

Comparative Study of Selected Jewels from Safavid and Qajar Period (Case Study: Ring)

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Abstract: Jewelry has been always one of the handicrafts and traditional arts indexes in most civilizations. It is understood from the remained artworks in Iran that this industry is an art with a specific status since ancient times with the best figures and materials than the neighbor countries. Therefore, the jewelry features can be understood by considering economic, social, art-cultural, and so on features in each era. As the peak of jewelry variation in all eras' arts is observable, this feature is also significant in the jewelry of the mentioned era. However, Qajar dynasty is known as the period of decline in artistic and cultural activities according to the change of government and the declining trend of traditional arts in Iran that fabricating jewelry has been mentioned less based on the past intellectual basis and beliefs. Therefore, this article aims at the identification and determination of the features of Qajar and Safavid dynasties jewelry (rings) and comparison of the structure, performance, and basis of jewelry production. Thus, this research faces with two important questions: what common and different features do the Safavid and Qajar jewelries have? What intellectual bases are dominant in producing the mentioned works? This research was collected by the descriptive-analytical and descriptive-historical method by documenting the librarian references. The research result shows that rubies, emeralds, and pearls have been observed in the jewelry of both eras. The dominant intellectual bases in the jewelry of both dynasties are more based on the intellectual system of ancient time particularly the Sassanid period. As regards, Qajar dynasty tended to realism method more than Safavid for the penetration and dominance of the west.

Keywords: Jewelry, Ring, Safavid Era, Qajar Era, Cultural-Art Beliefs.

Introduction

The Iranian metalworking art as one of the most important and the most magnificent branches of Islamic art is the mediator to link today and yesterday art and culture of Iran territory to each other. Each decoration and features on the metal objects whispers the message of the past generation uniquely.

The background of using the dependent jewelry on fitting turns back to the pre-Islamic era. However, the type and material of the used jewelry was changed particularly for men by Islam arrival and grew or weakened based on the social, cultural, and political conditions and lifestyles. The creation of elegance in Iranian art has been based on the principle of decorating and jewelry as exquisite and beautiful objects that were more effective symbols of power and ability based on visual beauty and glory as well as assets (Saleh, 2013).

Although there is no so much information about women jewelry of initial Islamic centuries, it can be understood from what is in paintings and sculptures or novels that using silver was permitted for men but gold was forbidden. But gold was used by women. The arrival of big and powerful dynasties and the formation of

them in magnificent and wealthy suburbs have gathered the unique and precious jewelry in Iran treasuries, and the glyptic has always been popular in this land and has been of particular interest to the people (Mirjafari & Seyed Bonakdar, 2008). After the fall of Sassanid and Arab conquest on Iran, Iranian didn't forget Iran civilization, culture, and history in addition to accepting the new religion and have always tried to protect them. To be noticed that the pre-Islamic culture and civilization are tended more in the mentioned dynasties. Safavid and Qajar dynasties are the eras when kings' interest and attention to the pre-Islamic culture were more tangible (Hajjalilu, 2007). The main problem of studying the Safavid era jewelry is that Iran government treasury was stolen after the Afghans attack then some parts of jewelry were given back in Nader Shah's Delhi war with Mohammad Shah. However, this jewelry was melted and changed into bullion and other jewelry, or their rocks remained in the treasury for the negligence of Nader Shah (Letter of Art, No. 2, Spring 1999). The objectives of this research are the visual study of figures and jewelry of Safavid and Qajar dynasties, and it was tried to find the information of those eras by examining the performance and nature of the existed figures in them. This research has two important questions: *what similarities and differences do the rings in Qajar and Safavid eras have? And what intellectual bases are dominant in producing the mentioned works?*

Background

No literature was found about the comparison of jewelry of these eras but there are several theses studied whose results are as follows:

Naeiji (2013) in his research under the title of "women's jewelry in Qajar dynasty" concluded that pearl is the basic element in all types of jewelry and stones with high color varieties of red, green, white, and sometimes blue were used in their pearls, as well as the use of flower designs and chicken and a woman's single-faceted pearl on jewels and pairs, the use of ornaments in the members of the body pairs as the most important features of women jewelry in Qajar dynasty. Ebrahimi (2013) studied the visual figures of Safavid era jewelry in his research under the title of "studying the visual features of the existed jewelry in Isfahan Decorative Arts Museum and concluded that Qajar art was impressed by Safavid art era as well as west art. Mirjafari and Seyed Bonakdar (2008) in a research of "jewelries in Safavid era" studied the fabrication technic of jewelries and decorations in Safavid era and its materials whose research resultants showed the original intellectual and cultural bases of a nation that a new step of silver and gold sculpturing was started in light of Safavid governors support as Shia religious intellectual bases are observable in kings jewelry.

Ghafel et al (2014) in a research of "the comparative study of the existed ornaments in Iran and India figures in Qajar Fath Ali Shah era" determined the principles of design, structural elements, and the type of jewelry used in Qajar Fath Ali Shah in addition to the comparative study of the similarities and differences among the existed jewelry in the mentioned figures. The obtained results from this research showed the impression and cultural-art interactions between India and Iran.

Methodology

The methodology of this research is descriptive-analytical and descriptive-historical, it is fundamentally based on the objective. Data collection tool is a librarian and is based on the logical and visual analysis and observation of the personal findings of the author. The sampling was objectives and collected based on research methodology. Samples were 26 rings that equally belong to both eras, and the obtained results are shown as a comparative study in the table.

Culture and art of Safavid and Qajar era

Metalworking in the Safavid era has a high value in the history of this art. The metalworking art flourished in this era. The elegant works of metalworking have remained from the Safavid era. Metalworking of Safavid era has 3 important features: first, metalworking of this era is the continuity of metalworking of Timurian era particularly Khorasani school. Second, there were two metalworking schools in Iran in Shah Abbas II era, one in Khorasan, and another in Azerbaijan. Third, Khorasani School highly influenced on the traditional school of Iran (Siveri, 2014). Shah Abbas II, among Safavid kings, was attached to the European goods. As a result, he brought a number of French and Dutch artisans to his country during his time, and he invited some of the French goldsmiths and miners to visit Iran in a goldsmith's house under the watchful eye of a goldsmith (Niccolao, 1907).

However, the art of Qajar dynasty includes the architecture and all artworks in this dynasty who governed Iran from 1781 to 1925. The prosperity of artworks in Iran was the positive effect of relative peace that was dominant since Agha Muhammad Khan Qajar and his descendants on this country. With his uprising, the turmoil of Iran's ruling dynasty quickly dropped and the opportunity to rebuild art was provided. The art of this

era shows three fundamental features: incremental separation of Iran culture from Islamic giant tradition because of Shia victory and competition with the Ottoman Empire; the incremental entrance of folklore and ordinary art elements; the incremental dependence on the effects of western art. The quality of the art of this era was lower than the quality of the previous eras and was not comparable based on the glory, immensity, and type. However, it showed the completely purified and independent feature and identity because this art reached the peak of its rational continuity during the Qajar period, which attributed many of the works of the Afshar and Zandieh periods to the Qajar. However, no significant works have remained for the short Afshar and Zand eras and the turmoil of this era. As a result, the Qajar era is one of the sensitive eras in Iran history. Tradition and modernity are tied together to each other and art got closer to politics. The historical pieces of evidence of Qajar era show various types of art and politics connection. The main proportion of art and politics in this era was in the form of supporting politics from art. Beyond these supports, the political benefits and interest of authorities and instrumental exploitation of art can be observed. In these proportions, art was sometimes used to imitate the name of kings and the royal family and the display of the royal authority, sometimes to satisfy the great artistic shah, and the time to get constitutional and sometimes to achieve modernism.

Decorations and ornaments

Ornaments have always been part of human attachment. Jewelry has found the specific rank since the beginning of human knowledge of rare and durable metals and minerals among human societies. Although the ornaments and decorations have not necessarily made from the precious materials and the accessible materials such as wood, stone, bone, oysters, flowers and even plant seeds, they are also used as raw material for making jewelry, the minerals and metals such as diamonds, rubies, gold, silver, turquoises, emeralds, pearls, opal, peridot, amber, garnet, lazuli, jasper, etc. have always been a special consideration for mankind due to scarcity and lack of access to it on one hand and their beautiful and lasting effect on the other hand. Minerals and precious metals were also referred to as a sign of capital and power by the gradual formation of a system of power and capital in human societies, and power-political structures and wealth economic structures stabilized and reinforced their wealth by achieving to these materials or their derivatives. Attention to the decorations and showing the precious gems in the court work of Qajar and Safavid works is a significant representation which needs an extensive investigation to identify the social-political and cultural-art reasons and fields. Iran civilization among them is the pioneers of making jewels and jewelry based on the archeological excavations of jewelry art in Iran that was formed since the past. The obtained works in this historical period are in their turn beautiful, well thought out and well-designed (Givghassab, 2007). The handicrafts and genius of the artists of this era are evident. The designers and painters of this time made a new style in their decoration by innovating new technics in their decorations and they put away many old decorations with sharp and coarse appearance.

In this time, beauty was replaced by the intensity and aggression of the past. For example, large Seljuk pencils on a drum body, as well as large flush tiles with tall walls and heavy sinks, became obsolete at this time and replaced by beautiful, beautiful candlesticks and tiny elegant dishes. For example, the Persian poetry was replaced with beautiful Nastaliq lines, which replaced Arabic inscriptions in the silverware and engraving of dishes, candle holder bases, and dashboards. Except for the Quranic verses of the twelve Imams or the fourteen Imams, which were severely impacted by the influence of Shi'ism during this period and its writing with the Nasq and Sols writing; other writings of this time on the metal work on the beautiful Nastaliq line by calligraphers and associated with the role of the flower. And there were leaves or various combinations of slalom and geometric lines (Ehsani, 1989). The Safavid men decorations include the rare birds of peacocks, pearls, lilies, rubies and diamonds and most of them have a general form of paisley and with golden chains, and they were attached to a turtleneck or a forehead of a feminine belt and a belt of jewelry and swords and pins (Ziyapour, 2009).

Iranian decoration in fitting and their jewelry and the magnificent hardboard has been beautiful. Supreme hats, waist belts, woven are with a golden artist with a lot of enthusiasts out of the reach of the most important items of the Safavid era (Rice, 1975).

Iran art has consciously influenced the art of the Safavid period and changed it altogether in the time of Fath Ali Shah, the second Qajar Shah. This art was also ancient and influenced by the west. There was an obvious return to the past in art of Fatah Ali Shah art (Skarchia, 2011) and art was more reinforced during the reign of Mohammad Shah, the successor to Fath Ali Shah to reach evolution (the same, 49).

It was commonplace to hang jewels with precious stones during the Qajar period, especially in the prosperous class. Men and women used jewelry on body or clothing, as in previous periods. Crowns, pins and ties, armbands, bracelets, earrings, necklaces and bracelets, anklets and rings were hanging from hanging ornaments. There was some jewelry for hair and clothes. Qajar goldsmith sometimes casts his art on objects such as hookahs, boxes, and mirror frameworks. In general, Qajar jewels of distinctive quality under the influence of Western jewelry have evolved due to the relationship of the Qajar kings and courtiers (Gheybi, 2012).

In fact, the interest of the Qajar and Safavid kings in royal jewelry had caused them to pay special attention to the treasury and make it happen. For example, Agha Mohammad Khan Qajar took the war to Khorasan to conquer on its western rivals and using ornaments and jewelry on the cloth and that was a sign of wealth and power of kings after Qajar and Safavid kings and princes who wanted to show their glory. They know even their representations were recorded and expressed as such authority. Men's luxury in Iran includes guns and jeans, jewelry, rings, and rings on hands (Fareh Vashi, 1991). This adornment, which after the arrival of Islam took the place of symbolism in the art of Iran, expanded in the Qajar period, and familiarity of kings and courtiers on the one hand and artists on the other hand with Western art, techniques, methods, and materials formed the principles of aesthetic, especially Qajar.

Discussion and Conclusion

Since jewelry and germs have been always in the center of attention for the artificial arts and based on the explanations in this research, it is understood that there is no clear time of peak and decline.

As it is seen in this research, in the Safavid period, the variety of jewels was less than the Qajar period and was rooted in religious beliefs, and their method of production was quite traditional and symbolic. However, this action didn't reduce the value of the produced works. As it is observed, the specific art masterpieces have been produced in this field. The products varieties are so high in the Qajar period, and many evolutions have made in the type of produced jewelry. Actually, there are 2 general views on the figures of these two historical periods: 1- Return to the pre-Islamic period (especially the Sassanid), in special occasions, 2- The style of making a realist look in the aristocratic products (due to the influence and domination of Western thinking in this period).

"Sassanid art is considered as an overview of the art of all ages of Iran." The maximum feature of Sassanid art is the decorative figures which heavily influence both in embossed designs and in textiles in various times and nations. After the Sassanid in the period of Muslim rule in Iran, the symbolic expression of communication has been greatly enhanced. This issue has a civilization and cultural background in Iran and has gotten a specific color. Actually, many of the symbols, based on their nature, have undergone a historical evolution in Iran and have remained intrusive in other periods. These eras include Safavid and Qajar, and Sassanid (Namju & Foruzani, 2013).

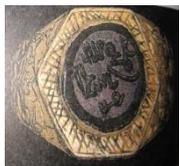
The mentioned cases can be known as the differences between these two eras. Of course, the similarities of Safavid or Qajar ornaments are in the combination of emerald and ruby pearls used to make earrings and rings.

Therefore, it can be claimed as a general conclusion:

Although jewelry in Qajar and Safavid eras has similarities and differences, they have evolving process from the aspects of method fabrication, varieties, number, figures, and decorations. The arrival of the naturalistic method is not a reason for art decline in Qajar era in comparison to the other art branches but it is resultant of the dominant thought on the society and is continuing.

Finally, this result was obtained that all figures and forms have meaning and are generally related figures to the sun r symbols of fertility. In addition, most of them are applied as protection to remove the evil spirits and invisible creatures and their filthy. There are some paintings in addition to these figures entered in relation with neighboring tribes, many migrations, and familiarity with new cultures. One of these figures is arabesque tracteries from the Islamic era.

The obtained results in this research include using pearls as the base array in all ornaments, using the high-colored stones in the making of ornaments, using the red, green, white and sometimes blue in pendants ornaments, using flower and hen designs and woman's single-faceted in mirror working on jewelries, and using the paired jewelries in paired body elements in Qajar era. The features of jewelry in Qajar era is the abundant golden pieces with the shiny mirror on one side and precious stones on another side. In general, the Qajar art was at the service of the king palace as a means to emphasize the Qajar dynamics and identify the monarchy. Moreover, jewel-making was not exceptional. To be noticed that Qajar jewelry was somehow evolved based on fabrication technic and designing the form by west jewel-making impression. Using jewelry was dependent on men fitting particularly in the dependent luxurious class to the king palace (Saleh, 2013).

		
ring of royal stamp	Work name	Ring
1867, Qajar	Construction time	Safavid
To use its stamp for government documents, it's applied	performance	It was used for thumb, decorative
Tehran	Making place	-
Fath Ali Shah Qajar	consumer	Safavid dynasty
1	quantitative feature	unlimited
The gold layer, the base of tulle and emerald droplet with inscription (Al-Ezzat Allah, Shah kings of the world Fath Ali Shah 1867) to the interior of the gold leaf height: 23.5 mm, jewel base: 20.5 mm	qualitative feature	On the golden field, it has a middle jewel of red and emerald, with a floral pattern in its center, and the inner layer of the ring also has a mirror working and a flower and bushes design.
The history of using the stamp for government documents in Iran dates back to the ancient time.	historical aspect	Using thumb ring was popular in three governments of Safavid, the Indian Mogul, and the Ottoman Turkey.
Used for political affairs of the country and shows of royal officials	effect in social and cultural life	Jewelry and golden ring shows its owner social rank.
-	effect in religious life	-
It is the royal stamp of Qajar dynasty	considerations	-
		
ring	work name	ring
the beginning of 20 th century, Safavid	construction time	17 th century, Safavid
It was used for ring, decorative	performance	It was used for ring, decorative
Zanjan	construction place	
The affluent men of society	consumer	Safavid king palace
precious and limited	quantitative feature	precious and limited
From gold with diamonds plate Soleimani convex agate with a branch in the form of head flower by casting method Height: 27.5 mm jewel base: 15 mm	qualitative feature	It was written cursively on hexagonal jewel-arm containing red agate and flat carved and welded to its tip: Bel Hassan Ibn Muhammad believes in God.
The golden ring was always popular with several centuries interval before and after Islam.	historical aspect	Using ring in Iran has a long history, but its peak is in the Safavid era.
It shows the material well-being of its owner.	effect in social and cultural life	It shows the material well-being of its owner.
	effect in religious life	The writing on ring shows the religious beliefs.
The presence of a central piece between two heads indicates the 19 th century which continued to 20 th century and is seen in Zanjan tapestry works.	considerations	The sophisticated plant and arabesque figures were curved around this ring.

		
ring	work name	ring
1897, Qajar	construction time	Safavid, 16 th century
To decorate the finger, decorative	performance	To decorate the finger, decorative
	construction place	
Middle-social class men	consumer	Aristocracy in king palace
For the hookah hook, these objects were made in large numbers in this style.	quantitative feature	The made tools at that time were so similar to this style.
The silver was used with the engraved black agate, casting was around stone with leaf-shape mold.	qualitative feature	It was made of silver with rectangular jewel-place with four-leaf design that was engraved with hammer and sealed with pure gold with writing on ring: (have blessed fate) that two sides and walls were decorated with mirror working of gold hen and diamond triangular diamond like a gold weighs 11 grams
Using the ring in Iran has a long history, but its peak is in the Safavid era.	historical aspect	Using the ring in Iran has a long history, but its peak is in the Safavid era.
Hookah was common in the official meetings of the Qajar period. Each elder and scholar had a special hookah that was with them in all meetings.	effect in social and cultural life	During the Safavid period, the use of objects and vessels of gold and silver was poured into the king palace and the aristocratic houses, which were mostly artistic.
Writing on it shows goodness and good pray	Effect in religious life	Writing on it shows goodness and good pray
It was written on the ring: I prayed to Allah for his bless, Muhammad light stirrup changed to the God trench.	considerations	Inside the ring, there is a broken line that is not legible
		
ring	work name	ring
The first half of 20 th century, Qajar	construction time	17 th century, Safavid
To decorate the finger, decorative	performance	To decorate the finger, decorative
Zanjan	construction place	
medium class men	consumer	men Safavid
limited	quantitative feature	limited
It was bulked by silver with elements containing simple and spiral pastry with black agate jewel (Ali Allah) Height: 29 mm jewel base: 15 mm	qualitative feature	It was made by silver with pear-shaped jewel-place that was engraved positively by the broken life: Alghazfi Khodaverdi work The lowest part of ring in Alghazfi

		Khodaverdi work was extended toward outside and has the diamond shape with weight of 7.15 g
Using the ring in Iran has a long history, but its peak is in the Safavid era.	historical aspect	Using the ring in Iran has a long history, but its peak is in the Safavid era.
It shows the ritual state and shows the religious spirit of its owner.	effect in social and cultural life	It shows social dignity
The use of silver, opal, and writing shows the belief in Islam.	effect in religious life	
	considerations	The pear-shaped ring is the most popular one in Safavid era.
		
ring	work name	ring
1851, Qajar	construction time	17 th and 18 th century, Safavid
For stamping documents, applied	performance	To decorate the finger, decorative
	construction place	
Prosperous men and businessmen	consumer	Sheikh Zeynol Abedin Mohammad
	quantitative feature	limited
It was made by silver with tear drop-shaped colorful agate and simple plate jewel base and hollow looped wire Height: 21 mm jewel base: 21 mm	qualitative feature	It was made by silver with red agate with two negative writings on it in broken line. It is sustainable The poor Sheikh Zeynol Abedin Mohammad The one who relied on the essence of God will remain eternal, The poor Sheikh Zeynol Abedin Mohammad in weight of 7.13 g with flower and bushed decoration
The history of using stamp in Iran dates back to ancient times	historical aspect	Using the ring in Iran has a long history, but its peak is in the Safavid era.
it shows stamp was used instead of signature in this period	effect in social and cultural life	It shows the ritual state and shows the religious spirit of its owner.
The use of silver, opal, and writing shows the belief in Islam.	Effect in religious life	The use of silver, opal, and writing shows the belief in Islam.
Stamp contains inscription (Khodaverdi, 1860)	considerations	The lowest part of the ring was decorated by a golden box with striped margin with the turquoise jewel inside it.
		
ring	work name	ring
18 th century, Qajar	construction time	16 and 17 th century, Safavid
For stamping documents, applied	performance	For stamping documents, applied
Tehran	construction place	Isfahan
Mohammad Ebrahim Zanjani	consumer	Aristocratic class men

limited	quantitative feature	precious, limited
It was made of silver with casting stirrup form, the jewel base part has a row of etching with black agate with stamp: He trusts in Allah, Ali bin Mohammed bin Zanjani Al-Sarraaj Height: 29 mm jewel base: 26 mm	qualitative feature	It was made silver to the casting method with a garbage of gold, which is a black pen and engraved with the name of (Mohammad) and twelve imams, on the green jade (Azman La Yamut) in the center, (Nad Ali) on the margin in square and the name (Ali) Four times in the rectangular frame below the ring. Height: 25 mm jewel base: 23 mm
The history of using the stamp in Iran dates back to the ancient time.	historical aspect	The history of using stamp in Iran dates back to ancient times.
It shows using stem instead of signature in this era.	effect in social and cultural life	The great decorates and material of ring shows the high social rank of its owner.
The use of silver, opal, and writing shows the belief in Islam.	effect in religious life	The name of the Prophet, the twelve Imams, and the prayers of Imam Ali is a sign of its owner belief in Shia.
There are two mysterious stems under the jewel that one is Tehran and another is not discovered.	considerations	The plant designs are seen on the ring that is seen in silk and golden-woven carpets of Isfahan style in 17 th century.
		
ring	work name	ring
19 th century, Qajar	construction time	17 th and 18 th century, Safavid
For stamping documents, applied	performance	For stamping documents, applied
Tehran	construction place	Isfahan
Mohammad Ebrahim Zanjani	consumer	Aristocratic class men
limited	quantitative feature	precious, limited
It was made of silver with casting stirrup, the jewel base had an etching row by black agate to stamp: I trust in Allah, Ali bin Muhammad bin Zangani al-Sarraaj Height: 29 mm jewel base: 26 mm	qualitative feature	It was made by silver and casting method with collar of niello gold with engraved names of 12 Imams and Muhammad on jadeite (the glory doesn't vanish) in center: (Nad Ali) in square form in corners with 4 writing of Ali in four corners beneath the ring. Height: 25 mm jewel base: 23 mm
The history of using stamp in Iran dates back to ancient times	historical aspect	The history of using stamp in Iran dates back to ancient times
it shows that stamp was used as a signature	effect in social and cultural life	The huge decorations of ring represent the high social status of its owner.
The use of silver, opal, and writing shows the belief in Islam.	Effect in religious life	The name of the Prophet, the twelve Imams, and the prayers of Imam Ali is a sign of its owner belief in Shia.
There are two mysterious stems under the jewel that one is Tehran and another is not discovered.	considerations	The plant designs are seen on the ring that is seen in silk and golden-woven carpets of Isfahan style in 17 th century.

		
ring	work name	ring
1848, Qajar	construction time	17 th century, Safavid
To stamp documents, applied	performance	To stamp documents, applied
Tehran	construction place	Qazvin
Prosperous men and businessmen	consumer	Prosperous men and businessmen
limited	quantitative feature	precious, limited
It was made of silver casting with colorful agate surface, machine lathe with diagonal and parallel lines, Farsi inscription: (slave of Imams Nasrallah 1848) in the center and (help is from God and victory is close to us) in the corners. Height: 26 mm jewel base: 18 mm	qualitative feature	It was made of silver casting with plate jewel of colorful agate in golden collar and light inscription of 16 th century, Safavid with the expression of “the glory is for who is content” and Nad Ali was engraved in surrounding surfaces of inscription. Height: 29 mm jewel base: 23.5 mm
Using machine for making stone in Europe has become popular since the 8 th century.	historical aspect	The history of using stamp in Iran dates back to ancient times
Using machine for making stone in Europe has become popular since the 18 th century.	effect in social and cultural life	it shows that stamp was used as a signature
Using silver, agate, and writing on it shows belief in Islam.	effect in religious life	Using silver, agate, and writing on it shows belief in Islam.
The fact that the cutting machine is rare is less common among people.	considerations	A prominence lies in the width of the ring on the end axis, is hammered, and bent on both sides and consequently has a triangular shape.
		
ring	work name	ring
Second half of the 19 th century, Qajar	construction time	15 th to 17 th centuries, Safavid
To stamp documents, applied	performance	It was used for finger decoration, decorative.
	construction place	
Prosperous men and businessmen	consumer	Bagher, medium social class
unlimited	quantitative feature	unlimited
It was made by silver with circular colorful agate that engraved in 15 and 16 th century. Surah al-Kahf: Although you see me less than you in wealth and children, Short stirrup jewel form: using jigsaw Height: 26 mm jewel base: 21.6 mm	qualitative feature	It was made of casting silver with non-jeweled circular surface with writing: Abdeh Bagher and a poem from Bustan around it: everything you have in the world be in your benefit/God blesses you. Height: 22 mm jewel base: 2 mm
The history of using stamp in Iran dates back to ancient times	historical aspect	The use of the ring in Iran has a long history, but its peak is in the Safavid era.

it shows that stamp was used as a signature	effect in social and cultural life	It shows the medium social class of its owner
Using silver, agate, and poem shows belief.	effect in religious life	Using silver, agate, and poem shows belief
	considerations	The end axis of the ring has an angled prominence in the width.
		
ring	work name	ring
19 th century, Qajar	construction time	1692, Safavid
For stamping documents, applied	performance	For stamping documents, applied
Tehran	construction place	
Prosperous men and businessmen	consumer	Muhammad Eisa Hosseini
limited	quantitative feature	limited
It was made by silver with casting stirrup form, crystal stone and rectangular stamp: (Abdeh Rafeeq Al - Din Mohammed) with engraved and etching. Height: 30 mm jewel base: 22 mm	qualitative feature	It was made of silver with bulk plate jewel made by silver sheet in which there is a crystal stone engraved (Abdeh Mohammad Musa ibn Mohammad Isa Hosseini, 1661). There is a light spiral engraving behind the inscription. Height: 26 mm jewel base: 20 mm
The history of using stamp in Iran turns back to the ancient time.	historical aspect	The history of using stamp in Iran turns back to the ancient time.
It shows that stamp was used as a signature.	effect in social and cultural life	It shows the social rank of its owner.
The use of silver, opal, and writing shows the belief in Islam.	Effect in religious life	The use of silver, opal, and writing shows the belief in Islam.
	considerations	The casting ring has jewel on its rear axis which is now in its collar.
		
ring	work name	ring
1867, Qajar	construction time	16 th century, Safavid
To stamp documents, applied	performance	To stamp documents, applied
Tehran	construction place	
Qajar dynasty	consumer	Prosperous men and businessmen
limited	quantitative feature	limited
It was made of silver casting with big colorful jewel and stamp: There is no God except Allah, the owner, right, and clear, Abdeh Tasmab Gholi, Height: 27 mm Jewel base: 25 mm	qualitative feature	It was made by silver with a handmade base, with gold and a band around it, and a line embossed on its edge, and the name of the twelve Imams is posited positively, and carved around a cross with a flower in the center of the quadrangle.

The history of using stamp in Iran dates back to ancient times	historical aspect	The history of using stamp in Iran dates back to ancient times
it shows that stamp was used as a signature	effect in social and cultural life	it shows that stamp was used as a signature
The use of silver, opal, and writing shows the belief in Islam.	effect in religious life	The name of 12 th Imams on it shows owner being Shia
The jewel of this ring was installed strangely. Its beneath is a full layer in silver and its agate color is completely obvious, however, the around of jewel is covered by the related metal wire.	considerations	The stirrup of the ring is not available; the crossed form may be due to the influence of Armenian Julfa on the Muslim industry in Iran.
		
ring	work name	ring
1879, Qajar	construction time	18 th century, Safavid
For stamping documents, applied	performance	For stamping documents, applied
Zanjan	construction place	
Prosperous men and businessmen	consumer	Ibn Mohammad
limited	quantitative feature	limited
It is in silver, shaded, and each part shows Tehran, the lower part is open and the golden opal jeweled with inscription: Afouz Amiri Allah, Abduh Mohammad Ibrahim 1908	qualitative feature	It is made by silver with the half-circle wire with wire collar and granule surface. jadeite jewel with expression : trusted by Belmalek Al-sammad al-abd shams al-din baba ibn Muhammad Height: 26 mm jewel base: 24 mm
The history of using stamp in Iran dates back to ancient times	historical aspect	The history of using stamp in Iran dates back to ancient times
It shows using stamp instead of signature in this period	effect in social and cultural life	It shows that stamp was used as a signature and the jade represents the social status of its owner.
using silver and its writing shows belief in Islam	effect in religious life	using silver and its writing shows belief in Islam
	considerations	It is made carelessly as well as half-circle simple wire which are the great symbols of the 18 th and beginning of 19 th century ring.
		
ring	work name	silver ring
1871, Qajar	construction time	17 th and 18 th centuries, Safavid
For stamping documents, applied	performance	It was used to decorate finger
Tehran	construction place	
Mohammad Ebrahim	consumer	Affluent social class men

limited	quantitative feature	limited
It is made by silver and flowery agate with stamp on it and a silver tray with expansive edges, and a wire base with simple and spiral tapestry. Height: 29.5 mm jewel base: 18.5 mm	qualitative feature	Silver with plate jewel, silver with the modeled edges, and stirrup roundness with the curved 12 people named on it and its center has an empty square and along the sides are cross design. Height: 25 mm jewel base: 22 mm
The history of using stamp in Iran dates back to ancient times	historical aspect	The use of the ring in Iran has a long history, but its peak is in the Safavid era.
it shows using stamp instead of signature in this period	effect in social and cultural life	It shows the social dignity of its owner
		
ring	work name	ring
19 th century, Qajar	construction time	1550, Safavid
To stamp documents, applied	performance	To stamp documents, applied
Tehran	construction place	
Prosperous men and businessmen	consumer	Prosperous men and businessmen
limited	quantitative feature	limited
With casting silver with agate octagon colorful jewel and stamp: trusted by the Abdeh Hassan Ibn Sultan Hussein Height: 26 mm jewel base: 22 mm	qualitative feature	It was curved with casting silver with the colorful agate with an inscription on it and the dividing line stirrup with a bump on the rear axle and hanged to inside, and both sides of jewel have engraving. Height: 27 mm jewel base: 18 mm
The history of using stamp in Iran dates back to ancient times	historical aspect	The history of using stamp in Iran dates back to ancient times
it shows that stamp was used as a signature	effect in social and cultural life	it shows that stamp was used as a signature
The use of silver, opal, and writing shows the belief in Islam.	Effect in religious life	
Ring is heavy and dates back to the 14 th century.	considerations	It is one of the initial Islamic samples with open back which was first negative at Back then craved on it. And its openness at back lets the light in and makes inscriptions legible.
		
ring	work name	silver ring
18 th century, Qajar	construction time	Late 16 th century
For stamping documents, applied	performance	For stamping documents, applied
	construction place	

Prosperous men and businessmen	consumer	Prosperous men and businessmen
limited	quantitative feature	limited
It was made by golden layer, its edges were craved with the in writing of circular rosary, and circular rings with inscription Surah al-Khaf: God bless, there is not God except Allah, and you can see that my prosperities and children are fewer than you. Height: 25 mm jewel base: 22.5 mm	qualitative feature	In silver with silver jewel, empty wire with a loop and the inscription: Nad Ali is the wonders, and the shaded background is imitated from jewel stamps and background Height: 20 mm jewel base: 19 mm
The history of using stamp in Iran dates back to ancient times	historical aspect	The history of using stamp in Iran dates back to ancient times
it shows that stamp was used as a signature	effect in social and cultural life	it shows that stamp was used as a signature
The use of silver, opal, and writing shows the belief in Islam.	effect in religious life	The prayer of Nad Ali on the ring shows the owner is Shia
	considerations	The bottom part of the base is pierced to prevent bursting during soldering operations.

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