based on the approximate modeling of the left and right parties of Dr. Shams, we illustrated a general plan of the left and right parties (from the radical right to the radical left) in the Senate and the Parliament of Pakistan, and we have shown that each of these parties have which number of members in the Senate and parliament of Pakistan and what is the approximate power of each one.

References


INVESTIGATION AND ANALYSIS OF DESIGN AND FABRICATION OF GLASS JEWELRY OF ABGINEH MUSEUM BELONGING TO THE PARTHIAN-SASSANID PERIOD (CASE STUDY: NECKLACES)

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Abstract. The researcher in the present study tries to analyze the design and fabrication of glass jewelry of Abgineh Museum belonging to the Parthian-Sassanid period, especially the necklaces. One of the most important objectives of this study is to investigate the techniques of making and decoration of ornaments based on types, methods of making, decorating or motifs, in addition to identifying, introducing and restoring the past glass jewelry in the form of the contemporary Iranian glass jewelry in order to prevent isolation and forgetting this rich and valuable art. Historically, the jewels under investigation are divided into two periods of glass beads from the fourth to first century BC and glass beads from the first to the third centuries A.D. Of the beads belonging to this period, various forms of continuous small beads, flat rhombus beads, “mosaic” beads, cut glass beads, twisted beads, tubular beads, and pumpkin shaped beads can be mentioned. Moreover, the visual elements will be examined in the analysis of beads. The research data are collected in a library and museum survey. The research method is the adaptive comparisons of ornaments structure and typology and their classification. Therefore, a combination of glass and other materials can be referred to as the decorative elements.

Keywords: Glass, Jewelry, Bead, Abgineh Museum, Necklace.

Introduction. Natural glass as a precious stone has long been used in jewelry used by humankind. Glass beads have been used for jewelry since the beginning of agricultural civilization in Iran's plateau, (Fokayi, Shinji, 1993, 90). The oldest glass in Iran is related to Chogha Zanbil in Khuzestan. A number of cylindrical beads of the Middle Elamite period were found in the vicinity of the Chogha Zanbil Zigurat in the sanctuary, among which the beads carved with Kasi and Elamite designs can be found (Qa'ini, Farzaneh, 2005, 67). In addition, a number of Parthian-Sassanid graves belonging to the middle of t³he third century BC until the fifth- six centuries were discovered in Gilan Province among the Alborz heights in the northern Iran; many glass objects including glass beads and jewelry were obtained
from these graves. The glass beads discovered by the archaeologists can be divided into two categories in terms of “dating” (Fokayi, Shinji, 1993, 90). In the present research, the focus is on the beads of the first to third centuries AD. First, the beads of this period were investigated in terms of fabrication and decoration. Then the jewelry of the Parthian-Sassanid period was visually assessed.

**Historical classification of beads:**
1. Glass beads from the 4th century to the 1st century BC: This period almost coincides with the late Achaemenid and early Parthian periods. If we divide the Parthian period into two periods before and after Christ, several types of glass beads including, eye-catching beads, circular beads with a white plate, tangerine beads, and also the tubular glass dough beads, have been discovered in the graves which are certainly related to the first period of this division.
2. Glass beads from the first to third century AD: This period coincides with the late Parthian dynasty. The types of beads discovered from this period in Hassani-Mahalleh and Nowruz-Mahalleh in Deylaman region are briefly described below. It is also noteworthy that the prominent feature of the late Parthian period is the complete lack of eye-catching beads.

**Types of glass beads from the first to third century AD:**
- **Continuous small beads:** These small, circular, milky white beads composed of an interconnected pair were discovered in B_IV grave in Nowruz-Mahalleh.
- **Mosaic beads:** The only one has been found in the D_IV grave in Nowruz-Mahalleh (which has been rebuilt later).
- **Cut glass beads:** A bead of this type has been discovered in Nowruz-Mahalleh.
- **Twisted beads:** Green and blue beads of this type have been found in the D_IV grave in Nowruz-Mahalleh.
- **Tubular Beads:** This type of blue beads with a square cross section and a circular hole has been found in IV grave in Hassani-Mahalleh.
- **Pumpkin-shaped beads:** These are amber-colored beads with a pumpkin-like shape and have been discovered from the V-II grave in Hassani-Mahalleh.

A necklace made up of small dark blue and white glass beads (with a 0.5 centimeters in diameter) has been found from the grave V_II in Hassani-Mahalleh; their status during exploration implied that a white bead and four dark blue beads were alternately threaded (Fokayi, Shinji, 1993, 90).

**Method of fabrication of glass beads of the Parthian-Sassanid period.** According to the documents and certificates in Abgineh Museum, beads have been mainly made in the following way: first, they have found a cylindrical shape by pouring the molten material around a glass rod, then the pieces have been cut to the desired sizes. In the next step, by rolling down on a flat surface and re-heating them, the beads have found the desired shapes. Finally, the beads could be spherical, pulley-shaped, cylindrical, and egg-shaped. Another method is compressing in the mold: in this method, the molten glass has been compressed into an open mold with the desired motif. Then the molds were placed into the furnace and then let them to cool down. After removing the mold, the beads were decorated.

**Manner of decoration of glass beads of the Parthian-Sassanid periods.** Through assessments conducted on the jewelry of Abgineh Museum, it can be found that the beads with concavities have been cut after fabrication and golden beads have been glazed with gold. In addition, decorating the beads has been performed using the enamel, mold, and added strip methods.

**Surface cut.** In this method, the artist splits the container outer surface into several rows, depending on the personal taste, then in each row, small grooved circles are created besides each other through rubbing the body (Ali Akbarzadeh Kord Mahini, Helen, 1994, 29).

**Enameled glass.** To enamel on the glass, glass pieces were first made in the colors used with low melting point. The pieces were crushed and powdered and poured into a sticky liquid and then painted like the paint on the glass dish. After this step, the dish was placed in a very low temperature furnace, so that while preventing the change in the dish shape, the powder glass to be melted. (Qa'ini, Farzaneh, 2005, 67).

**Mold motif.** During the Parthian and Sassanid periods, high reliefs were created using the mold. The special motif created by this method, i.e., the spiral on both sides of a central line (in some rare cases, the central line is not present), indicates that this design has been widely used on glass dishes in the first to third centuries AD, and also in the decoration of the tubular beads (Fokayi, Shinji, 1993, 48).

**Additive strips.** This decoration with thin and delicate strips of glass dough in its soft and ductile form, has been used based on the taste of the artist on the outside of the glass (Ali Akbarzadeh Kord Mahini, Helen, 1994, 29).

**Visual elements of glass beads.**
- **Volume.** Objects with three dimensions of length, width and height or depth, are called volumes (Hosseini Rad, Abdolmajid, 2013, 32). The volume of most of the beads used in the necklaces include spheres and a cylinders.
- **Figure.** The term figure can be used as an equivalent for the word form. The images depicted on the surface to demonstrate two or three dimensional objects and matters are called figures (Hosseini Rad, Abdolmajid, 2013, 39). The overall shape of the beads is a circle, a rectangle, and a square. The proper use of curved lines, concavities and convexities, has given dynamics and diversity to the form.
- **Texture.** In general, the surface of each object and any figure has a special appearance called the texture (Hosseini Rad, Abdolmajid, 2013, 48). The beads have an unsmooth and non-transparent texture.
- **Color.** Color is the most important and the richest aspect of art. Red, yellow and blue constitute the main and basic colors. Green, orange and purple are secondary colors, and the third series of colors are a mixture of colors of the
first and second groups (Ayatollahi, Habibollah, 2014, 139). Various colors including turquoise, beige, golden, and etc. have been used in beads.

**Gestalt.** The gestalt concept is formed based on four key factors of genesis, shaping, multiple perception, and invariance. In the field of visual perception, there are several principles in order to organize the power of mental perceptions, which are referred to as the Gestalt Rules or the Gestalt Principles; the most general principle of this set of rules is the perfectibility rule. The perfectibility rule expresses the inherent perception of phenomena in a systematic, regular, simple and symmetrical totality. The scope of these rules was developed in the context of visual perception based on Gestalt's theory and was developed in the form of 6 general Gestalt principles in the field of art and design. The 6 principles quoted from Arnhem are: similarity, proximity, closure, continuity, figure-ground, and symmetry, and order, three of which were investigated in the present study.

**Principle of similarity.** Based on the principle of similarity, our minds tend to put together the same elements as a gestalt in a larger shape. The existence of the similarity of necklace beads confirms this principle.

**Principle of proximity.** Based on this principle, the elements closer to each other will be seen as a single set or group. The neighborhood of the beads under study has a significant effect on the creation of a section.

**Principle of symmetry.** Based on this principle, symmetry involves the one to one congruence of components of a building or a set on either side of the line of axial symmetry of the building or the set. The principle of symmetry is evident in all necklaces.

**Aesthetic study of necklaces.** The aesthetic study of the discovered necklaces related to the Parthian-Sassanid periods has been provided in the following tables. There are enamel wave lines and surface grooves on some of the necklaces which have been made mainly by the compression in the mold and made of gold and thick glass, in addition, a layer of golden color is involved on some others with distinct gestalts which have been made up of a large number of beads in different sizes, enhancing the manifestation of the ornament.

<table>
<thead>
<tr>
<th>Method of decorating</th>
<th>Method of fabrication</th>
<th>Number of beads</th>
<th>Categories of beads in terms of form</th>
<th>Gestalt</th>
<th>Visual analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gold glazing on thick matte glass</strong></td>
<td>Compressing in a mold</td>
<td>30</td>
<td>Spherical beads</td>
<td>Principle of similarity</td>
<td>General design</td>
</tr>
<tr>
<td></td>
<td>In this method, the molten glass was compressed into an open mold that had the desired motif. Then the mold was placed in the furnace and then was let cool down. After removing the mold, it was decorated.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Enamel wavy lines on the beads</strong></td>
<td>3</td>
<td>Twisted beads</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Surface cut on the beads</strong></td>
<td>20</td>
<td>Conical beads</td>
<td>Principle of proximity</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1
Given the proximity principle, the components which are closer together will be seen as a single set or group, these groups are shown in the figure, and all the beads together eventually form the necklace group.

Based on this principle, symmetry involves the one-to-one mingling of components of a building or a set on either side of the axial symmetry line of the building or set.

<table>
<thead>
<tr>
<th>Method of decorating</th>
<th>Method of fabrication</th>
<th>Number of beads</th>
<th>Categories of beads in terms of form</th>
<th>Gestalt</th>
<th>Visual analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gold glazing and silver coating on</td>
<td>Compressing in a mold</td>
<td>10</td>
<td>Short convex conical beads</td>
<td>Principle of similarity</td>
<td>General design</td>
</tr>
<tr>
<td>the beads</td>
<td>In this method, the molten glass was compressed into an open</td>
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<td>Considering the principle</td>
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<td>mold that had the desired motif. Then the mold was</td>
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<td>placed in the furnace and then was let cool down.</td>
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<td></td>
<td>After removing the mold, it was decorated.</td>
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</tr>
</tbody>
</table>
Mold motif | 9 | Spherical beads | of similarity, our minds tend to put together the same elements as a large gestalt, as illustrated in the picture.

Outlines

14 | Plated beads | Principle of proximity | Given the proximity principle, the components which are closer together will be seen as a single set or group, these groups are shown in the figure, and all the beads together eventually form the necklace group.

Point

1 | Flat tabular beads | Principle of symmetry | Based on this principle, symmetry involves the one-to-one mingling of components of a building or a set on either side of the axial symmetry line of the building or set.

Line

13 | Rectangular beads | | 

Color

Table 3

<table>
<thead>
<tr>
<th>Method of decorating</th>
<th>Method of fabrication</th>
<th>Number of beads</th>
<th>Categories of beads in terms of form</th>
<th>Gestalt</th>
<th>Visual analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Golden layer on the surface of the beads</td>
<td>Compressing in a mold</td>
<td>46</td>
<td>Spherical beads</td>
<td>Principle of similarity</td>
<td>General design</td>
</tr>
<tr>
<td>In this method, the molten glass was compressed into an open mold that had the desired motif. Then the mold was placed in the furnace and then was let cool down. After removing the mold, it was decorated.</td>
<td>Considering the principle of similarity, our minds</td>
<td></td>
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</tr>
<tr>
<td>Mold motif</td>
<td>44</td>
<td>Elliptical beads</td>
<td>tend to put together the same elements as a large gestalt, as illustrated in the picture.</td>
<td>Outlines</td>
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</tbody>
</table>

**Principle of proximity**

Given the proximity principle, the components which are closer together will be seen as a single set or group, these groups are shown in the figure, and all the beads together eventually form the necklace group.

**Principle of symmetry**

Based on this principle, symmetry involves the one-to-one mingling of components of a building or a set on either side of the axial symmetry line of the building or set.

<table>
<thead>
<tr>
<th>Method of decorating</th>
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<th>Categories of beads in terms of form</th>
<th>Gestalt</th>
<th>Visual analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surface covered with gold</td>
<td>Compressing in a mold</td>
<td>30</td>
<td>Spherical beads</td>
<td>Principle of similarity</td>
<td>General design</td>
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<tr>
<td></td>
<td>In this method, the molten glass was compressed into an open mold that had the desired motif. Then the mold was placed in the furnace and then was let cool down. After removing the mold, it was decorated.</td>
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<td>Considering the principle</td>
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</tbody>
</table>
Cylindrical beads

Principle of proximity

Given the proximity principle, the components which are closer together will be seen as a single set or group, these groups are shown in the figure, and all the beads together eventually form the necklace group.

Principle of symmetry

Based on this principle, symmetry involves the one-to-one mingling of components of a building or a set on either side of the axial symmetry line of the building or set.

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</tr>
</thead>
<tbody>
<tr>
<td>Surface grooves</td>
<td>Compressing in a mold</td>
<td>183</td>
<td>Spherical beads</td>
<td>Principles of similarity</td>
<td>General design</td>
</tr>
<tr>
<td></td>
<td>In this method, the molten glass was</td>
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<td>compressed into an open mold that had the</td>
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<td>the furnace and then was let cool down.</td>
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<td></td>
<td>After removing the mold, it was decorated.</td>
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</tbody>
</table>

Table 5
<table>
<thead>
<tr>
<th>Use of blue color</th>
<th>3</th>
<th>Spaced flat beads</th>
<th>principle of similarity, our minds tend to put together the same elements as a large gestalt, as illustrated in the picture.</th>
<th>Outlines</th>
</tr>
</thead>
<tbody>
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<td><img src="image" alt="Outlines" /></td>
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<tr>
<td>Principle of proximity</td>
<td></td>
<td></td>
<td>Given the proximity principle, the components which are closer together will be seen as a single set or group, these groups are shown in the figure, and all the beads together eventually form the necklace group.</td>
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<td><img src="image" alt="Point" /></td>
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</tr>
<tr>
<td>Principle of symmetry</td>
<td></td>
<td></td>
<td>Based on this principle, symmetry involves the one-to-one mingling of components of a building or a set on either side of the axial symmetry line of the building or set.</td>
<td>Color</td>
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<td></td>
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<td></td>
<td><img src="image" alt="Color" /></td>
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</tr>
</tbody>
</table>

![Figure 1](image)  
![Figure 2](image)
Conclusion. The glass necklaces discovered from graves kept at the Abgineh Museum are related to the Parthian-Sassanid period (mid-third century BC to the fifth-sixth centuries). The glass beads discovered by the archeologists can be divided into two categories in terms of “dating”: the first category consists of beads from the fourth century to the first century BC, and the second one belongs to the first to third centuries. The beads examined have at least 10 different types, including eye-catching beads, circular beads with a white plate, tangerine, tubular glass dough, continuous small, mosaic, cut glass, twisted, tubular, and pumpkin-shaped beads. In the study of these ornaments, it can be seen that the construction method is mainly with the compression form. Craftsmanship is the result of flourishing of the art of glass-blowing in the Parthian-Sassanid period, when the demand for Iranian goods has increased in the West and East. Among the decoration methods of beads, surface cut, enamel decoration on glass, mold motif and added strips can be mentioned. By aesthetic studying of necklaces, it can be concluded the beads have been made with simple techniques, in addition, the beads have been decorated with creative techniques and using materials like gold, silver and
various colors, including turquoise and beige colors. Nowadays, with modern methods and techniques, it is possible to use a combination of glass and other elements as ornamental elements.

Footnotes:
1. Nowruz-Mahalleh, grave B IV: The Nowruz-Mahalleh hill is about 1.5 km east of Espeyli, on the way to the hills of Kutti castle. The B IV grave is slum-type and covered with a ditch.
2. Nowruz-Mahalleh, grave D IV: elliptic-shaped slum grave
3. Hassani-Mahalleh, Grave IV: This grave is an example of a slum grave covered in the soil on the southern slope of the Hassani-Mahalleh hill, which, besides the amount of its roof collapse, was in good condition when drilled.
4. Hassani-Mahalleh, grave VII: Hassani-Mahalleh hill, two kilometers from southwest of Espeyli, is one of the hills in the west of the Espili to Deylaman road.

References

RIGHT-CENTERED OR DUTY-BASED NATURE OF ISLAM RELIGION IN THE VERBAL APPROACH

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Department of Islamic philosophy and theology, University of Tabriz, Tabriz, Iran

Abstract. Certainly, in the verbal approach, the concept of the right and duty in Islam is of fundamental importance. Essentially, the concept of "right and duty", due to the existence of a kind of verbal and conceptual interaction between them, refers to the discovery and openness of man with the other one, the universe and the origin of the universe. In fact, the "right and duty" has a direct relationship. Such a controversy suggests that, in any case, one can not prove a right without duty. Therefore, in this research, we tried to answer the fundamental question of whether the Islam religion is right or duty-based in a verbal approach? Our assumption is a proof that in Islam, the right and duty are inextricably linked.

Therefore, in this research, while explaining the status of the right and duty in Islam, we have tried to examine the right and duty from a philosophical and verbal point of view and show that based on the opinions of the jurisprudents, theologians and Islamic philosophers, the religion of Islam is the right-based or duty-based? In fact, our main aim is to explain the verbal foundations of this question, which we have undoubtedly proved that in Islam, the right and duty are not two separate aspects, but an epistemological criterion of the relationship between man and God.

Key words: Right orientation, Duty orientation, Right and duty, Religion of Islam, Islamic religions.

Introduction. Essentially, the concept of "right and duty" has a kind of verbal and conceptual interaction that considers the relationship between man, another person, the universe and origin of universe. In fact, the "right and duty" has a direct relationship. The existence of these manifestations indicates that it is impossible to prove a right without duty. If it is said that man "A" has a right to man "b", this means that man "b" has a duty to respect "a", because if only human "a" has the right, but No one is obliged to respect his right, the existence and absence of this right will be equal. Based on this fact, once we restore the foundation of all rights to the Almighty God, God's right will be to obey the servants and human beings and to strive for the fulfillment of the commandments and desires of that Supreme Being and the fulfillment of all divine rights.

The meaning of the word "right" in the domain of the science of law is a validity concept. This is the concept