The Study of the Traditional Arts and Handicrafts of the Ghaznavid Era
Through the Historical Books

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Abstract

Time and historical events have had devastating impacts on the erasure and oblivion of the ‘art works’ in different periods. Notwithstanding, recognition and revaluation of these art works necessitate the study of the historical written accounts. Historical books provide a complete picture of the customs in royal courts, governments, political and social affairs, gift giving ceremonies, the life of people from all walks of life and etc. though which different aspects of culture, traditional arts, and handicrafts can be explored. So the research aims in this research is studying the traditional arts and handicrafts of the Ghaznavid Era through the historical books remained from this period. The primary sources for this essay consist of Tarikhe Yamini authored by Mohammad Bin Atabi Including historical events from the late Samanids until the time of Sultan Mahmud, the momentary description of Mahmoud's battles in India, various social and religious issues of the 4th and 5th centuries AH. Zein-Al-Akhbar, authored by Abdolhay Gardizi: General history of Iran from the past to Mawdud of Ghazni time. Complete History of Ghaznavids: mentioning the exact time and date, as well as with rituals and traditions of the Royal court and different classes of people and contains information on the Samanid, Safarian, Taherian and Seljuk governments and History of Bayhaq, authored by Abolhassan Bayhaqi, well-known as Ibn Fandagh, containing comprehensive information on cities of Khorasan and reputed figures of Ghaznavid and Ghorian eras. Tarikhe Bayhaqi is the most completed between sourses because of describing details in Ghaznavid Eda. The main purpose in this essay is introducing of handicrafts in this era not the place of made them. The methods used in this essay are library research, the descriptive and historical analysis.

Keywords: Ghaznavid, Tarikhe Yamini, Tarikhe Gardizi, Tarikhe Bayhaq, Tarikhe Bayhaqi

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1 The current work has been orally presented in International Conference on Orientalism, Persian History and Literature and anniversary of SaadiShirazi (26th May 2016)
Introduction and Method

The Ghaznavid Rule began in part of eastern Middle East and South of Central Asia with Mahmud governing the City of Ghazni. The Ghaznavid era is considered as a significant period of when Iranian art flourished, and it was a bridge between the pre-Islamic art (especially the Sasanian art), Mogul art and other forms of art after that. On the one hand, the Ghaznavid art is influenced by Manichaean and Buddhism art due to the neighboring countries of Central Asia, and on the other hand, it is affected by Indian art owing to expansion of Iran-India relations (Foruzani, 2006).

Although the majority of the artwork, books and architectural monuments of the Ghaznavids were destroyed after the Mongol attacks, some precious books of this era survived in which some forms of Ghaznavid arts have been mentioned according to time, content and subject requirements. In order to identify these arts, four sources were introduced in this study,

1. Yemini History authored by Mohammad Bin Atabi Including historical events from the late Samanids until the time of Sultan Mahmud, the momentary description of Mahmoud's battles in India, various social and religious issues of the 4th and 5th centuries AH.
2. Zein-Al-Akhbar, authored by Abdolhay Gardizi: General history of Iran from the past to Mawdud of Ghazni time.
3. Complete History of Ghaznavids: Ballad of Abolfazl Bayhaqi, the secretary of the Sultan Mahmood, Masood, Moodood and Farrokhzad, which is also known as Massoudi or Bayhaghi. The original version of the book is thirty volumes, many of which have been destroyed by Massoud's orders. The remaining six volumes deals with events happened in the Amir Masood's kingdom, mentioning the exact time and date, as well as with rituals and traditions of the Royal court and different classes of people and contains information on the Samanid, Safarian, Taherian and Seljuk governments.
4. History of Bayhaq, authored by Abolhassan Bayhaqi, well-known as Ibn Fandagh, containing comprehensive information on cities of Khorasan and reputed figures of Ghaznavid and Ghorian eras.

Discussion

The meaning of art

In ancient Iran, art is referred to as “Honareh” meaning ‘good man’. The word has various meanings in Ghaznavid era. In Tarikh-i Bayhaqi, there is a story named “Zekr-al-Seyl” where art means danger (Bayhaqi,2014).

«آب از فراز رودخانه آهنگ بالا داد و در بازارها افتاد ... و بزرگ تر هنر آن بود که پل را با دکان ها از جای بکند و آب راه یافت»

In another story about sending gifts and flags to Turkmen, art means competence and ability of body and soul (Bayhaqi, 2014).

«و بدانستند که آنچه رفت از گشتان حاجب بگندی نه از هنر ایشان بود، و از حسن رای ما خلعت و ولایت یافتند...»

In the story of a Prince in Hirmand River, art means competence and worthiness in one part, and bounty of God or good luck in another (Bayhaqi,2014).

«امیر برخاست و هنر آن بود که کشتی های دیگر بی نزدیک بودند ...»

In a story about Amir Masood and Ensi War, Bayhaqi considers art as a virtue or goodness and mentiones in with the word “bad” (Bayhaqi,2014).

«عیب و هنر این کارها خواهه بزرگ داند...»

Art is used with the same meaning in Yemeni History book (Atabi,1399).
Today, traditional arts are considered original, local and popular which root in beliefs, rituals and customs and in general, in the immaterial culture of every society (Brand, 2005).

and includes: Handicrafts and its various branches, calligraphy, architecture, music, drama and traditional clothes which have been inherited to us as a precious heritage, face to face by artists through centuries while maintaining the immateri.

**Different kinds of handicrafts in Gaznavid Era**

**Woven**

Wood textures are produced by vertical or horizontal looms. Wool and other natural perishable materials make their primary required materials which are rotten and destroyed over time(Woolf, 2006). There aren’t significant examples of loom textures belonging to the time before Safavid period in museums. In Tarikh-i Bayhaqi, any type of carpet or anything spread on the ground is called Jaameh (Bayhaqi,2014).

He also means “Basaat” as carpet and something that can be spread (Bayhaqi,2014).

In the story of Fazl, Abdullah Taher mentions a kind of carpet known as Mahfoori. This carpet has been woven in Mahfoor, a city by Rom (Mediterranean) (Bayhaqi,2014)

Bayhaqi mentions another carpet belonging to Ghaznavid period besides Mahfoori named “Ghaali” and mentions it with Mahfoori in in most cases.

Another widely used carpets in Bayhaqi era was Sutani Jaamehs usually spread at certain times and in important events. Thge story of Eid-al-Fitr Rituals and dressing of Amir Majdood (Bayhaqi,2014).

In Yemeni History, Atabi mentions very precious carpets in the story of Hessam Aldoleh Abolabbas's arrival to Jorjan, and Belhossein Simjoor's arrival to Neyshaboor for army leadership (Atabi, 1961).

The prayer's Mosalla, known as prayer's rug now, was a kind of carpet people used to sit on and say prayers (Bayhaqi,2014).

Rug is a kind of loom texture made up of warp and woof and unlike carpet, it does not have any knots. Bayhaqi asked one of the poets of his time to compose an ode on the demise of Sultan Mahmood and throning of Amir Mohammad so that he could mention it in his book. Iskafi used the word rug in one of his odes (Bayhaqi,2014).

Pelas is another texture in Ghaznavid time which seems to have been used both as dress and as carpet (Bayhaqi,2014).

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2 - Pazirik Carpet, kept in Armitage museum, is the oldest carpet obtained from one of the Scythian kings’ graves in southern Siberia. Rudenko says it belongs to the Achaemenids (Yarshater, 2006).
If it were woven using cotton, it was called Pelas and if wool black warp and woof was used, it was called Farshineh which was thick. In Ghaznavid era, there was also a hand-woventexture called Joval, usually put on animals and used to carry stuff (Bayhaqi,2014).

Traditional textiles

Production of woven cotton, wool or silk fabrics are known as cloth (Dehkhoda, 1995). Cloth is called uncut clothe in parts of Tarikh-i Bayhaqi. The first stage of cloth production is to change the fibers to thread using a spindle or spinning wheel. Spinning wheel was widely used in the Islamic period (Roohfar, 2006).

Although there is no name of spinning wheel in the history books studied here, Bayhaqi mentions spinning and twist-knitting thread by women (Bayhaqi,2014). Since ancient times, hand spinning has been a woman’s work and women provided the clothes needed by family. The seal discovered in Choghamish area in Khuzestan province shows a woman spinning which can serve as a proof to our idea. After spinning yarn, it should be knitted by knitting machine whose invention goes back to the beginning of fourth millennium B.C. (Ramezankhani, 2008).

Bayhaqi does not directly refer to the knitting machine (Bayhaqi,2014). In the ode of Abohanifa, he analogizes poem to a fabric whose warp and woof are never separated.

The material of the warp and woof specifies its type. If the warp and woof are made of silk, it is called Harir, Diba, and Parnian, and if it is made of gold, it is called Zarboft (Gold-knitted) (Bayhaqi,2014). Is is mentioned in Gardizi* History: Amir Mahomood ordered to build up a bif tent made up of knitted Diba in Samarkand (Gardizi, 1985).

In the past, if a high quality textile were knitted in a town, the name of the textile was followed by the name of the town everywhere and it was known as that town (Bayhaqi,2014).

Another type of fabric in Ghaznavid period is Karbas or Burlap. Karbas is knitted by cotton fibers and has coarse texture. It has been mentioned in Tarikh-i Bayhaqi that Karbas was used to make raincoats (Bayhaqi,2014).

According to some proof, Ghaznavid cloths can be known as cloth with design and plans. Horse cover, for instance, has patterns and design in Tarikh-i Bayhaqi (Bayhaqi,2014).

Although there is no name of spinning wheel in the history books studied here, Bayhaqi mentions spinning and twist-knitting thread by women (Bayhaqi,2014).
It also mentions a cassock worn by Ahmad when swearing, knitted in Baghdad, having fine patterns and design (Bayhaqi, 2014).

Based on these texts, the type of patterns (geometrical, herbal, human, animal, or mixed) cannot be identified, but referring to the captions and explanations clarifies that the cloths had plenty of fine patterns.

**Closing in Ghaznavid Era**

Ghaznavids were paid attention by The Abbasids and tried to attract their attention. Ghaznavids gave sermons and made coins in the name of the Abbasids, and wore in black like them (Foruzani, 2006).

In telling the story of the Messenger coming from Baghdad, Bayhaqi mentions that he had been fully worn in black (Bayhaqi, 2014).

In another story, Amirmasood sought Bonazr's advice at the time of moving toward India and ordered him to take him to Dressing House and give him some articles of clothing. In this story, Bayhaqi describes the clothe given to the advisor as a simple black cassock (Bayhaqi, 2014).

However, some other stories prove that wearing white clothes was customary in funerals. When Amirmasood is informed about the death of Sultan Mahmood, he wears white cassock, robe, and Dastaar and all lords and traders in his army follow him and wear in white (Bayhaqi, 2014).

It seems that in Ghaznavid period, people in different classes were distinguished by the size of clothes, material of the fabric and decorations. In Tarikh-i Bayhaqi, a cassock and an overcoat are mentioned which, if belonged to the kings and lords, were made of silk and Diba and decorated with garnet and turquoise, and if belonged to Sufis, Darwishes or prisoners, were a coarse and rough wool clothe (Bayhaqi, 2014).

Joba (Toga) and Rada (Robe) are other overcoat clothes in this period.

In this period, the material of clothes changed in different seasons. In winters, a raincoat made of Karbas, wool clothes and clothes filled with heron feathers were worn (Bayhaqi, 2014).

In the story of Bozarjomehr, minister of Anooshirvan, Bayhaqi says how the king becomes angry at him and orders to dress him in a wool cassock and put him in prison (Bayhaqi, 2014).

And in summers, clothes with cotton were usually worn. In the story of “A Settlement with Kakoo's Son”, Bayhaqi says that Amirmasood was sitting in his room wearing a thin cotton clothe, having ordered to make the curtains wet and hang them to cool the room. Also, there was ice in large bowls put over the king’s bed (Bayhaqi, 2014).

It was also customary to fasten a belt around the overcoat. The material of the belt and its decoration was different, depending on the status and position of the owner. The gold belts were usually granted as a gift by the king. For instance, a700-mithal gold belt was given as a gift to Kharazmshah at the time of beginning the war against Ali Tagin: (Bayhaqi, 2014).

Or in another case, a 500-mithal gold belt given to Masood when moving from Rey (Bayhaqi, 2014).
At usual times and in wars, this belt was part of people's clothing (Bayhaqi, 2014).

Belts were used not only to fasten and hold the overcoats, but also to hang daggers, swords and other tool on them. The number and material of these belt hangings was different. In the story of Amir going to Baghdad, a belt was mentioned which was expensive and had about ten hangnings (Bayhaqi, 2014).

In the story of appoiting Boosahl Hamdavi as governor of Rey, the belt hangings are made of silk (Bayhaqi, 2014).

Pants are another type of clothing in Ghaznavid period used by men and women. Pants were fasten around the waist and heels using robes (Bayhaqi, 2014).

Shoes were customary in Ghaznavid period and in some cases, they were made of felt (Bayhaqi, 2014). Also there were some footwear in the form of boot whose internal surface was covered with felt (Bayhaqi, 2014).

Embroidery

The Arabic word Taraz has been borrowed from the Persian word needle. Tarazes can be considered as belonging to needlework in terms of method of knitting and production technique. Taraz was used in the form of marginal decoration or inscription, woven or embroidered on the chest, edge of the cloth or sometimes sleeves. Taraz was first applied to the cloth simply using printing on the cloth. Over time, lines and patterns were applied to the cloth using needlework. First, the making fibers were different from the main fibers, but later the fabric of decoration fibers and the cloth surface were integrated and both were woven at the same time. In this way, the woven cloth is called Taraz cloth. Taraz symbolized integrity and strength of kings and governments and had much political credit. Like mintage, it was considered as a proof to credit and legitimacy of its owner. By or der of the king or governor, name and surname of the Taraz owner was woven by needlework on Harir, Diba and Parian cloths (Baker, 2007).

In Yemeni History, it is mentioned that the name of each person along with his/her reputation were patterned and fixed on the cloth in the form of Taraz (Atabi, 1997).

Bayhaqi says in the story of Ma’moon and Imam Reza that Ma’moon appointed Imam Reza as his prince and had his name decorated on Dirham and Dinar and Taraz of clothes (Bayhaqi, 2014).
In another story, Bayhaqi brings an ode of Abo Hanifah. In one verse, Sultan Masood ordered that his name be decorated on Dinar and Dirhams and Taraz of clothes to credit his kingdom (Bayhaqi, 2014).

Another decorative work mentioned in Tarikh-i Bayhaqi is Golabatoon Douzi (weaving Golabatoon). This art is of ancient needlework with a long background. From the second century AH, the Golabatoon Douzi was commissioned to decorate the curtain of the House of God and the artists of Susa and Shushtar were obligated to produce twelve veilboards during the year. Golabatoon strings are threaded using silk yarns, gold or silver cover, and then sewn on clothing. Bayhaqi explains in the story of swearing rituals and dressing of Ahmad that Amirmasood orders that Ahmad be dressed. Khaje Ahmad was dressed in wool patterned white cassock, big silk elegant turban made with Taraz and Golabatoon attached to it, along with a 1000-mithqal gold belt decorated with turquoise, and he came to Amir (Bayhaqi, 2014).

**Dyeing**

Rangrazi (painting) refers to painting fibers or silk, wool, and cotton cloths using natural materials of plant, animal or organic origin. Unfortunately, many stages of Rangrazi were not transferred to next generations and were forgotten. Only some stages can be extracted from pharmaceutical and literary books remained from that period (Amiri, 2008).

Nil is one of planted paint which is used and considered at different times by painters and other groups. The widespread use of Nil was because it was extracted from different plants like Acacia and it did not need dents whole painting. Also, besides extracting blue color from Nil, if it were mixed with Henna or iron alum, a sharp black color was produced (Amiri, 2008).

Undoubtedly, Nil was used in preparing black dresses of Ghaznavid kings, lords and royal people. Besides, the popularity of dents in Ghaznavid period is so much that sending Nil as a gift and present was customary (Bayhaqi, 2014).

Colorful cloths in Ghaznavid period were popular, and this is another reason to prove the spread of the art of painting cloths. Atabi mentioned in Yemeni History, when talking about the arrival of Hessam-Al-Din Abol-Abbas Tash to Jorjan, different colorful cloths given as present by Fakhr-Al-Doleh to Tash (Atabi, 1997).

**Pottery**

With the advent of the religion of Islam, eating and drinking in metal vessels made of gold and silver became forbidden. Muslims replaced pottery with metal containers. These containers were produced in various shapes, with diverse applications, using various construction techniques and had various decorations. The colors used in the containers also indicated the type of consumer; it could be either the king or the ordinary person of the community. Bayhaqi explains pottery containers in different shapes in celebrations and ceremonies (Bayhaqi, 2014).

2-The dents created tiny holes in the surface of textiles and helped color fixture. They were divided into two categories: plant and mineral. Some dents were colorless and some colorful. In Iran, alums are the most important dents.
Jars are made by the potters and are used to hold water. In cases, around the jar was covered by felt. Felt covered around the jar and cooled down the water inside. It was also used to hide secret letters (Bayhaqi, 2014).

Among gifts and taxes mentioned in Tarikh-i Bayhaqi, pottery and porcelain can be seen in most cases (Bayhaqi, 2014).

Unfortunately, the method of production, decoration and glazing cannot be identified based on the text of Tarikh-i Bayhaqi.

**Metalworks**

The metalwork of Iran, having a magnificent historical background, a rich cultural and aesthetic aspect, reached its peak in Islamic period. It is in this period that the ancient traditions of metalwork of Iran, especially Sassanids metalwork, still continues to exist. Iranian metalwork in Islamic period either contains the most significant royal cases existed since then, ordered by the king or the governor in centers related to the capital, or contained the most basic and simplest objects and home dishes produced in home workshops. Majority of metal objects in the first group include pots, utensils, jewelry, armor and military equipment, instruments and scientific devices (Ward, 2006).

In the historical books studied, all the metalware and tools belonged to the courtiers, and none of them belonged to ordinary people. The reason can be seen in several stories and events related to the court, kings and royal family and to wars. In Yemeni History, some military equipment including arrows and spears, armor and shields, and Indian helmets and swords are mentioned, and on Tarikh-i Bayhaqi, small spears, quiver, sword, ax, dagger, mace, and helmet are named which were used either in war events by commanders and soldiers or used as defense tools to protect palaces and kings, carried by servants and armed forces. Also, there is a group of military equipment which are carbuncled and decorated wit different jewelry and gems. They were given as presents to lords or as gifts or compensation to kings. Bayhaqi mentions gold and silver dishes in explaining booty and gifts. In the story of the gift of Ali Isa Bahroon (Bayhaqi, 2014).

In these books, the material used in the tools and dishes is not mentioned, except in cases where the type of metal is mentioned with the name of the tool. Examples are: silver dishes, zinc faces, gold saddles and horseshoes, brass bracelets, and iron overalls in the story of sentencing Hasanak Vazir (Bayhaqi, 2014).

In Zein-Al-Akhbar, in explaining the Sultan Mahmood's attack to Jatan, a group of Indian people, it is mentioned that Sulat ordered that some shipd be made and three strong horns of iron be installed on the nose and the sides of the ship (Gardizi, 1985).

In Tarih-i Bayhaqi, in explaining events related to death of Ali Kaameh, it is mentioned that Amirs and their family must always carry boxes made of silver and tin, having four parts inside. They should keep theriac or antidote in the first part, Masroditous (antidote attributed to Mehrdad) in the second part, dark wine in the third part, and the original mummy in the fourth part He also thought that another fifth part can be made keeping opium inside. Carrying this box having different types of antidotes was necessary at the time of attempted assassinations to kings and governors (Ibn Fandagh, 1939).

Although, based on the evidence remained from the previous eras to Ghaznavid period, it is obvious that metal tools had decorations, none of which has been mentioned in any books. Mohammad Khazayee and Bahar Moosavi divided the change and development of art of metalwork in Iran and in Islamic period before the Mongol invasion into three periods. The first period is from the early centuries of Islam, along with Umayyad rule, until the third century AD, the second period is from the late third century until the
late fifth century AD and the third period covers the entire sixth and seventh centuries AD until the Mongol invasion. Based on this division, the metal work of Ghaznavid period belongs to the second period. In this period, in terms of decorative patterns, production materials and methods, a new style flourishes.

The major production places are transferred to the east of Iran, Neishaboor, Balkh, and Ghazaneh. Brass and silver are mostly used. Method of making includes casting, hammering, drilling and engraving decorations, and Arabic inscriptions include geometric, arabesques and visual patterns (Khazaee & Mousavi Hejazi, 2013).

**Wood and Mat**

Wood was known as a corrosive substance, heavily influenced by environmental factors and climatic conditions. That is why there are few traces of wooden materials and works in museums. Among the reviewed books, only Tarikh-i Bayhaqi has covered wooden materials only in three cases. One is in Eid-Al-Fitr and entrance of servants (Bayhaqi, 2014).

«و امیر بصفه بزرگ بر سرای تو نشست بر تختی از چوب، که هنوز تخت زرین ساخته نشده بود...»

Another is on the story of sentencing Hassanak Vazir, when the wooden box was used as a coffin (Bayhaqi, 2014).

«و امیر بصفه بر تختی از چوب، که هنوز تخت زرین ساخته نشده بود...»

And the last one refers to polo boards used in Polo Games (Bayhaqi, 2014).

In Tarikh-i Bayhaqi, straw objects are mentioned a lot. In the story of demise of the ruler Alghader Bellah, and the story of Imam Bosadegh Tabani, straw-basket makers are mentioend. This suggests the prevalence and expansion of this profession in the Ghaznavid period, to the extent that they have been assigned a guild and a marketplace (Bayhaqi, 2014).

Calligraphy

Calligraphic art is one of the most prominent features of Islamic civilization, which takes its credit from the Holy Quran. Since the fourth century AH, not only is the calligraphy art used to write the Quran, but also it is commonly used in other books, especially historical, literary and even scientific books, with new items of innovative methods (Bayani, 1984).

Toghei method is one of the six Arabic methods invented at the time of caliphate, Ma'mun Abbasi and legislated and completed in the fifth century AH (Mili Heravi, 1994).

Toghei method was mainly used in writing signatures. This method of writing was used in important governmental and religious texts (Bayhaqi, 2014).

Before the invention of paper, people used skin, leather, leafy plants and any other material to record their information, until the paper was invented by the Chinese in about year 105. The first paper-making plant was established in the second century AD in Samarkand, which created an ever-increasing amount of

3- The last minister of Sultan Mahmood helped a lot to bring Mohammad, Mahmood's son, to power. After the defeat and Masood's coming to rule, Hassanak was sentenced to death.
paperwork and decorating books. Then, over time, many paper-making cities in the Islamic realm became popular, and each paper became known as that city (Conel, 2009).

In the History of Bayhaq said: (Ibn Fandagh, 1939)

"در هر ناحیه و ولایتی چیزی بود بدان ناحیه و ولایت منسوب، گویند حکومت بهونه،...ً دیوانی سواد بغداد، کاغذی سمفرد...ً (نذر مضاف و منسوب به شهیر)

The word “Kaaghaz” (paper) was pronounced the same name in the Ghaznavid period (Bayhaqi, 2014).

In contrast, a small-size paper was also produced that was named Maltafeh due to its use. As Hassan Anvari says, Maltafeh was first used in Tarikh-i Bayhaqi and this word suggests a small letter to send secret and usually emergency information. (Anvari, 1995).

Inkwell in the Islamic period was made of resistant metals such as silver, brass and bronze and they were capped cans (Bayani, 1984).

Bayhaqi, 2014.

It was suggested that the inkwells be made in round shape in order to prevent dust from entering it. Three principles were considered in making inkwell: Application, religion, and aesthetics (Bayhaqi, 2014).

Inkwell keeping was a well-reputed governmental job and it was referred to someone whose position was the same as the highest and the most prominent people of society. Inkwell keepers were all trusted by the government and they were usually sent to do important tasks. Their task was: To sit next to a secretary and keep the inkwell open; This person usually hung a bag to himself which was probably a place to keep secret letters (Bayhaqi, 2014).

Another duty of the inkwell keeper was to keep letters in a bag, close the bag using a ring attached to the bag, then seal and send it (Bayhaqi, 2014).

Inkwell house was a center to keep confidential and important documents whose manager was the inkwell keeper (Bayani, 1984).

Letters were written by pencils whose tips were cut diagonally (Bayhaqi, 2014).

Traditional Music in Ghaznavid Era

Ancient music is categorized into: String, wind and percussion instruments (Rahgani, 1999). In all of the studied books, wind and percussion instruments such as horn, Kpus and Dohol were used in announcing wars and in battles. In Tarikh-i Bayhaqi, wind instruments such as Ney and horn, and percussion instruments such as Dababeh, Tabl-e-Kase Pil, Ayeeneh Pil, big drum, and Tonbak were used at the same time in different ceremonies like Eid-al-Ghorban, Mehregan Festival, dressing festival and appointing and removal ceremonies (Bayhaqi, 2014).
Also, three string instruments have been mentioned in this book: Robab, Tanboor, and Barbat.

Results

During the history, art works have been destroyed due to low quality materials, or natural factors and events like wars. Therefore, one way to know them is to refer to historical books. In this study, in order to know and investigate traditional and productive arts of Ghaznavid period, four historical sources were referred to and these arts were extracted. Among the sources, Tarikh-i Bayhaqi is the most complete source to know and recognize art in Ghaznavid period. Because it has mentioned several forms of art. The reason might be that Bayhaqi himself was an instructor in Ghaznavid court and he was always present there. With the help of Yemeni history, the oldest source of knowledge to know the Ghaznavid period, it is possible to recognize the metalwork used in the battlefield and some of the garments described in the Sultan Mahmood's booty in Indian battles. Gardizi history deals more with Sultan Mahmood's trophies of India and the method of his battles inside which some art and metalworks used by the Ghaznavids can be identified. Tarikh-i Bayhaqi which is a kind of local history and geography, introduces Khorasan and the lords one lived in this area. Finally, although different kinds of art and industries used by kings and ordinary people can be identified by studying historical sources, a large amount of these products are gifts and booty sent as tax from different parts under the rule of Ghaznavid. The main purpose of this research was only to present different types of art used in this period, and the location of their production was not considered. In order to understand whether these artworks were produced exactly in Iran or were merely imported from other places, more research is required.

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