

The Art of Islamic Architecture during the Safavid Period and the Introduction of the Teachings of Islam

Ali reza Khajegir PhD*¹, Mohammad reza Afroogh PhD student², Ali reza Fahim PhD²

¹Shahrekord University, Iran

²Department of Law and Theology, Najafabad Branch, Islamic Azad university, Najafabad, Iran

*Corresponding Author: Ali reza Khajegir, Shahrekord University, Iran

ABSTRACT

Islam played an important role in the development and progress of most arts in different periods, especially during the Safavid period in Iran. During the Safavid period, the arts, paintings, lines, gilding, carpet weaving, cloth, tiling, etc. reached the peak of their evolution, which is seen less in the past and subsequent times. The extensive activity of the Safavid era began since Shah Abbas. In Safavid era, the style of ancient architecture of Iran was renewed and in the design of buildings, the shape and materials of buildings opened their place. Most of the buildings in the Safavid period were built like four-edged mosques, schools and caravansaries. The use of mosaic tiles and seven colors for decorations has become widespread. In this paper we try to reveal some ways they use to develop Islamic cultural concepts in architecture field.

Keywords: Architecture, culture, Safavid era, art, Islam

INTRODUCTION

One of the brightest artistic periods of architecture in Iran is Safavid era, in 1502 AD. Shah Isma'il (I) established the Safavid Dynasty. At the beginning of this dynasty, Tabriz was the capital. In the late 10th century, in the time of Shah Abbas, the capital was transferred from Qazvin to Isfahan. With the choice of the new capital, this city has become one of the brightest cities in the Middle East. Considering the security of Iran in this period, great and great buildings were constructed such as the majestic Qapu palaces, forty columns, eight paradises and Ashraf Hall in Isfahan and the monument of Prince Hussein, the head of the great Qapu door and the forty columns in Qazvin. It must be admitted that during the Safavid period, a new and bright new era rose in Iranian art. In each era, art that has been beautiful and perfect in its kind has emerged. In the tenth century, Iranian artists gained new benefits and new results. The palace of the sun and the observational towers of the city of Kalat are the architectural arts of this period. In many of the buildings built especially at the peak of the Safavid empowerment, the importance of decorative coatings grows so much that they have to pass through the architectural foundation to understand beyond the decorative coatings to the foundation of the building. After Isfahan was chosen by Shah Abbas Kabir as the capital,

during the 42 years of his rule, he continued to develop the country, especially Esfahan. The great square of the role of the world, the great Qapu, the Sheikh Lotfollah Mosque, and the Sayed Qaisriya Mosque, the Shah Mosque, the Shahi Market, Chahar Bagh Street, Jolfa Township, and the historic churches in this city are the result of the efforts and efforts of King Abbas.

SAFAVID ERA ARCHITECTURE

The Safavid era is the era of perfection and flourishing of the ingenuity of architecture and urbanism in Iran. The most beautiful and magnificent works of Iranian architecture during this period were created by creative architects and artists such as Mohammad Reza and Ali Akbar Esfahani. The architecture of the Safavid period complements and modifies the space concept of the Timurid period; though the dramatic expression and legendary architecture of period is more powerful than the Safavid architecture. The facade in the Safavid architecture is like theater scene. The facade is often masked on the building's face and conceals the main elements of the building. Safavid period view is precise, prolific and related to the geometric structure that is designed in proportion to the horizontal dimensions of the building.

One of the important features of this period's architecture style is the brilliance of expression,

in addition to the strength and beauty of the form. In the works of this period, the irradiation of color and light, and the charm of the levels and their magnificent appearance, creates a stunning sensation in the viewer, and the resonance of the colors and frequent surfaces of the tiles turns into a transparent, single and spiritual view. The buildings of this period also have a four-footed design, but great attention has been paid to the construction of huge porches with large dimensions. In the religious building, glazed tiles, mosaic and seven colors are used to decorate the walls and walls of the building, arches, minarets, domes and altars. The inscriptions and white and shiny copies are used in niches, and the light through the windows embedded in the dome stems in a clerical fashion. In wooden monuments, the wooden decorations have played a major role, and on it work paintings and lacquer paintings have been used.

The architecture of this period is very diverse in terms of scope and efficiency. And in all aspects of the cultural, social and economic life of the people there is a living and dynamic presence. The most magnificent mosques, the most magnificent squares, the most beautiful bridges and streets, the largest markets, schools, caravansaries and ... were built in this era. And all of its kind at the height of artistic perfection, strength and efficiency, and some so magnificent and beautiful, that sometimes it cannot be believed that it produced a negligible humanity, and indeed can be nothing but love and heaven and a deep understanding of beauty. Has all this made? And perhaps we can only repeat the French writer Pirloti:

Isfahan is not only the mirror of the ancient civilization, but also the mirror of human creativity. Isfahan itself is the galactic that is not possible to achieve the depth of its beauty and magnificence. In this period, new streets and chains, chess and main axes were created based on the Iranian garden pattern and very different from the well-known patterns of Islamic urbanization. All urban elements emphasize the continuity of the urban space body. The special buildings of Isfahan during this period are the first important step towards a kind of urban architecture in the Islamic era of Iran.

METHODS OF PROMOTING RELIGIOUS THOUGHTS IN THE SAFAVID PERIOD

Religious integrity and the accompaniment of religion and state in the Safavid era were a turning point in the history of the spread of

Shiite beliefs in Iran. The Safavid kings, and at their head, Shahasmaeil (I), while considered themselves the spiritual successors of Sheykh safiddin, gave their relation to Imam Kazem (p.b.u.h) and then to Imam Ali (p.b.u.h). (Kayanmehr and Kalleinjad, 1390, p. 134) They declared their religion through the propagation of religion by declaring the Shi'a religion and enjoying its teachings. The propaganda that "during the past few generations, with the use of epic poetry, painting, drama, coin, architecture, and missionaries" (Walton, 1997, p. 49), helped the Safavid rulers advance two major goals: first, Legitimizing the government, and second, promoting twelve-Imam Shiite thought as the unifying factor of his community and territory; therefore, the Safavid kings used three methods of "verbal propaganda", "behavioral propaganda" and "visual and visual propaganda in the form of symbols and signs" for religious propaganda They went ahead.

Verbal Propaganda

The Safavid kings were committed to creating institutions and offices whose main duties were to promote the principles of Shi'a religion and to oppose the views of the opposition. The institution of "Sadr" was one of these institutions and was one of the most important executive branches of government. (Cyvi, 2007, p. 29), part of the propaganda of the Safavids was carried by missionaries and agents who, in direct and indirect ways, propagated Shi'i principles and ideas in the mainstream of the Safavids and their neighboring territories. Following this propaganda, among the society of those days, the belief in the infallibility and purity of the Safavid rulers was formed and it was supposed that the Safavid kings did not commit sin and they are the Prophet's son. They do everything right, just like that. (Sunnson, 1346, p. 36) This religious propaganda was of particular importance in the border towns of the Safavid territories and the newly-affiliated cities or cities where the opposition to the domination of the opposition was dominant.

Behavioral advertisement

In the first half of the Safavid rule, for three reasons, a deep religious trust was established among the people towards the Safavid kings: first, the special emphasis of the kings on the religious teachings and the principles of the Shi'a religion, and the formal declaration of the monarchs and mosques; secondly, the assignment of the kings to the clan Imamate and third, the clergy's support. As Sanson described

this belief and trust, he said a sentence from the individual's letter to the Shah saying, "O Shah, you are my religion and faith". (Sunnson, 1346, p. 169) According to Shardin, the king and his court were considered holy in the eyes of the people. (Shardin, 1375, pp. 1445-1446) Therefore, his behavior should show the manifestations of this sacredness. One of the most important religious behaviors of the Safavid kings was pilgrimage trips aimed at building or rebuilding Shiite religious sites and emphasizing religious festivals and mourning's.

Visual and visual advertising

In addition to verbal and behavioral advertising, the way of using images in tangible and objective works also contributed to the promotion of the religious ideas of the Safavid rulers. The works of architecture and applied arts and decorations are among the tangible works that culminated in economic prosperity and political stability during the Safavid era. These works provided a very good ground for visual expression of religious ideas.

Visual expression in the craft industry

Safavid kings, with the awareness of the importance of visual and visual advertising, provided special support to artists and craftsmen, and during this period, art workshops were formed in a centralized manner. Part of the production of these workshops was economically important in order to meet domestic needs and also export to the government. But at the same time, the symbolic expression of the images and the theme of the inscriptions on these works of art also played an important role in transmitting religious messages to the audience. The best of the arts and crafts has been calligraphy, writing, commemoration and coinage. (For more information on Seals and Coins, see Esmaili, 2006 and Mutawali, 2012)

Visual expression in architecture

It seems that the works of Safavid era architecture and visual and written effects in them played a special role in legitimizing the government and strengthening its foundations. Therefore, the relationship between the kings and the architecture of this era was quite bilateral; on the one hand, the support of the kings played an important role in the development of architecture, and on the other hand, the development of architecture, strengthened the foundations of government and the legitimacy of the kings. Supporting the construction of mosques, monastic, the

rebuilding of the repossession of Imams and Imams, included such support as the direct order of Shaasmaeil for the reconstruction of the observation (Mozhishee Ghazvini, 1378, p. 124), Shahtaqmasb's decree to rebuild the mosques and burial grounds Qom, Ray and Iraqi Ajam (Abdiyibig Shirazi, 1369, p. 92), and numerous orders of the kings, especially Shah Abbas, for the reconstruction of Mashhad Reza? (Scandinavian secretary, 1377, p. 929/ Sannson, 1346, p. 201)/Tavernier, 2004, p. 190) in many of these rebuilding, it appears that the religious beliefs of the Safavid kings are expressed both in form and in architectural decoration.

Visual expression of the walls

In the Safavid architecture, wall paintings are more in the form of painting on gypsum and calcareous surfaces or on tiles, and they are more diverse and more flexible in displaying images than in stucco, bricklaying and carving arrays. Most of the wall paintings of this era are in non-religious buildings and dominated by secular themes, but examples of religious wall paintings have been preserved in shrines, mosques, tentacles, baths and schools of this age that are designed to emphasize Shi'i symbols. Religious examples are often the events of Karbala, the depiction of the Imams? And symbols such as lion and sun and peacock (Elements, 1383, p. 134) The peacock's book in Islamic culture is a symbol of guidance, the paradise poacher, the disposer of the devil and the admirer of the believers (Khaza'i, 2007, p. 26) and the role of the lion as a symbol of Imam Ali? has been used. (Khaza'i, 1381, p. 54)

Visual expression of calligraphy and inscriptions

The first reason for the sacredness of the art of calligraphy in the eyes of the Muslims was its connection with the divine revelation and the second reason, its relation to mystical literature and poetry. Third, the Muslims believe in the invention of calligraphy in the hands of Imam Ali? "The truth or falsehood of this is not important, because there is no way to confirm or reject it. But what's important is the claim that Muslims have seen the source of calligraphy in someone who is the most prominent figure in Islam after the Prophet. " (Nasr, 1386, pp. 347348). The features and functions of calligraphy during the Islamic era led to the recognition of many social classes as a privilege and a privilege, and an important part of the general education of the intellectual and noble

class, the aspirations and desires of each become a person. (Sochak, 2006, p. 60) Therefore, the use of various forms of calligraphy along with the religious themes in art and architecture, on the one hand, expresses religious beliefs and beliefs of the Muslim community and governments, and on the other hand, due to its importance, status and sanctity to Muslim communities, Had a profound effect on the people's attitude and the formation of individual and social religious beliefs.

THE ROLE OF ARCHITECTURAL ARCHETYPE IN PROMOTING RELIGIOUS BELIEFS AND THE LEGITIMACY OF THE SAFAVID RULERS

The expansion of the quantitative and qualitative construction of the Safavid period, with the support of the kings in the capital and the princes and rulers in other cities, provided a good ground for artistic practices in architectural arrays. Calligraphy and archetypal arrays in architecture were also excluded from this rule as the privileged art practices of Islamic era. To the extent that the connotation of calligraphy and architecture in the Safavid period reached a high level (Hosseini and Tavousi, 2006, p. 60) It seems that one of the reasons for the large use of calligraphy inscriptions in Safavid era architecture was the prevalence of tiled or adobe tile, and it was easy to design and layout on this type of tile, because during the Safavid period, the use of tile tiles In architecture, more than a variety of other decorations, while in the preceding years, the arches of plastering, brickwork and mosaic tiles were more common in architecture. In other words, the boundary restrictions on the mosaic tile were less than other decorative types, and on the basis of this, a variety of lines with special effects of art were used in Safavid periodic inscriptions. In addition to their ornamental function, as messenger's media, these inscriptions influenced the beliefs of a wide range of audiences and played an important role in promoting and promoting the principles of secularism and legitimacy for the Safavid rulers. Accordingly, sometimes the "form and face of the inscriptions," sometimes "the content and theme of the inscriptions", and sometimes "the place and place of installing inscriptions" contained important messages and helped promote and promote the Shiite views of the kings.

ANALYSIS BASED ON THE PLACE OF INSCRIPTIONS

Selection of place of inscriptions containing religious and religious messages played an important role in inducing concepts in Safavid era architecture. Some places and spaces, such as the main entrance hall, entrance hall or main porch, were more exposed to the public, and some other places, such as around the altar, under the main dome or on the stone graves, were accepted into the minds of the people as a sacred and clerical space, and any The symbol in these spaces was attributed to their connection with spiritual realms; therefore, in the buildings of the Safavid period, in addition to the form and contents of the inscriptions, their position also had a profound effect on the type of people's attitude towards the sovereignty as supporters of these buildings.

For example, the inscription "Shah tahmasaeb" in the mosque of Isfahan is installed on the inside of the Nizam al-Mulk dome. (Hanover, 1348, p. 56) Considering that at the time of his time the collection of the works of the field was not yet formed and the mosque of Abbasi (the mosque of Imam) was not built, the mosque of the old field was of great importance in urban texture and any information in the mosque attracted a large number of people. In particular, the messages that were transmitted to Nizam al-Mulk's dome as the most important part of the mosque were due to the fact that the Nizam al-Malk monastery was raised above the main sanctuary in the southern shrine of the mosque and the mosque side of the mosque and was considered the main dome of the mosque. Therefore, the installation of the titles of Shah tahmaseb's tomb of this place provided a great deal of feedback from a wide range of people and a valuable propaganda for his religiosity.

CONCLUSION

Safavid kings, with the support of the building, sought to express their religious tendencies and ideas in the religious monument buildings, and these ideas, in the form of inscriptions with the subject of banned names, and in particular the name of the Imams, include such narrations as: The Noah holy saying, mentions and In particular, the Prophets of the Religion of the Imams, in order to describe the first Sha'bāsh, such as Al-Musawi and Al-Husseini, at the end of the rulers' name, were used to describe the verses of Oli'alamer, the verse of purification and the Ayatol-Korsi, As supporters of mosques, schools, and mosques Has found.

Constructions such as: Imam Mosque, Hakim Mosque, Sheikh Lotfollah Mosque, Jami Mosque, Aligholi Aqq Mosque, Aqanur Mosque, Sayed Mosque, Chaharbagh School, Semi-Ward School, Kāshgaran School, Imamzadeh Ibrahim, Aaron Province and Imam's son Ismail in Isfahan, Shikh safidin Complex in Ardebil and Shrine of Razavi? In Mashhad, it is one of the buildings decorated with inscriptions with the above themes. The use of these subjects in the inscription of the public and religious buildings constructed with the support of the Safavid rulers created the idea of believing in the belief that they are true propagators of religion and have a great legitimacy through communication with the Imam's family.

They also sought to promote the belief that the Safavid government was the promised state before the advent of the last imam of Shiea (p.b.u.h), whose duty was to provide the foundation for the emergence. Finally, the location and location of the inscriptions in each building also played an important role in inducing the above concepts; as many of these inscriptions appear on the entrance to the building, on the main porch or the porch of the quadrangle, the space below the main dome or around the altar. Also, the type of line used to write inscriptions inspired the religious and spiritual implications of the rulers, as the Kofi and formals lines were used more than other lines for the Qur'an subjects, the names of the martyrs, the claims, the mentions and the holy sayings.

REFERENCES

- [1] Ansari, Mojtaba, Haniyeh Sadat Okhobat and Masoumeh Malaii, "The Effect of Shiite Religious Beliefs on Spatial Relations of Shiite Mosques", *Shiite Studies Scientific Journal*, vol. 23, 2008, p. 145174.
- [2] Dadkhah, Pejman, "Historical Study and Evaluation of the Artistic Values and Imam Khomeini Architecture", *Art. Moon*, No. 180, 1392, p. 7,884
- [3] Hosseini, Seyyed Mohammad and Mahmoud Tavousi, "The evolution of the art of the relic of the Safavid era, according to the inscriptions
- [4] Hosseini, Seyyed Mohammad, "Comparison of the features of the art of retelling of the Safavid era in two sets of the Shiite Iran; Shrine of Imam Reza? And the tomb of Shi'asfiddin Ardebili ", two issues of *Islamic Art Studies*, No. 11, Autumn and Winter 2009
- [5] Hosseini, Seyyed Mohammad, review the inscriptions of Astan Quds Razavi's collection? The Safavid period, master's degree in archeology, Tarbiat Modarres University, 2001
- [6] Ismaili, Soghra; *Research in Coins and Seals of the Safavid Period*, Tehran: Cultural Heritage Organization, 2006
- [7] Jafarian, Prophet, "The theory of connecting the Safavid government with the government of Sahabzaman (aj) (historical examples) in the annex to the treatise on the description of the hadith of the government of the fi end of al-Zaman," *Journal of Baharestan*, Volume II, third year, issue 11, 2011
- [8] Kalingehad, Spring, *A Comparative Study of Tile Chapels in Chaharbagh Esfahan School and Safavid Age Beliefs*, Master's Degree in Art Research, Al-Zahra University, 2008.
- [9] Khayrallahi Aznuleh, Mozghan, Mohammad Khazaei and Ali Nemati Babilu, "Revising the Shiite teachings in the inscriptions of wooden boxes of the monument of the eighth century AH in Shiafiddin Ardabili tomb buildings", *Binaab Magazine* No. 18, 2011, p. 126141
- [10] Khayrallahi of Aznuleh, Mozghan, Shishefiddin Ardebili's Tango Treasury; *Understanding Design, Technology and Content*, Master's Thesis, Islamic Art University of Tabriz, 2009
- [11] Khazaei, Mohammad, "The role of milk in Islamic art", *Journal of Visual Arts*, No. 17, 1381, p. 455
- [12] Khaza'i, Mohammad, "The interpretation of the symbolic motifs of Tavous and Simorgh in the buildings of the Safavid era", *Journal of Visual Arts*, No. 26, 2007, p. 2427
- [13] Panahi Semnani, Mohammad Ahmad, Shah Isma'il I, *Morshid Sorkholahi*, Tehran: Sample Book, 1992.
- [14] Pope, Arthur Aham, *Iranian Architecture*, Translation by Gholam Hossein Sadri Afshar, Urmia: Anzali, 1366. Tavernier, Jean-Baptiste, *Travelogue*, Translation by Hamid Arbab Shirani, Tehran: Niloofer, 2004.
- [15] Rafiee Mehrabadi, Abolghasem, *National Works of Isfahan*, Tehran: National Society for National Monuments, 1352
- [16] *Safavid Shrine Collection of Imam Reza?* , *Moon of Art*, 91 and 92, April and May 2006, p. 5864
- [17] Sanson, *Travelogue*, translation by Taqi Pazazlini, Tehran: Bina, 1346
- [18] Shayestehfar, Mahnaz, "Content Analysis of the inscriptions of the vaulted ceilings constructed in the Razavi Shrine during the Timurid and Safavid", *Scientific Journal of Kurd Razavi*, No. 3, 1392
- [19] Student, Mohammad Taghi, *Catalog of manuscripts of the library of Astana Holy Qom*, Qom: Astana Moghaddasi, Qom, 1355

- [20] Suchak, Priscilla; "Calligraphy of the Safavid Age", translated by Shervin Friedaïnd, Visual Arts, No. 25, March 1385, p. 9067
- [21] Cyvi, Roger, Iran Safavid Age, Translated by Kambiz Azizi, Sixth Edition, Tehran: Center publication, 2007. Shardin, Jean, Travelogue, translation by Eghbal Yaghmaei, Tehran: Toos, 1996
- [22] Zomorshidi, Hossein, "The evolution of the construction line in the Safavid architecture, with emphasis on the inscriptions of the Hakim Mosque in Isfahan", two issues of Islamic Art Studies, No. 14, Spring and Summer 2011, p.101118

Citation: *Ali reza Khajegir et al. "The Art of Islamic Architecture during the Safavid Period and the Introduction of the Teachings of Islam" Journal of Fine Arts, 1(3), 2018, pp. 37-42.*

Copyright: © 2018 Ali reza Khajegir et al. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.