

## Original Research Article

# A Comparative Semiotic Study of the Moon and Star Motifs in Sassanid Silver Plates with the Motif of Kingfisher Hunting and Japanese Weaving (Shōsōin Treasury)

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## Abstract

Celestial symbols such as the moon and the star have long represented diverse meanings across various cultures and have been prominently featured in applied arts. This comparative study explores these two motifs within the artistic contexts of Safavid Iran and Edo-period Japan, aiming to reveal their cultural and symbolic significance. The central research question investigates the similarities and differences in the form, content, and function of the moon and star motifs across these two cultural landscapes. The objective is to analyze these symbols in Safavid ceramic plates and Japanese Edo-period textiles, with an emphasis on their symbolic meanings and aesthetic contexts. The research employs a descriptive-analytical methodology with a comparative approach, based on data collected through library and documentary resources. Findings indicate that in both cultures, the moon and star motifs are intertwined with concepts of cosmology, ritual, and visual aesthetics. In Safavid Iran, these motifs are largely associated with mystical meanings and cosmic order, whereas in Edo Japan, they are more closely linked to nature, indigenous beliefs, and the cyclical perception of time. The convergence and divergence in the application and interpretation of these symbols underscore their capacity to express profound cultural insights and highlight the richness of cross-cultural symbolic expression in Eastern artistic tradition.

**Keywords:** *Semiotics, Sasanian Art, Moon, Star, Japanese Weaving, Shōsōin Treasury.*

## Introduction

Moon and star motifs in ancient Iranian art were among the important symbols that carried mythological, religious, and political concepts. Among the Iranian dynasties, the Sassanid period,

as one of the most important cultural periods, was characterized by the use of these symbols. It has been given special importance in various artistic fields, especially in metalwork. In these works, scenes of kingfisher hunting, along with the moon and star motifs, are depicted as symbols of royal power and

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divine legitimacy. Furthermore, Sasanian art not only influenced Western lands such as Byzantium but also spread through trade and cultural routes. East Asia also made inroads. The Japanese textiles in the Shōsōin Treasury are among the most striking examples of this influence. They reflect the signs of Sasanian art in a new form. Despite numerous studies that have examined the history of Sasanian art and its effects, a semiotic analysis of the moon and star motifs in these works and a comparison of their meanings in two contexts are lacking. The cultural relations between Iran and Japan have received less attention. This research attempts to use a semiotic approach to understand the meanings of moon and star motifs in these works and a comparison of their meanings in two contexts are lacking. The cultural relations between Iran and Japan have received less attention. This research attempts to use a semiotic approach to understand the meanings of moon and star motifs in these works and a comparison of their meanings in two contexts are lacking. Analyze the symbolism of these motifs in different contexts and examine how their meanings change or stabilize.

### **Problem Statement**

Moon and star motifs, as important visual elements, have played a significant role in conveying mythological concepts throughout the history of Iranian art. They played a religious and political role. During the Sassanid period, these motifs, especially in the scenes of royal hunting, were found on bronze vessels and gold and were used symbolically to establish royal power and the divine legitimacy of kings. The Sassanids considered themselves the successors of Ahura Mazda on earth and used celestial symbols such as the moon and stars on their crowns. The monarchy was a manifestation of this belief. On the other hand, Sasanian art, through trade and cultural connections, reached the eastern lands. Because it penetrated China and Japan and left its mark on the art of those regions. The Japanese weaving of the Shōsōin treasury is an example. An indicator of this influence is that signs of Sasanian art can be seen in it, especially the moon and star motifs. Despite numerous studies that have examined the history of Sasanian art and its influence on East Asian art, there has been no analysis so far. A precise

and independent semiotic study on the meanings of moon and star motifs in two different cultural contexts: Sassanid Iran and Ancient Japan has not been studied. Most research has focused solely on the superficial description of these works and has not provided an in-depth analysis. The semantic implications of these symbols have been overlooked. Moon and star motifs on Sasanian silver vessels and on Khazaneh Japanese weaving. How have Shōsōin constructed meaning as cultural symbols, and what role did they play in the process of cultural transfer from Iran to Japan? Have there been any changes in their signifiers? From a semiotic perspective, it is necessary to examine whether these signs are only. Have they retained their appearance, or have their hidden meanings and cultural uses also undergone transformation? Analysis of this trend can help to better understand how royal and religious concepts are transmitted from one culture to another. The importance of this. The point is that it shows how art as a symbolic system can cross geographical boundaries, reproduce its meanings in new cultural contexts, and at the same time preserve some of its originality. Therefore, basically, this research, using the semiotic framework of Ferdinand de Saussure and Charles Sanders Peirce, seeks to analyze. The depth of these signs and the explanation of their cultural meanings are different in two different historical and artistic contexts.

### **Research Questions**

How do the moon and star motifs on Sasanian silver and Japanese woven vessels from the Shōsōin treasury serve as cultural symbols?

They have created meaning, and what changes have occurred in the semantic implications of these signs in the process of cultural transmission.

### **Research Hypothesis**

It seems that the moon and star motifs, as symbols of royal power and connection with cosmic forces in

Sasanian art, in the transition to Japanese art, while maintaining their external form, have acquired new meanings appropriate to the new cultural context. Their semantic connotations have changed from political legitimacy to concepts such as spiritual enlightenment and happiness.

## Research Objectives

### • Main goals

Semiotic analysis of moon and star motifs in Sassanid silver and Japanese woven vessels from the Shōsōin treasury, and explanation of changes the meaning of these signs in the process of cultural transfer from Iran to Japan.

### • Sub-goals

- 1) Identifying the place and function of moon and star motifs in Sasanian art, with an emphasis on metalwork.
- 2) Analysis of the symbolic meanings of the moon and stars in Sasanian culture and rituals.
- 3) Studying the influence of Sasanian art on East Asian art, especially the Japanese textiles of the Shōsōin treasury.
- 4) Analysis of semantic changes in moon and star motifs in the Japanese cultural context based on semiotic theories.
- 5) Explaining how the cultural meanings of the moon and star symbols continued or changed in the transition from Iran to Japan.

## Research Method

This research, with a semiotic approach, focuses on the comparative analysis of the role of the moon and star in the silver plates of the Sassanid and Bafta periods. The main purpose of this research is to investigate how the symbolic meanings of these signs are transmitted and reproduced.

It is different in two cultural contexts. In Sasanian art, the moon and star motifs were used as symbols of royal power, legitimacy, and the divine, and the connection with cosmic forces is highlighted in

the scenes of the king's hunt. This research uses the analytical method. The study was conducted interpretatively and based on library studies. The data were collected from reliable written sources and were analyzed with a theoretical framework of semiotics by Ferdinand de Saussure and Charles Sanders Peirce were analyzed. The research findings show that the motifs, the moon and star, appear on Sasanian plates as symbols that represent power, fertility, and royal legitimacy. In the Japanese weaving of the Shōsōin treasury, these symbols, while maintaining their original form, were adapted to a new cultural context. They have found different meanings. In this context, the moon is a symbol of light, spiritual liberation, and the star is a sign of happiness, and the connection with the sky has been interpreted. This indicates that in the process of cultural transmission, signs can preserve some of the initial connotations that also underwent semantic transformation. The results of the research indicate that Sasanian art not only influenced the art of China, but rather through China, influenced Japanese art and recreated its emblematic concepts in a new cultural context. This study highlights the role of Sasanian art in shaping symbolic concepts of power and kingship in East Asia. It shows how artistic signs can take on different meanings over time and space.

## Symbolic Concepts of the Moon and Stars

Since the beginning of history, the moon has been praised and worshipped among various tribes and nations. Some even believe that Researchers may have said that “the moon is among the gods who have had the status of divinity” (Durant, 2016, 92). The moon, like the sun, is Ancient Iranian mythology plays an important role, because in the face of the darkness of night, there is only one God who can remove the veil of darkness (Dadour & Mansouri, 2006, 55). In the pre-Zoroastrian Iranian era, one of the Aryan beliefs was faith in the gods. The moon, which

illuminates the dark and gloomy night, has always been considered one of the gods that were praised. According to Ackerman, the moon was the first God to be praised in the early civilizations of Iran and Elam. In four thousand years BC, all the designs and motifs generally belonged to the sky, the moon, and the rain.

It is given, and there is no sign of praising the sun or other constellations (Ackerman, 1936, 849). Zoroastrianism The moon becomes the guardian of the stars (Hinnells, 2004, 253). “The sperm of a dead cow was transferred to the moon. There it was purified by the light of the planet, and from it emerged a pair of male and female creatures, of whom there were two hundred and eighty.” Two other animals were born” (Matindoost, 2005, 87). According to Biruni, the Iranians believed that a cow was born from light. The wheel carries the moon and has two golden horns and ten silver legs, and on the night of the tenth of the month of Dey, this wheel rotates for an hour. It appears that whoever sees it will be granted his need (Biruni, 1984, 346). In most regions of Iran, the sun and the moon symbolize man and woman and each other’s lover, and the spots on the moon are the handprints of the sun, which has its muddy hand. He drew a tear on the face of the moon out of jealousy. It has also been said that “the sun and the moon love each other and never will they meet on the Day of Judgment, for if that happens, the world will come to an end” (Hinnells, 2004, 254). The moon, according to Iranian belief.

In ancient times, it was the source of honey, and honey was considered a preserver of fruits and a protector against death. This is why the moon is considered the guardian of fruits and plants (Romarzen, 1966, 181). Romarzen (ibid., 176-209) says: “The Persian ancients believed that honey came out of the moon and that the semen of the bull sacrificed by Mithras was collected in the moon. And there it was purified and brought forth new plants and fruits. That is why the moon is like. It is considered the protector of

fruits. The moon is a symbol of fertility in Iranian mythology, so the connection between the moon and the moon is inseparable. It has an incomparable connection with Anahita, the goddess of fertility and beauty. On the other hand, in Zoroastrianism, the crescent moon is considered a symbol of fertility. It was used in ceremonies. The moon and the star, in different forms, are symbolized. They were symbols of power, such as the rain, cow, boar, scorpion, circle, woman, palm tree, antelope, triangle, and honey, but in the Sassanid period, the form of the moon and the stars, while concepts were the same as in past eras. In ancient rituals, the star Venus. (Venus) has been worshipped by various races of people around the world. In Mesopotamia, it was called Venus and Ishtar, and in Iran, it was called Anahid (Venus) (Bakhtwar Tash, 1977, 32-34). In the mythology of the Sumerian civilization, Ishtar is “first the daughter of Anu, then the daughter of Sin, the great mother goddess of love and war is against to Inanna” (Saunders, 2002, 116). According to McCall (1994, 36), Ishtar is the personified face of Venus and Venus. Some consider Ishtar the daughter of the moon goddess, the lady of war; she is called the warrior lady among the goddesses (Amini, 2011, 44).

### Semiotics

Semiotics is an interdisciplinary science that studies signs, codes, and the process of producing meaning in various texts. The goal of semiotics is to show how signs, beyond their appearance, have deep cultural meanings. They convey social and historical meaning. In this research, semiotics is used as the main approach for analyzing the moon, and the star is used in the works of Simin Sasani and the Japanese weaving of the treasury of Shōsōin.

According to Ferdinand de Saussure, a sign consists of two main parts:

Signifier: the physical or visual form of a symbol (e.g., the shape of the moon or star on a king’s crown)

Signified: the mental concept or meaning that the signifier evokes (e.g., concepts of power, kingship, divinity).

In this study, moon and star motifs have been identified as signifiers that convey meanings such as royal power, fertility evoking a connection with the gods and heavenly kingdom.

Charles Sanders Peirce also divides signs into three categories:

Icon: A symbol that signifies through similarity (the moon and stars as true images of celestial bodies),

Index: A sign that implies something based on a causal relationship or physical proximity (e.g., the moon as a sign of the passage of time or the power of the night).

Symbol: A symbol whose meaning has been established through cultural conventions (the moon and star as symbols of royalty, fertility and divinity). In this study, the role of the moon and stars has been analyzed more as cultural symbols, which have been conventionally established in Sasanian culture through religious and mythical beliefs. These symbols carry messages about political legitimacy, spiritual power, and the connection between the king and the Yazidi world.

### **Sassanid Art**

Sassanid art is known as the last stage of ancient Eastern art and the summary of all Iranian eras, and is one of the most important. It is considered one of the manifestations of historical Iranian art. This art not only expresses the principles of Iranian aesthetics, but also is a legacy of the arts of East Asia and has been able to preserve authentic Iranian traditions and pave the way for the transmission of artistic values. Sasanian art has a power and influence that can be seen in the art of neighboring nations.

He observed it in the art of Rome, Byzantium, Egypt, China, Japan, India, and Central Asia (Malekzadeh, 1990, 111). By creating a cultural bridge between the ancient civilizations of ancient

Asia and Islamic and Western civilizations, Sasanian art played an intermediary role. It has played a role in the transmission of knowledge, rituals, and artistic values, and by influencing Chinese art and interacting with religions and economic exchanges, it has also been able to transmit Western values as a mediator (Averzamani, 2019, 57).

#### **• Sassanid metalwork**

In addition to its practical aspect, metalworking during the Sasanian period had acquired a symbolic and ritual aspect. In a wealthy society during the Sassanid period, the more valuable metal utensils were, the more they were found in the homes of the wealthy and the palaces of the kings.

It expressed their glory, power, and social status (Ghirshman, 1991, 203). Sassanid metalworking art was known for its precision in the construction, elegance in the designs, and artistic compositions, and has been able to have both decorative and functional aspects. It is considered a symbol of prosperity and social authority. The use of precious metals and advanced techniques in this period reflects the technical and artistic progress of Sasanian society and the high importance of art in their daily and court life (Averzamani, 2019, 63).

#### **• Sassanid gold and silver vessels**

Sassanid gold and silver vessels are considered one of the most prominent and brilliant examples of ancient Iranian metalworking art. These vessels include various bowls, plates, drinking bowls, vases, round cups with smooth and beveled edges, and jars and jugs. The designs on these vessels are very diverse, and their subjects include everyday scenes, hunting of kings, Banquets, official and court ceremonies, plant and animal images, human busts, and mythological and religious scenes.

(Ettinghausen, 1990, 115). Hunting plates are a prominent and prominent example of Sasanian metalworking art. In these works, the king is depicted on horseback or on foot, hunting animals such as antelope, deer, lion, bear, wild goat,

and boar. A compact space is shown. The king, wearing a crown and jeweled robes, holding a weapon, demonstrates his valor and power. These paintings not only demonstrate the skill of Sasanian artists in composition and spatial creation, but also show the value and sanctity of the horse and rider, its connection to mythological rituals, and the importance of hunting as a special pastime for kings (Faridnejad, 2005, 151; Pope, 2008, 67). Also, astronomical symbols such as the moon and stars can be found in these vessels, which reflect the religious and cosmic beliefs of the Sasanian period. Such paintings express the connection between art, it is the religious beliefs and rituals of the society, and emphasize the special position of the king and his power in the heavenly world (Averzamani, 2019, 71). The evolution of these vessels from the third to the seventh century AD demonstrates the continuity of the art of metalworking and the ability of the artists. Sassanids are known for creating luxurious and high-quality works (Ettinghausen, 1990, 118) (Figs. 1 to 9).

### The Moon During the Sasanian Era

Interestingly, the importance and sacredness of the images of the sun and moon together, which appear on most seals and coins of the period associated with the Sassanid dynasty, indicate their connection with the Sassanid Mazdasena religion. It is even stated in the Shahnameh that one of the Sassanid flags features a moon with purple text on it. Letter from Shapur I to the Roman Emperor reads: "Shapur, king of kings, companion of the stars and brother of the moon and the moon, greets his brother Caesar Constance (ibid., 262). Hamza Isfahani also gave explanations about the characteristics of the clothing and the shape of the crown of the Sassanid kings. Which is as follows: Bahram, son of Bahram, his shirt is red, his trousers are green, his crown is the color of the sky, which is between two ranks. Gold and a golden crescent were sitting on the throne. In his right hand,

he held a bow with a string drawn, and in his left hand, he held three arrows (Isfahani, 1967, 52). On the coins of Bahram V and Pirouz, the image of the moon is above their heads. Also on the coin, Khosrow's wings on his winged crown appear to be in a crescent (Christensen, 1972, 423). On Khosrow's coin, secondly, the image of the cow, which is a lunar symbol, appears in different forms. For example, a cow with humps, either alone or its mate while standing or bending its back can be seen on the seals.

### Chinese Art

Ancient China is a very old civilization with a history dating back seven thousand years. Chinese art is a visual art which originated in China, both in its ancient and modern forms. Although the arts and applied arts in China have continuously absorbed foreign concepts, all seem to have a recognizable style, and this is a testament to the stability of Chinese society (Trigir, 2005, 3). China was the birthplace of silk, and the Chinese have respected the art of silk weaving since ancient times.

They had considerable skill and talent in this field. These skills and talents were also well-developed in Japanese silk weaving. It is impressive, and the silk of the Tank period is an example of this art that is beautifully preserved in the Shōsōin Collection in Japan to this day (ibid., 126). Silk and hemp are woven with symmetrical patterns in the style of Persian curtains or in a method that is resistant to color is colored (Baker, 2005, 79). The main source and source of Japanese art is China and Korea.

#### • Japanese weave

One of the most notable works in the Japanese Shōsōin Treasury is a silk fabric that was made in the 8th century AD. It was produced during the Nara period and is now recognized as a valuable document of cultural exchange between the East and West of the ancient world. This fabric, which is part of the Imperial Collection of Japan, has a complex



Fig. 1. Hunting plate from the 4th and 5th centuries AD, Miho Museum – Japan. Source: [www.flickr.com](http://www.flickr.com)



Fig. 3. 5th-century AD plate, Siberia. Source: [www.nsc.ru/win/sbras/rep/rep2001/oh/o1/o1.html](http://www.nsc.ru/win/sbras/rep/rep2001/oh/o1/o1.html)



Fig. 2. Shah Khosrow Parviz hunting a goat, 5th and 6th centuries AD, diameter 22 cm, Metropolitan Museum, New York. Source: Harper, 1981, 218.



Fig. 4. 7th century AD hunting plate, Paris. Source: Harper, 1981, 223.

structure, is colorful, and has an unparalleled quality that shows the high skill of the weavers of that era. In this work, a scene is designed in a circular frame, in which the horseman is galloping, his body turned backwards, and is shooting at a lion. This

combination is exactly a reminiscent of the royal hunting scenes seen on gold and silver vessels in Iranian art, especially during the Sassanid period. In this braid, the rider wears a hat with a moon and star pattern on it. His horse has a tied tail. It has



Fig. 5. Hunting plate, 7th century AD, Berlin Museum, 7th century AH, Metropolitan Museum. Source: [www.Metropolitan.com](http://www.Metropolitan.com)



Fig. 7. Gilded silver plate depicting Ardashir III hunting, 7th century AD, State Hermitage Museum, Leningrad. Source: Ettinghausen, 1990, 119.



Fig. 6. Sasanian-style silver plate, diameter: 21.7 cm. Source: Harper, 1981, 223.



Fig. 8. Hunting cup of a Sasanian king, 6th-5th century AD, private collection. Source: Ghirshman, 1991, 207.

wings on its back, which are inspired by decorative elements from Sassanid art. The background of this weave is red, and various colors such as green, blue, purple, gold, and pink are used in it. The patterns inside Circular medallions are placed and designed symmetrically, so that the lower part of the image

is a reflection. From above discussion, it looks as if it is facing a mirror. Other notable elements in this weave include ribbons. It was noted that it is seen on the legs of a horse. These ribbons have also been a symbol of glory and power in Iranian art and are found in textiles and royal objects. This weave is not



Fig. 9. 5th century AD plate, Los Angeles County Museum. Source: [www.flickr.com](http://www.flickr.com)

only technically and aesthetically very advanced, but also because of the striking similarities with Iranian art, especially Sasanian art, are of great historical and artistic importance, and show how Iranian art has been able to spread through trade and cultural routes such as the Silk Road to the Far East, especially China, and then Japan, where it would be integrated and recreated with local methods (Ghirshman, 1991, 334) (Fig. 10).

### Analysis and Comparison of the Semiotics of Sasanian Plates with Japanese Weaving

The moon and star on the king's helmet are among the elements that symbolize the power of the Sasanian king, as seen in the helmet of the rider. Japanese weaving is also seen. As mentioned earlier, the moon is the god of fertility and beauty in Iranian religion. Furthermore, in Zoroastrianism, the crescent moon has another special place, as it is considered the beginning of the Dan or Mahru has a sacred use in Zoroastrian ceremonies and rituals. Also, the moon, as the guardian of fruits and plants, the symbol of the world, a symbol

of the Mother Goddess and feminine power, the Queen of Heaven, is a sign of greatness, light, rebirth, and spiritual power. The role of the star is also a manifestation of Tishtar (Tishtriyā), a god associated with rain. Hence, the origin of all waters. It is raining and fertile. Since these plates were only made at the king's behest, they had a picture of themselves. It depicted a man fighting and hunting an animal. Because victory over an animal was a royal privilege. "This is a war and conflict that, as is desirable in Sasanian art, always ends in favor of the king, and also reflects that it is an era when Greek stories glorify single-handed riding, war, and human bravery" (Ghirshman, 1991, 215). The signs of the moon and stars, which had considerable importance and value from primitive humans to the Sasanian and later periods, played a significant role in Sasanian arts, to demonstrate the power of the king, who had complete authority over everything. The means of these motifs multiply and make his personality appear in line with the meanings and concepts of the moon and stars. Japanese weaver. As he sought the same meanings and concepts for his king, he immediately placed the Sassanid moon and star motifs on his head. He placed his rider to show him a symbol of total power. Other similarities besides the role of the moon and star are. There are

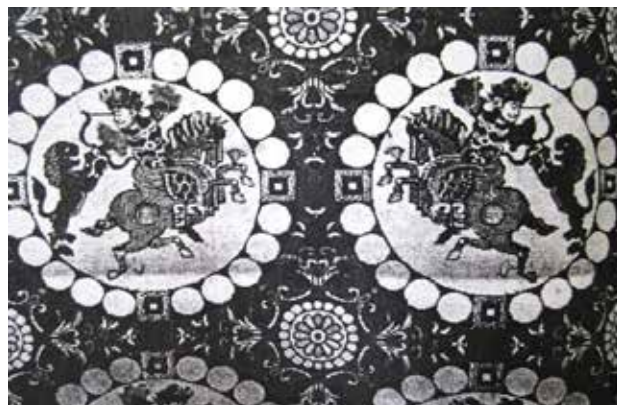


Fig. 10. Nara, Japanese woven fabric with Sassanid motifs (8th century AD), Shōsōin Royal treasure. Source: Ghirshman, 1991, 333.

signs of Sasanian art in Japanese weaving, which can be seen in the following order (Table 1).

1) The moon and star that appear on the king's head are in both.

2) The combination of elements and motifs in Sasanian weavings and plates is placed in a tight and compact space and is complete. They fill the space of the frame.

3) The image of an animal hunting with the king and the movement of the animal moving to the right are also depicted on the plates. Sassanid and Japanese weaving can be seen.

4) The horseman turning his back to shoot a Parthian arrow at the prey is also striking in the Japanese braid.

5) Another element seen in both works is the horse's tied tail, which is probably a sign of nobility.

6) It can be noted that the horse's wings in Japanese weaving are derived from the Sassanid winged horse, which is a motif used in textiles. They used it themselves.

7) The royal ribbon is one of the Sasanian symbols and emblems that is also seen on the horse's leg in Japanese weaving. Understanding the role of signs in art requires examining the relationship between the signifier (the material form of the sign) and the signified (the mental or cultural concept). In Safavid art, as in the Sassanid period, silver plates were not only functional or decorative tools, but also carriers of Deep, royal, religious, and philosophical concepts were considered. These concepts were expressed through symbols such as the moon, star, and ribbon. The royal motifs, circular medallions, and royal hunting motifs were conveyed. These same elements were conveyed in the Japanese treasury weavings. This analysis is a comparative study of these signs in two different cultural contexts with interpretations. It deals with the semiotics of Saussure and Peirce.

1) Moon and star symbology: royal, spiritual, and cosmic connotations: In Safavid plates, the moon and star are usually in the crown. They are seen on

the sides or edges and symbolize the enlightenment of the Imams and the heavenly power of the king. In Japanese weavings, the moon is used as a symbol of enlightenment. And the stars are presented as a sign of spiritual consciousness. From Saussure's point of view, the signifier is the same, but the signified is different; and from Peirce, signs are cultural symbols in Safavid and spiritual symbols in Japan.

2) Medallion composition and geometric framing: In Safavid plates, circular composition expresses perfection and centrality. Power, while in Japanese weaving, the same composition represents the cycle of dharma and cosmic order. The same signifier, but the meanings are different.

3) Horseman hunting: In Safavid, the horseman hunting represents the justice and authority of the king; in Japanese weaving, the same form refers to inner journey and spiritual practice.

4) Knotted horse tail: In Safavid plates, the knotted tail is a sign of nobility; in Japan, it is more of an element of beauty. It has been used scientifically.










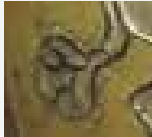




5) Royal ribbon: In Safavid times, it was a symbol of divine power and religious legitimacy. In Japan, it was merely a decorative form that was used in art. It is adapted from the Sassanid.

6) Background colors and motifs: Safavid colors are often metallic and religious; Japanese colors have mystical and aesthetic connotations. They are knowledgeable.

## Discussion and Conclusion

The present study, relying on the analytical-interpretative method and semiotic approach, aims to compare the roles of the moon and the star in Sasanian silver plates and Japanese woven plates from the Shōsōin treasury. Analysis. These signs, in the form of hunting scenes, displayed an ideal image of the absolute power of the king. But in Japanese weaving, despite maintaining the shared visual, the semantic implications of these symbols point to concepts such as spiritual enlightenment,

Table 1. Commonality between Japanese weaving and Sasanian plates. Source: Authors.

Row	Common names	Japanese woven patterns	Sassanid plate motifs
1	Moon and stars		
2	Medallion and circle frame space		
3	Animal		
4	The rider has turned back.		
5	Tied tail		
6	Horse wings		
7	Royal ribbon		

cosmic peace, and spiritual liberation, which indicates a reinterpretation of signs in a new cultural context. In addition, components such as Medallion composition, horseman hunting, knotted horse tail, royal ribbon, and horse wings are other elements that are adapted from Sasanian art in Japanese weaving. These similarities indicate that the transfer of visual and Symbolic concepts has occurred not only in formal terms, but also at the level of symbolic structures. Finally, this research indicates that visual signs in the

process of cultural transmission, while maintaining some signifiers, can be associated with signified. This redefinition not only reveals the potential of art for intercultural communication but also its place. Sasanian art stands out as one of the effective links in the chain of transmission of royal and cosmic concepts to the Far East. From this perspective, the comparative study of signs can provide a platform for a deeper understanding of the role of art in shaping It provided the cultural memory of nations.

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