with delicate floral motifs, as above the door A strip of cursive writing, and it sometimes shows the Seljuks' tendency to use living elements, showing animal units with plant motifs. As shown in Figure (7), and one of the most beautiful pieces in which the floral motifs and arabesque motifs are skillfully engraved, the Qur'an chair was in the Alaeddin Mosque in Konya. The decoration consisted of both epigraphic and botanical elements. The inscriptions are deeply carved and show the leaves are button-shaped. And this form can be traced back to the Turkish Uighur tribes. And on this chair, there is an inscription in the name of its maker, Abdul Wahid Bin Sulaiman, and its manufacture dates back to the thirteenth century AD .

– Minerals

The metal industry in Turkey during the Seljuk era did not reach the progress it reached in Iran, and the silver cladding with which Iran was famous was not known in Turkey's crafts, and the decorations were limited to engraving on the metal surface. The use of geometric motifs is less in metals, while the Seljuks' tendency to use the living elements for which they are famous is shown, and this is evident in a metal mirror with decorations of running animals and dragons, and in the center of the mirror a knight unit going to hunt.

– Porcelain

Ceramic pots that were made in Turkey in the Seljuk era, but it is clear from their decoration that they are related to the Iranian Minawi pottery style, which is due to the existence of centers for the production of this type of ceramics that were formed in Turkey after the Mongolian invasion of Iran. This is supported by a vase found in Turkey that shows human decorations, and what confirms the existence of this industry in Turkey, the use of ceramic tiles and mosaics in decorating the walls of buildings. In the ruins of the Konya palace, ceramic tiles were found with decorations resembling those of Minaean pots. The excavations that took place in Qabadabad also revealed the presence of a number of ceramic tiles formed in the form of stars and crosses decorated with paint and metallic luster, with drawings of seated people and some animals, as well as vegetal decorations and arabesque branches that are very similar to the decorations of some contemporary pots found in Iran and Raqqa. This is supported by the close cultural and artistic contact that existed in the two regions in the twelfth and thirteenth centuries AD, although the Seljuks of Iran used porcelain tiles with metallic luster to cover the walls, but the credit for using this architectural style is due to the Seljuks residing in Turkey. Also, the use of ceramic mosaic in surface cladding did not appear in Iran except in the Mughal era, while it was used in Turkey in the Seljuk era, and this method may have moved from Turkey to Iran, and the Seljuk artist in Turkey used ceramic mosaics to cover niches, tombs and domes. The artist on his decorations through small parts of ceramic tiles painted in different shapes and sizes, and he affixed them to a layer of plaster, which gives a beautiful look, and the colors used were limited to light and dark blue, brown, black and white, and sometimes tiles decorated in gold and blue were found over the paint.

– Carpets

The Seljuks are credited with introducing the carpet industry to the Islamic world. The knotted carpet industry was restricted to the nomadic Turkmen tribes, who used it in their countries to protect from the cold instead of furs, and they also used it to cover the floors of the tents. The Muslims knew this carpet when these tribes entered the Islamic religion in the eighth and ninth centuries AD, and it is possible that this industry was introduced to Turkey through the Seljuks. This is confirmed by some pieces of carpets that were in the Alaeddin Mosque in Konya, and it is likely that they were made in the thirteenth century AD, and the contrast in the decoration of this carpet appears (u. 131) in the middle part contains overlapping geometric motifs, while the frame is decorated with large, incomprehensible Kufic letters, as for the colors used. They are shades of red in the middle part of the carpet and greenish

thinner with a little red and yellow in the frame , and it can be said that the Anatolian knotted carpets that developed after that this stage was its beginning , it is noted from the foregoing that the Seljuk art in Turkey has eliminated the Byzantine hue that was Prevalent in that country since ancient times, as it preserved many of the main elements that were found in Iran, especially in ceramics , but in architecture, new methods appear different from what was known in Iran, namely mosques with closed Iwans, and a special interest appeared in the entrances to buildings and decorations that exist. Out. This era was marked by the skill of the artist in carving on stone, and this appeared in the decorative architectural elements, and the ceramic mosaic industry also flourished in that era .

- **Seljuk Atabegs (1127-1262 A.D.)**

The Seljuk state in Iran was torn apart after the death of Sultan Sanjar II in the year 552 AH - 1157 CE, and the unified state founded by TughrulBey was divided into small states ruled by some members of his family, and the officers who were rulers of these countries were separated by the Seljuk family and are known as Atabeg. So he took the rule of Syria, Aleppo, Homs and Hama, Baalbek, Atabek from the (BaniZanki) family, and Damascus came under the rule of ((Nur al-Din Muhammad Ibn Zanki)) (541-569 AH) (1146-1173 AD) to a high position from the technical point of view in the twelfth century And the early thirteenth century AD. Mosul was also subject to the rule of a branch of Banu Zanki between 1127 - 1262 AD , and among the most famous rulers of Mosul ((Badr al-Din Lu'lu)) (615-658 AH) (1218-1259 AD), the Armenian origin who was able to reach the rule. The arts flourished in this city during his rule, as well as (BanuArtq)) installed themselves as rulers over the mountainous lands of Iraq, and their centers of rule were in (Diyarbakir) ((and Kayfa)) ((and Mardin)).

1. Architecture

Although the structures that were erected in the era of the Atabeg rulers had some additions from the following eras, what remains of them indicates that the architects of that era used in their constructions a set of architectural elements derived from the Seljuk era in Iran and Turkey in addition to some local elements That existed in the country before that. This is particularly evident in Iraq, where Iwans with pillars have been found in some buildings. Interest in the decoration of the façades, which is known in Turkey, did not appear, but the decorations were limited to the qibla wall.

– Mosque Architecture

The architects in Syria during the reign of Bani Zanki preserved the design of the rectangular mosque whose corridors open to the open courtyard , and there is no dome in this model due to the absence of a block that cut off the qibla corridor , and only one mosque with a dome was found, which is the mosque of the Rukn al-Din school in Damascus built in 621 AH - 1224 AD , and the Aleppo Mosque is distinguished by different architectural styles , and the construction of this mosque began in the era of the Al-Zinki family and later in the era of ((Salah al-Din al-Ayyubi)) , so some of the architectural elements known in the era of the Atabeg which continued until the

Ayyubid era appear in it. In addition to some architectural elements inherited from ancient traditions in Syria, such as the square stone minaret and the spacious prayer hall, and this mosque is characterized by the simplicity of decorations that are limited to the multi-colored marble tiles covering the floor of the mosque's courtyard, and the mosque also has a colorful mihrab. And it attributed to that Covenant platform Gemayel, who gave him Nur ad - Din to Al - Aqsa Mosque in Jerusalem (Osama, 1992), but in Iraq, we find that the Great Mosque, built by Nur al- Din Mahmoud Atabeg in (543 E - 1148) in Mosul, consists of a bowl surrounded by iwans not One of them is still standing, the qiblaiwan, which is covered by a dome. The roof bears octagonal pillars, which were used in its construction. The mosque still has a standing minaret characterized by a cubic base and a cylindrical body that gradually narrows as it rises until it ends with a helmet-like dome known as ((the humpback)). Minarets in Iraq take different shapes. In the city of (Pals)), in Baghdad, a Seljuk-style minaret was found in the small Caliph's mosque. The decorations of the upper part consist of muqarnas units placed in rows that increase in prominence in each row.

– Schools and households

Znaki sons encouraged the idea of establishing schools in Syria to study the Hanafi doctrine. Schools spread in Damascus, Hama, Baalbek and Mosul, and one of the most famous of these schools is the Nuri school that Nur al-Din built in 1172 AD. In the rest of Iraq, schools spread to study the Hanbali school of thought. The Maliki school was restricted to North Africa. The Caliph Al-Mustansir thought in the late days of the Abbasid state to establish a school that combines the study of these four schools of thought. He established the Al-Mustansiriya School in Baghdad in (630 AH - 1232 AD) and devoted it to the study of these schools. This school was destroyed and only ruins remain. The design of this school follows the model of the four-section schools whose idea first originated in Iran in the era of the Seljuks. Interest in the architecture of cemeteries with domes appeared in Syria as well and varied in their shapes, so we find in the tomb of ((Nur al-Din)) attached to his school in Damascus, a dome with cells, as it was found. Near Mosul, mausoleums with high domes resembling a tent, and this type of high domes spread with cells, some of which were pyramid-shaped, and their decoration depended on the elements of muqarnas, an example is the mausoleum of Sayyida Zubaydah, built near Baghdad. The scholars claim that the muqarnas decoration in the dome was added when this mausoleum was restored in the Atabeg era, because the use of muqarnas as a decorative element was not known in Iraq before the sixth AH - twelfth century AD.

– Palaces and War Architecture

Left of Atabeg palaces in Iraq, except the ruins known as ((Kara Saray) any black palace built by Prince Badr al- Din Pearl in Mosul on the Tigris River in (631 AH -- 1,233 AD), also found traces do not remember from the Palace of Diyarbakir, who stated that it contained There were fifty rooms in the residence of the ruler and his entourage, and two gates were in the Seljuk Palace in Baghdad. As for Syria, no traces of the luxurious palaces in which the Zanki family were staying were found, and it seems that these palaces had many Seljuk architectural elements, as it was found in

the remnants of the Mosul Palace A large exposed Iwan, and decorations made of ceramic bricks were found in the Diyarbakir Palace.

2. Architectural motifs

– Stone and plaster sculpture

The influence of the Seljuk element is evident in the countries of Iraq and Syria during the rule of the Atabegs in the stone decorations, where the abstract motifs that were common in the Abbasid era were replaced by prominent motifs with human and animal elements that were common in Seljuk art. This is evident in the walls of the talisman gate in Baghdad, where we find a prominent sculpture of a seated person holding a dragon, and some interpret the meaning of this unity as a talisman with a magical effect to ward off evil, and it is also interpreted as meaning that the ruler tames his enemies, and the idea of a person fighting two animals is an ancient myth. In Mesopotamia (Gilgamesh wrestling lions), the dragon is also derived from Chinese art. I have built this gate in (618 AH --1,221 AD) and all was destroyed in 1917 , the stucco decorations found in the palace reveal ((Badr al- Din Pearl)) , the governor of Mosul , influenced by the Seljuk, where he found the trappings of plaster prominent elements of human figures and birds in art , as ornamented floor one The inscriptions on the tapes are bas-reliefs of plant branches that end with the heads of animals , and this is a method that appeared in Iran during the era of the Seljuks , and this type of inscription that ends with the figures of animals and birds was found in ((Diyarbakir)).

3. Small arts

– Minerals

Mosul assumed leadership in the metallurgical industry at the beginning of the seventh century AH, that is, the thirteenth century AD, during the rule of the art-connoisseurs of Banu Zanki. This leadership is particularly evident in the beading industry, with sheets of elaborate silver ribbons. Ribbons of gold were also used to cover the red copper strips that were known in Iran in the Seljuk era, and for which the city of Harah was famous. Perhaps this industry moved from Iran to Mosul at the beginning of the seventh century AH or the thirteenth century AD, after the skilled craftsmen abandoned Iran following the departure of Hara from the rule of the Seljuks in the year 571 AH - 1175 AD. The migration of workers to Iran increased in the seventh century AH - thirteenth century AD, following the Mongol invasion. It can be said that the collection of buckled metal utensils attributed to Mosul is one of the best produced of this type. Mosul had the most impact on the development of this industry after that in all Islamic countries. Many industrialists left Iraq to Cairo, Aleppo and Damascus to escape the Mongolian conquest, and they established new centers for the manufacture of metal artifacts and their application with silver and gold in these countries. This is supported by their signatures engraved on the pots , and the pots made in Damascus were sometimes difficult to distinguish from the pots of Mosul because of the similarity in their method of manufacture , and it was possible to confirm the proportion of some metal vessels inlaid with silver to Mosul because they contain inscriptions in the name of Sultan Badr al-Din Lu'lu' al-Zanki,

ruler of Mosul , and it appears that the Mosul school was affected With the shapes and ornaments of Iranian pots, the copper jug is considered the most important artifact of that era. We note that it was decorated with very accurate decorations for entertainment and hunting subjects placed within separate areas. On this ewer appears the date of its manufacture (630 AH - 1232 CE) and the name of its maker ((Shuja ibn Manah)) al-Mawsili. Even if the artist used areas to decorate the vessel, imitating that of the Seljuk style in Iran, but he distinguished himself in an innovative method, which is to cover the surface of the floor with inscriptions of broken lines with corners or branches of the arabesque. We also note with the conductive decorations, a drawing of crescents carried by some people sitting in the façade, and these crescents appeared on some Coinage is made in zinc brown, and one of the innovative industrial methods attributed to that era is the decoration of metal utensils in the enamel, and this is evident in a brass tray decorated with decorations inlaid with multicolored enamel, green, blue, yellow, red and white. Who ruled in Diyarbakir and Kanafah from 508-543 A.H. (1108-1148 A.D.)? The decorations consist of round areas with human and animal units, and these mosaics are separated by different trees and drawings of dancers, and around the edge of the tray there is a strip of Iranian tape in it before the emergence of Islam. This vessel is considered one of the rare vessels in which colored enamel was used , and one of the bronze industries with prominent decorations practiced by craftsmen in Iraq in the era of the Atabegs, mirrors of bronzing with bas-relief inscriptions , and this appears in a style in a mirror from the era of BaniArtq decorated with bas-reliefs of animal units in a position The craftsmen also made metal artifacts in the way of plumbing, for example a piece of metal attributed to the era of Beni Zanki in Iraq, formed in the form of two opposing dragons wrapped their bodies around each other, and these are from the units that spread in the era of the Seljuks .

– A Porcelain

Several centers in Syria were famous for the production of ceramics in the second and thirteenth centuries AD. The most important of these centers are Raqqa on the Euphrates River and Rusafa west of the Euphrates. The city of Raqqa was the most important and oldest center for the ceramics industry in this era, and its production competed with what was made in irrigation and Qasan. And the potters of Raqqa continued their activity until the Mongols attacked the city in the year 658 AH - 1259 CE, where since that time other centers for the manufacture of ceramics began to appear in Damascus and Rusafa. Several types of ceramics are attributed to Raqqa, the first type whose decoration is painted with metallic luster brown over a transparent lacquer togreenery, this metallic brown is rarely found in the type of pots found in other ceramics centers. The decoration of this group includes floral branches and Kufic or Kufic inscriptions. Some of these decorations were sometimes left white or covered with dark brown metallic luster. Rusafa ceramics were often similar to Raqqa ceramics, except that the metallic luster found in Rusafa pots tends to be more red. In some cases, a blue color was added to these vessels, which gave them an attractive color. As for the second type of Raqqa ceramics, the decorations painted under the paint are distinguished by their multicolor, reminiscent of Iranian pots, and

these decorations include plant elements or human and animal units. Among the most famous types of ceramics that are characteristic of Raqqa is also a group of vessels whose decoration is based on decorative elements painted in black under the paint of turquoise or green. It is noted that the main unit is surrounded by areas decorated with dots , and while we note that the first and second type could be a tradition of Seljuk ceramics and perhaps some potters who migrated from irrigation after it was destroyed by the Mongols, we find that the last type is a special innovation that was limited to the Syrian potters who reached To him in the seventh century AH - thirteenth century AD , and Damascus, which survived the Mongol invasion, continued to produce ceramics in the seventh century AH - thirteenth century AD, and the group of ceramic vessels attributed to their manufacture to Damascus is similar to the pottery of Raqqa in the use of plant and written motifs. The difference appears only in the vessels with metallic luster, where vessels were found decorated with gold metallic decorations on a blue colored ground, and a number of large, unpainted jars are attributed to Mosul, whose manufacture can be attributed to the second and thirteenth centuries AD, and may have been used to save money and wine and include decorations This group consists of subjects with prominent human and animal elements that wrap the sweetness of the neck of the vessel. These decorations were executed by means of paper or funnel. These themes are similar to those found in the Mosul metal decorations, where we find rulers sitting in a confrontational position holding cups in their hands, and these drawings appear on a floor of vegetal motifs. We also notice among these decorations are drawings in the form of masks, and this was known in the ancient Iraqi city of Hatra.

– Photography

Formed at the end of the sixth century AH (second century AD), the first and oldest school Tso the year of the Islamic in the country of Iraq, it is likely that this school originated in the first command in northern Iraq, specializing in decorating translations of books Greek in the science of medicine, nature, plants and animals. Its center was mostly the city of Mosul. Then in the seventh century AH (thirteenth century AD) another school of painting was formed in Baghdad, and schools were also formed in Diyarbakir and Mardin, centers of government of Banu Artq. If the production centers of this Iraqi school were in the possession of the Seljuks, they were more Arab than Iranian. As shown in the style of some images influenced by images of Byzantine and best manuscripts like this book Veterinary found a copy of it in Cairo, and appears in the first Royal Order of Seljuk in some photos of the oldest manuscripts, a book ((antidote)) of the year 595 AH --1,199 AD and saved currently museum Ahli In Paris. On the first page of the manuscript, we see a drawing in the middle of the page, of a person sitting inside a region made up of two dragons carrying a crescent in his hands, and this Seljuk unit appeared in the talisman gate in Baghdad, and the overlap of the Arabic style is evident in one of the pictures of the previous manuscript that illustrates the story of the doctor ((Andarmachus)) who Visiting the peasants in the field. Where human drawings appear more Arab than Iranian tones, as they are dominated by realism in their various natural movements. The only thing that does not appear Arab in this picture is the aura derived from

Byzantine art , and the Iranian Seljuk royal character appears, also on the first page of a copy of the Book of Songs ((Abu Faraj al - Isfahani)) which is reserved currently a library in Istanbul, dating back to (615-616h) (1218-1219m) , headlines the picture prince or ruler of sitting in a position of confrontation , holding a bow and shaft (u 43) this is the power mark when the Turks , where only The appearance of authority among the Arabs to carry the sword, and the prince appears wearing a blue silk dress engraved with gold and surrounded by his entourage, and some scholars think that the person decree represents the ruler Badr al-Din Lu'lu al-Atabeki . And notes the intertwining of Persian and Byzantine elements, in the style of the Arab Islamic school of painting, in the images of Arab designs that were written in Iraq in the seventh century AH (thirteenth century AD). This mixture is clearly evident in the manuscripts of the Photography School that was formed in Baghdad. Among the oldest of these manuscripts is a book on the properties of drugs ((Dioscorides)) pictures from Baghdad in the year (619 AH - 1222 - 1223 AD), and the manuscript pictures include medical subjects such as doctors preparing medicine or surgeons doing their work. This is evident in one of the manuscript pictures in the Freer Museum in Washington, where we see doctors cutting plants in the field to get medicine out of them, and it is noticed in the pictures of this Arab school that the Arab mesenchyme began to appear in the faces of people as their stature grew taller as well as we notice that the photographer derived many Persian methods in Clothing decoration, and the Byzantine aura continued to appear. (Amani,1994), and among the manuscripts whose pictures are evident are influenced by the Byzantine methods of the Iraq school, a copy of the Drugs Book is in the Istanbul Museum and dated 626 AH - 1229 AD, and these manuscripts are attributed to northern Iraq or Syria. People wear Arab clothes, and what increases the Byzantine influence? Gold glittering , illustrated influenced by Iraq 's byzantine elements of a school in a copy of the book Veterinary is currently in Cairo , and the maturation of style Arab photography school that originated in Iraq, in Arabic manuscripts that depicted in Baghdad in the second quarter of the thirteenth century , and the most famous of these manuscripts, the book The introductions to the silk in which he narrates on the tongue of Al-Harith bin Hammam the adventures of or Zaid Al-Sarooji, and several copies of this manuscript have been photographed, and among the most famous of these copies are two manuscripts, the first in the Lentegrad Museum and dating back to the period 622-632 AH - (1225-1235 AD) and the second in the National Library In Paris, written and photographed in the year 634 AH - 1237 CE , these manuscripts depict the Arabs of the thirteenth century with their sublime faces in their daily lives in a realistic way, whether in the field, the city or the mosque , but the Arabic style appears more clearly in the version in Paris known as Maqamat Schaeffer (relative to its owner), as it is rare in its pictures, as well as the pictures of this manuscript are distinguished from the manuscripts of Mosul, with the photographer's interest in studying the various figures drawn and showing the expressions reflected on their faces. Al-Watti benefited from some of the questions. B. Eastern Christianity and Persian influences, and a correct Arabic style was created from it. Among the scientific manuscripts that were written for the Atabeg rulers is the book "Knowledge of mechanical tricks" that was written by Al-Jazari. The first copy of it was written and commissioned by Nur

al-Din Muhammad al-Artqi, Sultan of Diyarbakir in 1181 CE. The original copy has disappeared, but several copies of this manuscript have been found, the oldest of which dates back to 1206 AD, and it is currently preserved in the Istanbul Museum , and our knowledge of the style of the school of manuscript photography in Iraq and Syria decreased after the middle of the thirteenth century AD , and it is clear from the manuscript ((Letters of the Brothers of Purity).) that depicted in Baghdad in 686 AH --1,287 AD and currently saved at the Museum Mosque Sulaimani Istanbul, the School of Photography Arab in Iraq managed to keep the Arab in style until the late seventh century AH (thirteenth century AD) , despite the onset of photography Mongolian school in northern Iran , explains One of the pictures is the style of the Arab Baghdad School, which is characterized by realism and accuracy in recording minute details . It can be said that the change that appeared in the style of this manuscript is the frequent appearance of golden and blue colors on the white ground.

Conclusion

The pictures last stages of the Baghdad School of Art of the Arab - Islamic imaging of the one who appeared in the Seljuk era, where he then began a new style appearance in the Islamic photography entirely different, is the Mughal school formed in Iran , which is a method , while the Arab style that resulted from the blending of various previous influences which The Baghdad school was distinguished by it, so we find that it continued to appear only in some areas that fell under Ayyubid and Mamluk rule . We can deduct from the above that the art of the Tabuk is an extension of Seljuk art, as centers of their rule in Syria and Iraq arose in centers of art of a special character that combine the Seljuk traditions with the new ideas that the artist drew from local elements and the influence of Seljuk art is evident in the school of painting that developed in Mosul, as well as some local influences of Byzantine and Persian in Syria and Iraq.

The Annexes



Figure (1)



Figure (2)



Figure (3)



Figure (4)



Figure (5)



Figure (6)



Figure (7)

Reference

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