

THE NAME OF MOHAMMED ON THE SEALS OF SUFIS ERA

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INTRODUCTION

The historical-cultural sources and documents are very valuable medium to convey the current concepts and ideas in a culture. In this view, we can learn a lot of beliefs and the revolution process of thoughts from the arts and cultural heritages. The seals are one of the important documental sources for the researchers, because in addition to their designs, the written on them shows the efficient information, given that the sufish are is one of the most significant eras of Iranian identity in terms of culture and art, the seals of this era are important too.

Addition to the use of the Naskh graph specially Nastalligh on the seals of the era, the religious beliefs have been used like poetries and special words, among them the use of name of 14 innocents such as Mohammed on the seals is significant.

With the sunfish seals and comparing them and given the King Abbas seal, we refer to feedbacks of the religious beliefs on the sufish seals. king Ismail's and the others attributed themselves to İmam Musa Kazam and that is, they presented themselves "Al-Hosseini" and because one of the king Ismail's ancestors was Sheikh Safiadin Ardabili, the famous mystic, they wrote the "Al- Safavi" word on their seals.

At the time of the Ismail I in sixteenth century that Iran has been the political power and most powerful rival of Osmani Empire, the Europeans were attracted to the sufish kingdom or safavian government in terms of politics and science; the colonial powers that were arrayed in India, Saudi Arabia, and Persian gulf, had to relate with the Iranian king for the world of European humanist scientists, the reports of ancient era was clear in part; but they were motivated to study the past information with the new right ones.

If we consider to the travel account, we understand that the trip to Iran was done for different reasons and that is, there have been quite different interests in travellers reports firsgt, we must name the official envoys and the individuals related to the bodies; their care includes the official ceremony, features of reports, city building and trip status. The most valuable reports are from Olearious and Angelbert Kampfer who are most famous German writers.

The other traveler team is merchants: for them trade, customs, trip expenditures, transportation, manual works and commodity were most important. For the reason, their most reports include the economic information. The other team is scientists who traveled to East because of adventure, recreation, and research. Europe use the reports of geography, natural scie, history, art, religions of the tribes and Persian language in safavi era which gathered by this team. we can refer to individuals such as Pitter Delavele and Kernlis Dubrin of this team. We should not ignore the significance of the religious groups; their works are the theoretical epistles on economy, trade and religions of Iran that it should report the possibilities of existence of European religious bodies in Iran.

Often the clerics have the best information because of Iranian talking, because they entered to kingdom 25 translators and some of them spent the most of their life in Iran.

If we compare the several travel accounts, there will be a paradoxical picture that has legend one.

Section 1

1.1. The Seal Making Background in Iran

In past, before the invention of graph, human use the different materials such as rock, marble, ivory, gold, silver copper, bone, and etc, to show his ownership on the things and with application of different geometric designs with inscription or graph, we find that the makers of seals besides the use of primary instruments, have reached to create such wonderful works by only their art and intelligence, the designs on these seals have been engraved negatively and after putting them on the other materials such as mug, chuck, and;paper, they emerge positively.

These figures have been used as a personal mark and signature, memorial, fastening the writ tens and trust parcels, guaranty, purchase and, accounting in addition to the artistic aspect.

Also these were the important documents representing the existence of industry, occupation, and business, the variety of seals is significant. The ancient seals have irregular designs; the seals of Achaemenids era are cylinder; the seals of Ashkanian era are ring; the seals of Sasanian era are hemisphere and circle: The seals after islam have been made of different and precious rocks such as agate, ruby, and emerald and engraved with the graphs like kufi, Neskh, Sols, Nastaligh and the name of different people or the signs of **Quran** or poetries and Islamic ornaments (flower, nen, date, and sun and lion sign).

One of the kingbom signs and power symbol of a state is the seals of that era, the writtens on them represent the thoughts and religious and political beliefs of kings and people. In Satavieh era, people showed their Shiite identity by engraving the Aemeh Athar's names and names such as Nandeh, kalb, Hholame Shahe Velayat

(Imam Ali) or Mohammed, also the “Ya Mohammed” word has been engraved on the king Ismail I coin.

In the era, given the Islamic beliefs focusing on Shiite religion, three principles named Tuhid, Nabobvat, and Imamah in form of *la elaha illallah*, Mohammed Rasoulallah, Ali Valiollah have been observed on most written of the era, the written on the seals are in terms of Sols or Nastaligh graph and the seals are oval, square, and circle.

Most of the seals have been made of the precious rocks. In this era, the poetries were used on the seals and coins which some has date and the other was without date.

1.2. Keepers of the Seal

The government had kingdom high-level people in Safavieh era and called individuals nicknames such as Hhorchi, Ghollor, Aghasi, and Nazer Biotat.

Ghorchibashgi means “Roknodolleh” and after “Etemadolleh” was greatest post of safari government, he was responsible for governing the different tribes and Ghezelbash clans, he managed the Ghorchian’s affairs and paid their fief and annual salary. there were three kinds of pensions: fief, annual, and draft fief consisted of constant measure that obtained from the tax income of given place, if the tax income was more than constant salary, the officer should give back its surplus.

According to Shirden, Fief is Two Kinds

A. The lands which were related to given job, that is every one who was responsible for a task some given lands were given to him and in fact it is his right.

B. The lands which were given to someone in special cases.

The owners of the fiefs gathered the tax and they can judge among the farmers.

Annual: The draft which was transferred to same given source of unit from the revenues annually and its value was a lot and if it could be gathered from different sources, for example the income due to a caravanseray or bath which could reassure an officer’s income.

Draft was used not only to pay the most common people, but also to repay every loan, repaying the draft should be confirmed by shikhoh-Islam; the confirmation of these salaries was common. we can find the right pension list and high-level individuals’ income in *tazkeratolmolok* that likely is based on the digit record *varheram* – 42-3.

Gollor Aghasi: was the chief of king’s slaves and his title was Roknodolleh.

Nazere Biotat: was called *kork yaragh* too. the minister of court managed all the houses (Biotat treasuries lands, and king’s studs, *varheram* 26.

Keeping the seal was one of the most important occupations the keepers of the seal were trusted by the kings and called moghereb - Al khaghan; they must seal the different documents, orders and kingdom orders. In the early Safavieh, this job was important and they have not only special wages, but also they were given fief. At the time of king Abbas I, his keeper of the seal was Enayatollah Esfehani. Obviously the significance of this job has been declined from the time of king Abbas I and it was important as a job for increasing income, King Abbas changed executive politics of country to decline the Hhezalbash power which the reduction of when job was due to these changes.

1.3. The place of Sealing

Although Safavian accepted the Garih Goyonloha kingdom system, they changed to some extent later, for example, the place of seal on court letters and orders was above, while before it was down; the another golden seal was abandoned. Rabino writes about the place of seal that the sativa sultans used the big seals to write letter to foreign kings that sealed on the back and for the common orders, the circle – date seal of king Abbas I used above the letter, while on the back, the small pearl-like seal used with the sentence of “the slave of holiness” which was without date. The seal used not only above the order, but also on the back of the order in foreign letters; because before to open the letter, they can know the writer’s name. Ismaili – Safavieh seals Research – university of cultural Heritages – 69-70.

The book “Tazkerolmolok” Shows four Keepers of the Seal

1. Moghrebol khaghan, Homayoon’s keeper of the seal who sealed the fief and exemption after recording in eternity books and he was paid 30 tomans (Itabrizi) for three years.

2. Moghrebolk haghan, the keeper of the seal “Sharafe Nefaz” who has this seal in his hands and seals on figures and king’s orders, king’s fief, ministere’s permits, and vindications, after the monshiolmamalek records and signs, his wage was paid via the conventions,

3. Moghrebolk haghan, the enamer of ring seal “Aftab Asar who was one of the individuals were trusted by king when the Amanuensis drew the royal signare on official figures, thekeeper sealed the seal “Aftab Asar” on it

4. Trade seal (Dad of setad), which was sealed on documents that have the royal signature of Homayoon’s order and seal “Saratad), which was sealed on documents that have the royal signature of Homayoon’s order and seal “Sarafe Nefaz Yaft”.

The gift were one of the parts of state income all preccidus thins that king was given, specially those were recieved from the foreigners such as clocks and weapons were put in treasury; were received from the foriegners such as clocks

and weapons were put in treasury, while all commodities were conserved: goods such as fabric and spice saved in the special warehouse of court. The government treasury was put in Tabrak Castle which was at the north of Zayandehrood and the western part of pole Sahrestan and hill slope called Ashraf tapeh; this ancient castle was an important one through the safavi era. Today there is nothing from this castle which was the place for maintaining the kingdom treasuries.

5. The small seal which was like a ring and sealed on the figures with the acceptance of royal signature of king's order. Fiet. it was square, but at the time of king Solomon was circle and dome – shaped.

6. **The seal “khatm”:** in this case the king has written his hand and sealed the signs, it was circle and had the poetry.

1.4. The Features of Safavied Seals

1. On most of the seals, there were saj, Quran signs, and Innocents and Aemeh Athar/s names.

2. They are circle, square and dome – shaped,

3. Their written is specially sols and Nastaligh.

4. It seems that they use of poetries on the seal and coin was common.

5. Most of them were made of the precious rocks and the chancellor maintained them on sealed bags.

6. At the time of King Ismail domination, the place of seal was under royal signature and at the tece of first line of order.

7. Later, they were sealed above the order and first line.

1.5. Safavi Royal Signatures

Surely, safavian are sultans of coinage of money – king Solomon minted, coins on the day of coronation and the kingdom seal has been changed at that night. (**Iran of Safavi**, Gholamreza Varheram, p. 50)

The royal signature is a king's sign that had his home and title; and it was ornamented with the curved lines and sealed on the orders for insurance, the most ancient graphs which is like the royal signature, has been observed in the important letters of Egyptian kings, Al-Naser Hasan (752/1253) and from this time we find its impact on Turkish orders. Turks changed this style gradually, they use the style not only in their orders, but also on the coins. It seems that the “ royal signature “ term has been used as the signature at Safavieh era, the royal signatures usually were put above the order and often they were drawn with a single tree and 12 parts foursome table which was used to ornament the Aemeh Athar's names with the different colours such as golden, red, black, and azure, the azure ink was used for the prophet and Aemeh Athar's names, the golden ink for the king's order and God's name; the red ink for the king's name (Ismaili 69-73.)

Section 2

2.1. The Comparison Between King Abbas's seal and the Knocker on the Back of Door of Mosque Shah in Isfahan

This seal is one of the seals of Iranian National Museum and is written, that is this picture is like his pictures on the knocker of door of mosque shah in isfahan Ring seal, No, 979.

Size: Height: 4-1 cm × diameter: 2.7 cm

Weight: 48.63 gr

Type: Silver

Explanation: the silver ring seal with king Abbas's picture, head cover, crown, and special sign with his written.

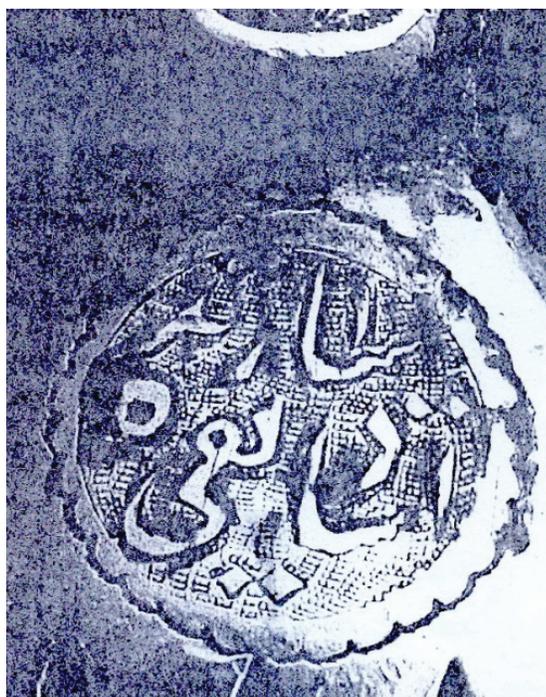


2.2. The Knocker of Door of Mosque Shah

The picture shows the enter door of mosque shah in Isfahan; this door has two minor doors which one of them that is large opened inward the mosque and the other is small opened outward while when the door is opening, the back of opening part usually is not observed by the visitors. There is a fact that shows the door has been made at the time of king safi, there are two knockers caghohob on two door posts that is, two pictures have been engraved on every knocker and there was the written there king Abbas' picture has maker, "ostad tagh" is clear.

Pictures no 3 and 2

King safi's picture has been engraved to the left and its maker's name, "Ghalmzane golza" obvious.



Pictures no 3 and 4

Ghochani –king safi’s gift to the architect of mosque shah in Isfahan– 22-230.



Section 3

3.1. Some Seals of Safavieh Era

The red agate seal which is rectangle and related to safavieh era (**Picture no. 1**) with the signs of **Quran** from the Baghreh, sign 249, Nastgaligh, on and from the collection of Iranian National Museum.

“Kam men featon ghalileh ghalebat featon kasira be ezn lah, Mohammed Ali 1114”

Size: 1.7 × 2.4 cm

Type: Rock **Museum no:** 3246



Picture no. 1

The red agate seal, rectangle, related to Safavieh era (**Picture no. 2**), with the signs of Quran, Nastalig on 116-1160, from the collection of Iranian National Museum.

“Ofavez amri elal lah abdeho Mohammed”, Nastaligh on 116-1160,

Type: Rock

Museum no: 3266



Picture no. 2

The metal oval seal, related to Safavieh era (**Picture no. 3**), showing the slave being for Aemeh, Nastaligh, in Islamic ornament background.

“alaysa-allah be kaf abdeho Mohammed

Size: 1.4 × 2 cm

Type: Metal

Museum no: 3299



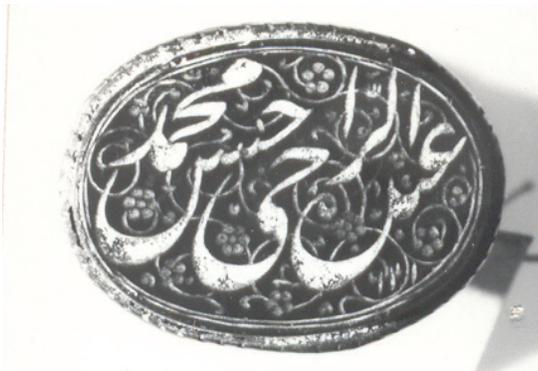
Picture no. 3

The metal oval seal, having, a handle, related to Safavieh era (**Picture no. 4**), showing the slave being for Aemeh, Nastaligh, in Islamic ornament background

“abdeho al raji Mohammed hasan” Nastaligh, in Islamic ornament background.

Type: brass with the silver frame and handle

Museum no: 3174



Picture no. 4

The metal oval seal, having a handle, related to Safavieh, **Picture no. 5**), showing the slave being for Aemeh, Nastligh, in Islamic ornament background **“abdeho al raji Mohammed jafar” Nastaligh, in Islamic ornament background.**

Size: 1.5×2.2 cm

Type: brass and silver

Museum no: 3235



Picture no. 5

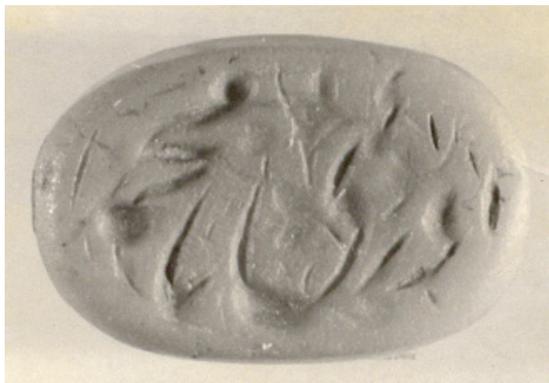
The agate oval seal, related to sated to Safavieh are (**Picture no. 6**) believing the appearance of Imam Zaman and Immortality of the right, Nastaligh, in Islamic ornament background

“adrekni ya Mohammed” Nastaligh, in Islamic ornament background

Size: 9×1.5 cm

Type: Rock

Museum no: 3267



Picture no. 6)

The agate oval seal, related to Safavieh era (**Picture No. 7**), with the religious phrases, Nastaligh, In Islamic ornament background, **“peyrove din mohammed abedin” Nastaligh, In Islamic ornament background.**

Size: 1.1×1.9

Type: Rock

Museum no: 3170



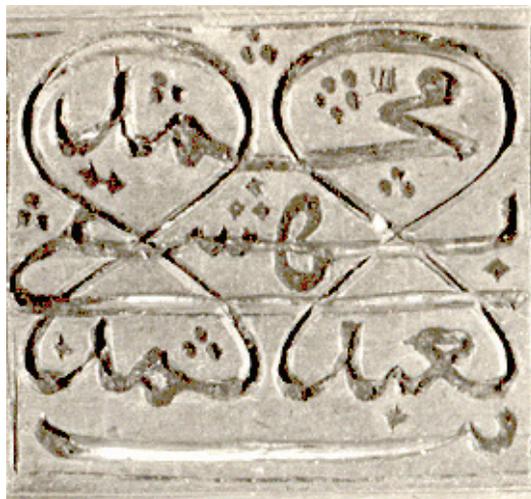
(Picture no. 7)

The metal rectangle seal, related to safavieh, (**Picture no. 8**) “**Al abd al mozaheb Mohammed beheshti**” Nastaligh, sols, toghra ornament graph.

Size: 1.5×1.8 cm

Type: Brass

Museum no: 3368



Picture no. 8

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