

Explanation of Iran and China's Intercultural Relations in the Context of Safavid and Ming Blue and White Pottery

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Abstract: Blue and white pottery is one of the boldest types in the history of mankind's pottery. These works belong to Ming period (1368-1644 AD) in China and Safavid period (1501-1722 AD) in Iran. Performed studies have revealed a long history of business and cultural relations between Iran and China which had significant effects on Iran's art. Existence of several similarities between Iran's and China's blue and white pottery is a witness of these effects. This study tries to provide an answer to this main question that how the form and content relationships between Iran's and China's blue and white pottery are explainable according to the process of intercultural relations? Therefore, the purpose of this research is to reveal the nature of intercultural relations between the aforementioned regions as well as analysis of form and content relationships between artworks of these regions. In terms of nature, this study is an analytic-comparative study based on an intertextuality approach. According to comparisons and analyses of studied subjects, it was concluded that upon introduction of a Chinese text to Iranian culture, an Iranian potter was faced with an element from another culture. Therefore, the Iranian artist decided to translate the Chinese text according to his nation's cultural atmosphere. Finally, he formed a blue and white pottery that was completely independent from its Chinese counterpart. In fact this pottery was the reflection of Iranian culture, identity and soul. Explanation of this conclusion shows the necessity of this research and recognition of these relations and developing their artistic characteristics signify the importance of researchers' work.

Key words: Blue and white pottery, Safavid pottery, Ming pottery, intercultural relationships, Iran

INTRODUCTION

Relations between Iran and China have a rich history that stretches to periods before emergence of Islam and especially in the period of Safavid which was concurrent with Ming period in China these relations were further deployed. These relations generally included business and cultural relations which led to formation intercultural relations between these countries. The result of this relationship is evident in effects that are reflected in the context of art in these countries.

The industry of pottery is an art with high importance throughout the world. This art has been persistent in Human's life since the beginning of humanity. In the beginning, potteries lacked any design, however as time passed and humans' aesthetic and perfection senses developed, different visual effects found their way into this context.

An important type of art is blue and white pottery. The boldest types of these works belong to China in the era of Ming and after that, Iran in the era of Safavid. According to scientific findings, this art was emerged in

China but as a result of business and cultural relations between Iran and China it found its way to Iran and grabbed the attention of Iranian artists. Preliminary studies on these works revealed the existence of visual similarities between these varieties. The point that comes up here and forms the main purpose of this research project is to provide an answer to the question that in what ways the form and content relationships between Iran's and China's blue and white pottery are explainable according to the process of intercultural relations? And what these intercultural relations are and how these relations can be justified for explanation of similarities and differences between potteries of these regions?

In order to obtain the intended result, first intercultural relations and their components should be explained and next, the blue and white potteries of China's Ming and Iran's Safavid period should be analyzed in terms of form and content according to comparison method and intertextuality approach in order to be able to explain the similarities and differences which are affected by intercultural relations.

LITERATURE REVIEW

There are a few studies regarding introduction of blue and white potteries of Iran and China each of which have elaborated on this relation from a different aspect. In the context of blue and white pottery, it can be referred to the article published by Sarmadi and Turki (2011) under the title of "An Elaboration on Iran's and China's Blue and White Potteries During Ming and Safavid Eras". In this study, the main emphasis is on similarities between patterns and designs in addition to explaining the process of creating these artistic forms. Mahjoor (2006) has carried out a research titled as "Effects of China's Pottery on Iran During Safavid Era". In this research, the researcher has described blue and white pottery in Iran and China as well as their impact on each other. Rooh Far in an study named as "Paintings of Isfahan School on Blue and White Potteries" has discussed Iran's and China's blue and white potteries and has also provided examples of these works. In addition, there are also references which have only mentioned Safavid and Ming blue and white potteries. Among these references it can be referred to the book of "China and Islamic Arts" by Hassan. In this book, he has only provided a brief mentioning of blue and white pottery in China and Iran and relations between them. In another research titled as "History of Pottery in Iran", Kiani has mentioned different types of pottery. Also Karimi and Kiani have gathered the results of their studies in a book named as "Art of Pottery in Islamic Iran", we can find some explanations about blue and white pottery in this book. Gray in his book named as "Studies on Chinese and Islamic Art" has talked about China and its relations with Iran. In a research titled as "China's Art", Tregear has talked about China and its pottery art. Among foreign references, Golombek in his book of "Tamerlane's Tableware" has studied a few Safavid blue and white potteries. Crowe in his book of "Iran and China" has studied some of Iran's and China's Blue and white potteries.

In terms of intercultural studies it can be referred to the article written by Kermani *et al.* (2012) titled as "Semiotic Analysis of Mechanism of Intercultural Relations in the Discourse of Kerman Carpet". In this study, the researchers have elaborated on intercultural relations in Kerman Carpet and French tapestries. In addition, Prosser (1978) has carried out a research in which he has tried to provide a theoretical explanation for intercultural relations. Razi (1999) in his article named as "Intercultural Relations (History, Place and Concepts)" has described the theory of intercultural relations in a conceptualization manner.

Regarding the intertextuality method, Namvar and Kangarani (2010) has carried out a research titled as "Intertextuality for Gerard Genette, Relation Between Texts According, to the Omni-presence". In addition, in another research titled as "Inter Textual and Hyper Textual Approach Towards Islamic art". Namvar and Kangarani (2010) has discussed the Art of Islamic periods according to this approach.

The blue and white pottery is considered as a very beautiful technical decorative type of art. According to studies on literature of this context, it was concluded that most previous researches have only described Iran's and China's blue and white pottery and none of them has discussed it according to intertextuality approach. This point signifies the necessity of this research. The main question of this research is that in what ways the form and content relationships between Iran's and China's blue and white pottery are explainable according to the process of intercultural relations? By applying the comparison method and by exploring the differences between potteries of these regions these differences are obtained according to research variables.

METHODOLOGY

In terms of purpose, the present research is a theoretical-developmental research and in terms of method it is an analytic-comparative study. The approach applied in this research is genette's intertextuality approach which studies any type of relation between one text and other texts. The basics of this theory imply that texts are related to each other and it is in the light of this relation that texts find genesis; in a way that the nature of texts is also dependent on this intertextual relation. In this regard, Barthes has clearly stated that every text is intertextual. In other words there aren't any texts that are free from other texts and no text finds genesis without making use of other texts. From the view of Kristeva and Barthes these intertextual relations lead to dynamicity and polysemy of texts (Namvar and Kangarani, 2010). Genette's intertextuality theory includes two key words of omni-presence and omni-existence. These keywords imply the presence of a common element in two different texts. Therefore, in order to fulfill the main question of the present research, description of intercultural relations, related components in their emergence and discussing them in texts of interest are the most important fields of study in terms of analysis of subjects of interest. In this research, >150 different kind of pottery in Iran and China are studied. Among these subjects, 9 potteries from Iran and 9 potteries from China are selected under a non-probability and purposive sampling method.

INTERCULTURAL RELATIONS

The prefix of “inter” has become one of the most prevalent prefixes in recent decades. In terms of the word “intercultural”, two components of Inter and cultural are visible. The prefix of inter in the word of intercultural leads to disruption of binary contrasts. This binary thinking which is generally known as manichaeian thinking in western regions, tries to think and analyze through binary divisions. Another function of the prefix of inter which is a positive function is making a bond between discrete elements. In other words in addition to the fact that the prefix of inter eliminates binaries it also bonds them together. Therefore, the most important goal in application of the prefix of Inter in the word Intercultural is to establish a connection between units that are related to each other (Namvar and Kangarani, 2010). In addition, the word cultural points to the context of culture and according to this intercultural relations denies the contrast between cultures and tries to establish a connection between them. Intercultural relations include two categories of relations and cultures (Prosser, 1978). In this regard, Habermas considers the initiation point of culture as relations (communications). Therefore, culture and relations are two inseparable categories each of which is non-sense without the other one. This bond between relationships and culture has caused the intercultural relations to be considered as a subset of culture and relationships (Prosser, 1978). Intercultural relationship is the relation between people whose cultural perceptions and symbolic systems are different from each other to the extent that communicational phenomenon are depicted differently. Regarding the formation of the process of intercultural relationships, components of these relations should be taken into account and further analysis of these relations should also be carried out based on these components. In each communicational action, a self and another party should exist. In this sense, the self is the sender and the other party is the receiver. In addition, it is necessary to differentiate between the receiver and sender in a communication flow and also a common system of codes should be present so that the encoded message is able to be decoded by the receiver. In other words, there should be a common understanding between the sender and the receiver (Sojoodi, 2010). In this sense, for dynamicity of a culture, another culture is required.

The product of an intercultural relation is that it initially directs attentions towards other cultures and this ultimately causes a change in our recognition of ourselves. Because it is under the light of existence of another one that the self becomes sensible and self-scrutiny is the result of paying attention to existing

similarities and differences. In this regard, discussing intercultural relationships allows us to establish a connection between our own culture and other cultures (Kermani *et al.*, 2012).

From the view of Tartu’s school, the essential points in cultural innovation process are expulsion, transformation and attraction. In their belief, the important point is that it seems that innovation always comes from the outside. They believe that innovation is first introduced as a non-text and is ultimately translated and interpreted into the special language of a specific culture.

Lootman in his valuable work named as “universe of mind, a semiotic theory of culture” discusses the fate that a symbol or cultural element experiences while finding its way from a cultural domain to another in five phases as follows.

At the first phase, alien texts maintain their alienation in a new semiosphere. In this new semiosphere, the alien text is known as a foreign text. In this view, foreign texts are of a high place in terms of semiotics. In fact, foreign texts acquire a higher place in the host culture. In this value atmosphere, whoever gets in contact with these new foreign texts, enters the circle of elites and this hypervalue state of foreign texts leads to an oppositional tension with texts related to domestic cultures. In other words, texts of the host culture get decreasing value and text of the guest culture get increasing value. In the second phase of intercultural relations, some sort of interaction emerges regarding the previous phase’s opposition. In other words, guest and host texts somehow enter a self-reconstruction process. In this situation, translations, imitations and comparisons become prevalent and as a result, a meta-cultural atmosphere emerges for acceptance. In the third phase, the interaction between the host and guest cultures develops and according to this, the host culture becomes expansive. In other words, the host culture looks for higher content and subjects in imported cultures to extract them from its real national culture. In this phase, it seems like outside that culture, Ideas and thoughts have formed wrongly while inside the new culture, the receiving flow acquires its real strength. On this basis, the sender culture loses its superiority and in return, the receiving culture gains advantage and superiority. The fourth phase could be considered as the phase of vanishing of imported texts in receiver culture. In this phase, the receiving culture acquires an active state and according, to the new culture it gives birth to new texts. New texts obey cultural codes that were previously simulated as the result of dominance of foreign texts. However, through the aforementioned transformational process, these texts are turned into a new pattern. In the last phase, the host culture establishes its

semiosphere center and becomes the center of data transmissions. On this basis, a set of guided texts move towards other places and domains. Lootman also reminds us that not all these phases necessarily take part in every intercultural process and some phases might be accomplished imperfectly. This cycle requires a cultural, social and psychological situation which can be named as external situations. Such a process must be transformed into a need because the perquisite for every conversation is some sort of mutual attraction and this situation is always considered prior to interaction.

Therefore, it is through the history and followed by the relations between different regions and their cultural relationships that many artistic works have formed. In addition, the roots of similarities and differences between these artworks should be justified through intercultural relations.

COMPONENTS OF INTERCULTURAL RELATIONSHIPS

According to the subject of the present article, the period of interest in this research is the historical era of Ming (1368-1644 AD) in China and the era of Safavid (1501-1722 AD) in Iran. China and Iran are both considered as great civilizations in the history of mankind. Relations between these countries are extremely deployed and deep and also there is a long history of relationship between them. These relations stretch to periods before emergence of Islam, however, these relations are maintained during Islamic periods and even have been further deployed. By taking a look at the history of evolution of relations between these regions, the contexts of formation of these relations can be divided into land and water.

The seaway between Iran and China: Through sea lanes and ships mostly from Siraf port located at the South of Iran and on the North side of Persian Gulf.

Land ways between Iran and China: Land connection between Iran and China was made through. The Silk Road which was one of the most important pathway at that time. This history road starts from China and passes through Iran and Middle Asia and destines in conquered lands by Eastern Rome Emperor. This road was a crowded flat way (Fig. 1-3).

Relations between Iran and China included business and commercial, political, cultural and artistic relationships. In fact these relationships are considered as the components of intercultural relations between these regions. All these relationships have imposed major impacts on artworks of both these regions. Intercultural relationships between these regions have been influences by following components and elements.



Fig. 1: Miniature, Chinese scientists bringing books for IL Kahn who is sitting under a tree, belong to Timurid era, 1425-1430 AD



Fig. 2: A piece of white satin cloth with phoenix design, Persian textile made with inspirations from Chinese textiles, late 13th century and early 14th century



Fig. 3: Wall tile with bold phoenix design, a property of Solomon throne palace, belongs to IL Kahn period, 1270-1280 AD

Business: Business and commercial relations between Iran and China was in different forms and each of these forms have in turn led to formation of intercultural relations between these regions. They include: exports of Chinese material to Iran; at that time, China's clay artworks which were imported in Iran usually had a special body named as porcelain. These porcelains were in white color and were exclusive to the region of China. The main material for making these porcelains is Kaolin dust. Imports of Chinese potteries to Iran; pottery works made by China were great fame and had numerous customers. These clay potteries were one of the most important exported goods of China to Iran, Middle Asia and other Asian and European countries (Mahjoor, 2006).

Immigration: Another influential component in formation of intercultural relationships is immigration. As an element for presence of people of other cultures in our culture, immigration has led to more deployed relations. Safavid monarchs and especially King Abbas had a great interest in collecting crockeries, especially Chinese ones. The extent of this interest was too large that even there are rooms that are totally dedicated to these collections in Isfahan's ali-capo palaces and the grave of Shikh-Safiodding Aradabili. During the Safavid era, King Abbas used to invite Chinese potters to Iran in order to develop Iran's pottery industry. His aim was direct training of Iranian potters by Chinese masters in order to be able to take the market of Blue and white pottery. However, King Abbas was successful in his effort and Iranians started to make blue and white clay potteries like the Chinese. Similarity between Iranian and Chinese crockers was too much that Iran was considered as a Rival for China in global markets.

Competition: Another influential component in formation of an intercultural relationship between Iran and China was the competition between these regions in production and exports of potteries to other countries. Followed by the emerged competition was a relationship which has

imposed several effects on Iran's art in a way that we have studied that Blue Chinese pots had also customers in Iran and as a result, during the 15th and 16th centuries, these pots were imitated and created in Tabriz and Kashan and Isfahan. As it was mentioned by Shardon, Iran's potteries were sold as China's products in European markets (Mahjoor, 2006).

Politics: The political relations between Iran and China in Safavid period were based on economy. Policies between Iran and China were aimed at economic benefits. Therefore, they proceeded in a way that they were able to make as much benefits as it was obtainable. Under such circumstances, intercultural relations were formed between these countries.

Culture: Another influential element in formation of intercultural relationships between Iran and China was the culture of these regions. As a result of the relation that was established between these countries, one of the effects that was resulted by their culture was the type of clothing which have found their way to Iran from china. In addition, Iranian designs and depictions clearly manifest this point (Fig. 1).

Art: One of the most important components involved in formation of intercultural relationships between Iran and China is art. After establishment of a relation between these countries their art was exchanged as well as other things. Ultimately, the result of these intercultural relations was creation of valuable artifacts in different artistic contexts which have significant similarities and differences from each other. Existence of beauteous artworks in Iran confirms this fact.

Cultural relations between Iran and China have a genetic trend and as a result of these relations, several impacts have been imposed on Iran's art in different periods including Samani, Mogul, Timurid and Safavid. These effects are evident in different contexts of art including miniature, textile, pottery, clothing, etc. (Fig. 1-4).

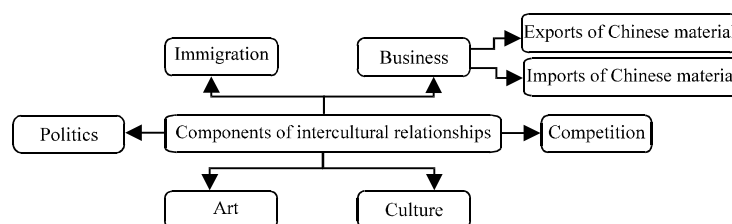


Fig. 4: Components involved in formation of intercultural relations between Iran and China (researchers)

**SEARCHING FOR INTERCULTURAL
RELATIONSHIPS IN BLUE AND WHITE
POTTERIES OF CHINA'S MING AND
IRAN'S SAFAVID ERA**

Among different types of art, the art of pottery and among different types of pottery, the blue and white pottery art is the subject of study in this article. This type of pottery is considered as one of the most beautiful potteries in the history of pottery art. Since, there are blue designs on white background in these types of pots they are called the blue and white pottery. The techniques for creating these pots include painting different shapes on white body of pots with Cobalt. Cobalt leaves a blue color on the body of these pots (Fig. 5). Studies revealed that using the color created by Cobalt was first invented by Iranian artists as the book "art of pottery in Islamic period of Iran" said: in the early Islam designing pots with blue and white colors or sometimes with black and white colors was prevalent in some Islamic countries including Iran (Fig. 6). After establishment of a relation between Iran and China, this technique found its way to China and became famous among Chinese artists in a way that they used this technique for painting different designs on the white body of Ceramic pots and finally, it led to emergence of blue and white potteries. This means that the relations that were emerged between these countries were not unilateral. This was in a way that some collectors used to collect Iranian glazed potteries in China (Hosseini, 2011). Still, by seeing the remaining blue and white potteries, this is China's culture that shows itself at the first sight and this is mostly because of the nature of designs on these potteries. Chinese designs have also been painted on Iranian potteries but this was not merely because of imitating Chinese potteries, rather, Iranian potters have used Chinese textile's design to create new patterns on their potteries. In this regard, Arthur Linn believes that during the era of Mogul and in 13th and 14th decades, most of the designs on Iran's ceramic pots were influenced from China's artifacts (Sarmadi and Turki, 2011). This issue is a confirmation for genetic trend of intercultural relationships between Iran and China (Fig. 5 and 6).

Through the researches, start using blue colour in China's potteries goes back to north Sung era (960-1127). And it developed during Yuan era (1279-1368 AD) and Ming era (1368-1644 AD). By passing time and appearing business and cultural relations between Iran and China, China's blue and white pottery came to Iran. It was attractive to Iranian artists during the eras: Ilkhani (1252-1349 AD), Timurid (1369-1500 AD) and Safavid (1501-1722 AD). This art found the most development in



Fig. 5: Blue and white dish, China, Ming, 16th century



Fig. 6: Pottery by blue and white design, bowl, 9th and 10th century



Fig. 7: Chinese blue white ceramic pot



Fig. 8: Iranian elephant shape ceramic pot, early 17th century. Imitated from Chinese ceramics during Ming era

Safavid and Ming era (Sarmadi and Turki, 2011). The blue and white pottery came to Iran, finally Iranian potters created potteries which were similar to Chinese works (Fig. 7 and 8). This subject explains the intercultural relations between two areas of Iran's and China's blue and white potteries.

ANALYSIS OF MING AND SAFAVID BLUE WHITE CERAMIC POTS IN ORDER TO FIND INTERCULTURAL RELATIONSHIPS

To provide an answer for this main question that in what ways the form and content relationships between Iran's and China's blue and white pottery are explainable according to the process of intercultural relations we are required to analyze Iran's and China's blue and white potteries in terms of form and content. Since, this study is established on the basis of relations between two cultures, therefore some sort of comparison must be considered as the axis of analyses. The purpose of this comparison is to find the existing Omni-presence relations which ultimately lead to exploration of intercultural relations and expression of identities. The significant point here is that similarities, relations between these cultures and their differences reveal the personal characteristics of each group.

Intertextual relations according to the form of utensils:

An important component regarding study of ceramic pots is their form and their features. By form, the overall shape of the utensil is meant. According to studies on 150

subjects of blue and white pottery from Iran and China, an important point was made and that was the direct relation between forms and their applications. Another achievement of this study is the following categorization of blue and white ceramic utensils of these regions: plates and trays which are the most prevalent forms in both regions and are produced in different sizes (Fig. 5); bowls and cups (Fig. 6); pots; pitchers; ewers (Fig. 9); boxes and containers; vases including: vases with handles, vases without handles, vases with open mouths and vases with narrow openings. Stemware; utensils with animal forms (Fig. 7 and 8), etc. This categorization reveals similarities of forms between blue and white clay pots of Ming and Safavid periods. These similarities are the results of intercultural relationships between these regions. On the other hand, followed by the intercultural relationship between these regions, some utensils have undergone a form transformation after being imported to Iran from China. In fact, Chinese texts (utensils) were translated by Iranian artists into Iranian texts. For example, Chinese teapots, have lost their previous application in China and are turned into Hubble Bubble bowls by Iranians.

Another one of form transformations of Blue and White clay pots by Iranians was using it as grave stone which belongs to the era of Safavid. Performed studies have revealed form differences between Iranian and Chinese art works which in turn signifies the personal and identity features of each of cultures of China and Iran.

Intertextual relations according to content (design) of utensils:

Regarding the context of Iran and China's blue and white clay pots, another component which has had a significant influence is the textual element of designs of these utensils. According to performed analyses and comparisons, it was revealed that images on Iranian and Chinese utensils have certain similarities and differences. Elements of each of these clay pots have special concepts and definitions which reflect their culture and identities. However, it seems necessary to point out that existence of Chinese elements on Iranian artworks was merely an imitation for taking the market and this signifies the relation between these regions. On the other hand, after taking inspirations from Chinese utensils, Iranian artists have translated these artifacts and have also added their own cultural innovations and as a result they have created special utensils which sometimes bear a mixture of Iranian and Chinese elements. While some others were merely designed with local patterns (Table 1 and Fig. 10).

According, to performed analyses and comparisons of China's Ming and Iran's Safavid period clay utensils, it was concluded that entire textual elements on these artworks are ready to be categorized into seven groups including:

Plant designs: Flowers and leaves (peony, Shah Abbasi flowers, grape leaves, palm leaf) (Table 1) and fruits trees.

Animal designs: Natural animals: beasts (horses, goats, elephants and kingfishers), cats (lions and panthers), fishes, birds (sparrows, roosters, dornas,

peacocks and ducks) (Table 2), Consolidated animals (unicorns, winged goats), Supernatural animals (dragons, phoenixes) (Table 1):

- Humane designs: in some cases these designs tell a story (Table 2)
- Landscapes (Fig. 5)
- Natural elements: clouds and water which are usually painted as arches and broken lines, cliffs and mountains (Table 2)
- Abstract designs: arches, spirals, broken lines, hatches, congressional lines, plaids and geometric shapes (circles, triangles, squares) (Table 2)

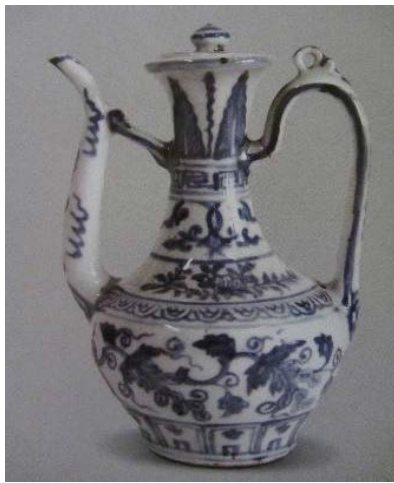


Fig. 9: Chinese Ming period pitcher designed with grapes and flowers









Fig. 10: Blue and white pot with hubble bubble form, Iran, designed with lions (Crowe, 2002)

Table 1: Content analysis of China's and Iran's blue and white clay pots

Clay	Local Chinese and Iranian designs	Integration of Iran's designs with China's by Iran	Imitation of China's designs by Iran
Chinese blue and white clay	Chinese Ming period dish with floral designs	Chinese Ming period vase with dragon designs	Chinese Ming period vase with floral designs
			
Iranian blue and white clay	Iranian plate, belonging to Safavid, designed with florals	Iranian blue and white clay utensil with large kingfisher design	Iranian vase with Abbas King floral designs
			

Table 2: Content details of Iranian and Chinese blue and white pots

Clay	A part of a Chinese bowl, Ming period, designed with eight horses and miniature clouds	A part of a Chinese blue and white clay, designed with unicorn	A part of a Chinese vase, designed with fishes and water
Chines blue and white clay			
			
Clay	Part of Iranian plate, Safavid period with abstract, phoenix and inscription designs	A part of an Iranian plate, Safavid period with abstract, phoenix and inscription	Part of an Iranian plate, designed with humane shapes (Mahjoor, 2006)
Iranian blue white clay			
			

- Inscriptions: it is noteworthy to state that system of discourse is of a high value in Iran's art and the purpose of using these lines is not just summarized in aesthetics. Rather, this application indicates Iranians' extreme interest in literature and poetry this in turn indicates Iranians' especial and unique culture which is obviously clear in these works (Table 2)

CONCLUSION

Intercultural relations are considered as important issues in the context of earthenware researches because many of these clay artworks have been created with inspirations from both domestic and foreign cultures. Cultures are not static, rather they are continuously interacting with each other. After confrontation of two different cultures with each other, some sort of tension takes place and the important issue is to orient this tension towards positive transformations. The process of intercultural relationships includes phases during which texts of different cultures enter a new atmosphere after colliding with each other. After that a domestic text is confronted with a foreign text it will imitate certain elements of it in order to be able to compete. However, as time passes, sensational, aesthetic and identity aspects emerge and provide the texts with a new shape. The result of this is deployment of the new atmosphere and emergence of texts which both belong to domestic and foreign cultures.

Regarding intercultural relationships between Iran and china and entrance of China's Ming blue and white clay to Iran and publicity of these works among Iranian

artists, the result was creation of unique and integrated clay utensils by Iranians. China's blue and white clay pots entered Iran as a text from another culture, after that Iranian artists translated these texts into their own artistic language. The result was creation of blue and white potteries with Persian contents. In addition to several similarities which are the results of relations between these regions there are also certain differences among these works which indicate the personal features of each of them. In this regard, intercultural relations between Iran and china become sensible.

Through the performed analyses and comparisons, regarding obtaining goals of this research, Iran's blue and white clay pots could be categorized as follows. The first group are imitated works which were aimed at taking the market and creating a competition with Chinese clay pots. This attitude was completely successful and even we have read that in some cases, the products of these two regions are indistinguishable. The second group includes integrated works which are a mixture of Chinese elements and Iranian elements. Finally, the third group include works with merely Iranian textual features and characteristics.

At the end we can say that China's and Iran's blue and white clay pots are considered as bright spots in the history of pottery while none of them is superior to the other. In addition, according to intercultural relations we have witnessed two completely different texts (Chinese and Iranian) each of which are special in their respective place. These works reflect creativity, culture and especial identities and have gained a high place.

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