ORBIS
Revista Científica Electrónica de Ciencias Humanas / Scientific e-journal of Human Sciences /
PPX200502ZU1935 / ISSN 1856-1594 / By Fundación Unamuno /
Reyhaneh Sadat Nili, Seyyedeh Fatemeh Mousavinejad, Majid Asadi Farsani (2020)
REFLEXIÓN DE LA RELIGIÓN EN TEXTILES DURANTE EL PERÍODO SAFÁVIDO DE IRÁN
www.revistaorbis.org.ve / núm Especial Internacional (año 15) 88-102

REFLECTION OF RELIGION IN TEXTILES DURING THE SAFAVID PERIOD OF IRAN

REFLEXIÓN DE LA RELIGIÓN EN TEXTILES DURANTE EL PERÍODO SAFÁVIDO DE IRÁN



Reyhaneh Sadat Nili



Seyyedeh Fatemeh Mousavinejad



Majid Asadi Farsani

RESUMEN
El propósito de este estudio fue determinar la influencia de la religión en las telas en términos de tipo y papel en el Irán safávida. El método de investigación fue analítico. Los resultados mostraron que en el imperio Safavi, el nacionalismo y la religión eran dos de los elementos más influyentes en la política y el gobierno, los cuales eran importantes para consolidar el gobierno. Por esta razón, se han tomado motivos de estos dos elementos, a saber, motivos geométricos y escritos.
Palabras clave: Textiles, Safavid, Motivos.

ABSTRACT
The aim of this research was determining the influence of religion on fabrics in terms of type and role in Safavid Iran. the research method was analytical. Results showed that in the Safavi empire, nationalism and religion were two of the most influential elements in politics and government, both of which were important to consolidate the government. For this reason, motifs have been taken from these two elements, namely, geometric and written motifs.
Keywords: Textiles, Safavid, Motifs.

Fecha de recepción: noviembre 2019
Fecha de aprobación: febrero 2019

DOI:https://doi.org/10.5281/zenodo.8118260

[1] Teacher in art University of Javad In Yazd. Fashion designer. E: Mail: reyhanenili20200@gmail.com https://orcid.org/0000-0002-0878-3711.

[2] MSc in Textile Design, Yazd University of Science and Art, Teaching Occupation.Email:ir0771@mail.com https://orcid.org/0000-0002-1979-8097.

[3] Teacher of university of art in farsan. Teach photography and fashion designing. E Mail:Majid.asadi13@yahoo.com. https://orcid.org/0000-0002-6798-4521.

INTRODUCTION

The study of art without the examination of political, social, cultural and religious history is impossible. Therefore, an overview of political history, social conditions, economic and cultural status is required for the study of art in Iran. With this view, traditional Iranian art has long been influenced by religion, beliefs and beliefs. Textile and textiles, as well as textiles and clothing, are not excluded, and they play an important role in shaping the culture of a community.

The art of textile in Iran has grown in every period of history with its special characteristics, and with the creativity and creativity of artists has a special place among other arts. During the Safavid, simultaneously with the recognition of the Shi'a religion and the unity and unity of the people and artists, this art was brightened over the history of history, which cannot be said at any time like this. The existence of some small, high-tech materials in the texture, and a great variety in the role, in some museums, suggests that the Safavid painters in the royal workshops have worked closely with artists from other artistic disciplines, including cloth. In a general overview, one can see the works of painters in the fabrics and clothing of that era, the style of clothing and all kinds of clothing in the miniatures of the Safavid period. This art peaked at the height of Shah Abbas's rule.

LITERATURE REVIEW

FABRICS AND TEXTILES OF THE SAFAVID PERIOD

The age of textile art dates back to the ancient age. The highlights of the ancient Iranian civilizations from the Elamites and Llows, which depict scenes of yarn, and works from the belt dates back to 6,000 BC, confirms this. Parthians also had excellent woolen textiles. From Sassanid era, there are a number of silk chunks, which shows that the Sassanid era reached the peak of textile and knitting, and until the fourth century, AH the clay affects the Islamic heritage. "The way the production and roles of each tissue is itself an important source for understanding the political, economic, social, and climatic conditions of the producing society ..." (Roohfar, 2016, p. 21)

In the Islamic period, the cities of Jondishapur, Shoosh and Shushtar were the most important centers of textiles of silk and silk. Apart from these cities, Baghdad was also famous for the texture of Tras. "However, the Abbasid Caliphs wanted textiles and texture of Susa." After that, due to the political and imperfect reasons of the kings of late Safavid, this trend continued during the period of Zandieh and Afshar.

It is argued that some of the applied motifs are influenced by religion, beliefs and folk beliefs, and some They were derived from Iranian rich and original literature. Also, some of the cloth and roles belonged to the Muslim world, which Muslims used to decorate places, handicrafts and textiles, including geometric and written designs such as verses of the Qur'an, the names of God, hadiths, or sentences of Shahadatian, most widely

used in Fabrics Religious was this course (Mutawah, Thomas & Khine., 2017; Ramazonovich, 2018; Vargas-Hernández, 2016; Nakhaee & Nasrabadi, 2019; Kimasi, Shojaei and Boroumand, 2019).

The flourishing period of the textile industry after the Sassanid era belongs to the Safavid period. Historians and pilgrims, who have traveled to Iran this time, believe in the same thing. In this period, bringing together artists and craftsmen in the capital was a good ground for the development and development of arts.The glory of the court, the authority of the rulers, and the awarding of expensive fabrics as a coat of arms, have exacerbated the demand for exquisite fabrics. Decorative fabrics were considered to be somewhat trusted. Cloth boats who came across domestic and foreign markets, as well as the kings' support, tried to make more precise and elegant textiles in all kinds of fabrics such as silk, silk, silk, velvet, satin, zari, terma and other fabrics. Textile was woven with different uses in different cities, including Isfahan, Kashan, Kerman, Herat and Yazd. "In traditional fabrics with worded and handmade instruments and Jacquards using cotton, wool, silk and ... Woven fabrics ".

FABRIC AND TEXTILES OF THE SAFAVID PERIOD IN TERMS OF TYPE

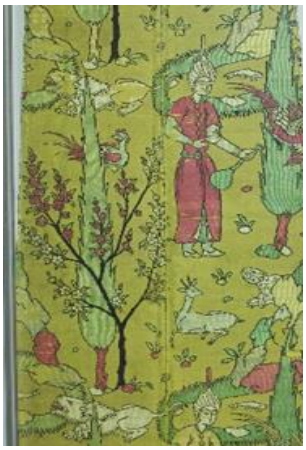
The art of knitting in the Safavid era, along with other art of this period, will grow and flourish. In addition to the production of woven and woven artifacts and velvet with the highest quality, the Safavid craftsmen also embroidered embroidery and embroidery on the past. The use of precious fabrics for the use of garments and decorations at the ceremonies and ceremonies of the Imam and the interior and foreign ministers, and other textiles for the use of clothing, decoration of the national, religious and mourning ceremonies.

SILK

Silk was the most important commodity of Iran's foreign trade, was monopoly to the Shah, and was blamed on the producers. What were important in trade for the Safavid government was the liquidity of the goods and the silk of the commodity, which was considered as the most important source of liquidity for the Iranian government. (Insider, 2015, p.38) One of the most famous knitting centers for silk fabrics before and after Islam, especially in dyed cloth textures.

After Islam, this type of cloth was known as Monir Razi (a double-knit fabric attributed to Ray) and was one of the most prominent cloths of the early centuries of Islam and Seljuk (Roohfar, 2016, p.9). Baker believes that all the wealth and means of subsistence of the city of Kashan were provided with silk fabrics and silk fabrics with gold and silver (Baker, 2015, p.121).

Image 1: Silk purse 34.4cm * 34cm. Textile Museum, Washington DC.



Source: http://www.metmuseum.org

Image 2: Floral Fabric. The Archives of the Stockholm Government.



Source: http://www.metmuseum.org

ZARBAFT

Zabrbat is a lot of Iranian dolls that have a lot of old age and their tarpaulins are made of silk and yarn or blue. The city of Yazd, famous for its fabrics of exquisite textiles, was known for knitting fabrics of Behnam Diba woven with gold and silver warps. Most of the furniture in the museums has remained in the Safavid period. In the cloth weaving, we used silk threads of gold or silver, which was known as a screwdriver. This type of zirconium is also available at the Victorian and Albert Museum (Image2).

Shardin also acknowledges on his travels that he produces the finest fabrics of gold and silver in factories in Yazd, Kashan and Isfahan (Shardin, 2014, p.896). Fabrics made with flowers, designs, and designs were made in Isfahan. Esfahan was one of the cities

that made significant progress in manufacturing because of the orders of exquisite court cloths, especially the fabrics of zarrah, famous for silk and velvet, which were used for luxurious and luxurious clothes.

The woolen fabrics were often woven in the cities of Kashan and Yazd. "One of the oldest pieces, which was essentially a piece of a garment, is emblazoned with a duplicate and colorful design of a Safavid magnanimity that is made up of spices and a wine cup taken in a rocky landscape with trees Cedar and Cherry, Animals and Bird" Museum (Image1).

VELVET

The velvet component was used as a gift to different countries and for the benefit of individuals and elders. "The most important centers of velvet dressing in Iran were located in the central desert area, and Kashan, Yazd and Esfahan were considered as major cities of velvety texture. One of the many types of velvet cloth that Yazd city had in its texture was a specialty, dark velvet, the decorative theme of which was the yellow golden stalks with green leaves. The characteristic of most of the velvet fabrics of Kashan was also decorated with human designs in scenes of battle, hunting and warfare. "(RoohFar, 2016, p.45)

The velvet of the tenth century is mostly made of warped and warped wire. A velvet in the Metropolitan Art Museum has a red background and a repetitive pattern of golden bell peppers, and each bunch contains the bodies of the prince of Ghoshbaz, the maid and the tree in their midst. (Image3)

Image 3: Velvet tissue, Kashan, Shah Tahmasb I, the Metropolitan Museum



Source: http://www.metmuseum.org

GHALAMKAR

Ghalamkar fabrics peaked in the Safavid period. The designs and designs that were designed by the artists of that time were to adorn the palaces and mansions of the aristocrats and the lords of that period. In the old days,Ghalamkar was the most imitation of carpets and woven fabrics, especially flowers and plants known as wings, semis, Butterflies and cypresses, and as the product developed by the industry has grown, there have been developments in this role. Ghalamkar were usually used in different places, including zurkhanes, cafes, religious buildings or homes, which, according to their usage, differed from their designs. These fabrics in the zurkhaneh or cafe were decorated with human, animal or legendary, epic or mythical designs, and in religious places with lyrical poems, verses, and finally with flower decorations. (Image4)

Image 4: Flag of Husaynyeh in Ghalamkar style. (Elahi, 2016: 91)



Source: http://www.metmuseum.org

SHAWL

Shawl or cashmere is one of the handcuffs that was customary in the Safavid period and peaked in the era of Shah Abuz and was considered as an export commodity. At that time, Kerman and Yazd were the main center of Tarmafah. The fabric was initially Zoroastrian and was at the wedding ceremony, but it began to spread among other people. In general, Tarmafah in Iran can be divided into three periods. The first period was a period that was woven without wool and fleece, and wool and silk. In the second period, the Maku and Masurra were used, and in the third period, Jacquard was used instead of truss, as well as polyester fibers, yarns and synthetic silk. In Kerman, they used cashmere from wool and crepe, worsted in Khorasan and Yazd, using yarns that added elegance. First, cotton was used to replace the natural silk that was considered. It can be said that silk caramel woven in the 17th century is the finest fabric and has the most beautiful roles. Terme has different types, including Shal Amiri and emerald shawl, which is a type of Kashmiri high. Shal Kerman and Shal Yazd, which are famous for its center of texture, and the shawls of ceremonies, are a kind of scarf with a different width. (Image5)

Image 5: Silk Shawl with Design of Muharramati, Beteh and Rooster, 1700 AD, Safavid Period



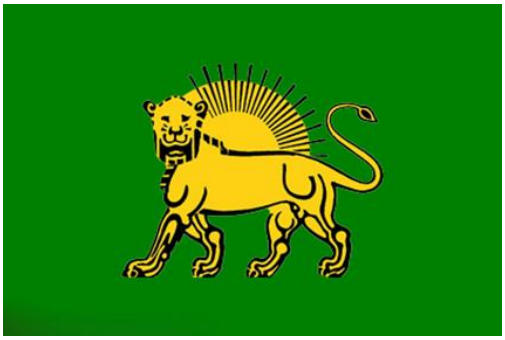
Source: (http://nikoodel.com)

NEEDLEWORK

In different cities, there were many markets and caravanseries, in which artists in chambers and workshops created art in all fields. One of these arts was the use of motifs such as velvet, silk, cotton, linen, taffeta, satin, wool or mahut, which was done in printing, texture, painting, pencil or rovodi. Among the fabrics left in this period are knitted woven fabrics. The needlework was used for decorative work because of its low strength and high time-consuming time. Iranians are skilled in embroidery and embroidery art, and they are truly miraculous in knitting and muffling on fabric and silk and leather. Also embroidered in embroidery by European artisans and Ottoman artists who are proud of this work (Shardin, 2014, p.280)

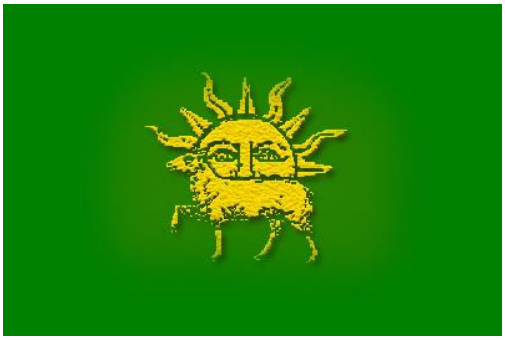
In Rasht, an embroidered fabric was made. That is how a lot of pieces of colored fabrics were pulled out with threads that blew out fabrics, which was very delicate. Usually they used embroideries on harnesses, scarves, turtlenecks, headdresses, tubers, bedspreads and curtains. Embroidery was done in the form of embroidery and embroidery. From this period, there is a shrouded curtain in a museum ... It is likely that Shahtasambas is sitting in a lower house sitting on angles and angels on the sidelines.

Image 6: Flag of the Safavid period



Source: http://www.metmuseum.org

Image 7: Flag of the Shah Tahmasb era



Source: http://www.metmuseum.org

From fabrics that religion and belief have an immediate impact on it, there is a flag or banner that has existed since ancient times in Iran, and its color or role has changed in each period. The Safavid flags did not exist at the time of Shah's Imam of the First Shrine. Shahmashmasb ordered to use a sheep's image instead of the Shrine for flags and coins. Then, Shaasmaeil II ordered to inscribe the Sunset on a flag of golden color, and this sign was slightly changed to the end of the Pahlavi period, and more importantly with different interpretations of each period. In the Safavid period, the Shrine has had an Shiite-Iranian interpretation. This means that the lion of Imam Ali (as) and the sun represent the religion or the goddess of the goddess and shrine of the sun representing religion and rule (Rasooli & Abedini, 2017; Quezada-Sarmiento & Enciso, 2016; Kheirabadi & Mirzaei, 2019; Modaresi & Kazemi, 2019). According to Yahya Zaka, the sun indicates the system of the year and the solar month, and the lion sign refers to Imam Ali (AS). In the late Safavid period, there is a sword in the hands of the lion that shows Zulfiqar Imam Ali (AS). (Image 6 and Image7)

In the art of dyeing, with the facilities available to the painters, they put different types of threads in natural colors, dyeing and knitting. Hence, the colorful fabrics have been stained, beautiful and bright colors.

METHODOLOGY

This was an analytical-logical research whose data were obtained through library studies; documents available from the Safavid Empire. In this study, the data were analyzed on the basis of the two factors of the influence of religion and the influence of nationalism in order to determine how the influence of religion and nationalism had on the writings, fabrics and architecture of Iran during their empire.

RESULTS

SAFAVID ERA TEXTILES AND TEXTILES IN TERMS OF ROLE

TYPES OF DECORATIVE MOTIFS

The various decorative motifs of the Safavid period are based on the skill of the designers of that period. Some of these motifs were from the Seljuk, Timurid, or Mongolian periods that were dedicated to the Safavid period from the middle of the 16th / 10th centuries, reflecting the social, cultural and, especially, religious changes of that period, which undoubtedly contributed to Art of all ages has a great impact. There have also been inspirational paintings in previous periods. As in the Ilkhani and Timurid periods, fabrics and even clothes were influenced by the art of Chinese paintings and art.

> It is interesting to note that the designers of the Safavid era, instead of texting the signs of the Turkmen royal dynasty and their supporters of Qizilbash, decorate them from the myths and literature of Iran, such as Shahnameh and Khamis are inspirational. (Baker, 2015, p.127)

The most commonly used designs of the book include the landscape of the flower garden and later the descriptive scenes adapted from miniatures. The most influential in the textile industry is the art of painting. Because the artists were the same designers of the fabric. The skill of Professor Giaath-al-Din Naqshband-Yazdi, the famous woven knife of the Safavid period, as well as the works of painterly painters such as Rezābāsī, led to the permanent bondage of painting and knitting in the Safavid period.

Plant designs, birds and animals also decorated the period. But in floral roles, the natural forms of lily, carnation and grass were replaced with leafy leaves (Damand, 2016, p.287)

In this period, textile designers and painters and painters used single designs. The impact of the motifs on the paintings of that period was more than the other arts, so "it is possible to classify Safavid fabrics according to the style of designing and portraying the photographer of this period."

HUMAN DESIGNS

Human designs are from the paintings that were common in the silks of that period and continued from the Sassanid to Safavid periods with religious restrictions. These features include images of the stories of Shahnameh, military khums, bayam or hunts, which are on the clothes of courtiers and princes.

Early in the Safavid period, the interest in the human image became the beginning of a facade in the artwork. In the sense that instead of the small and partly random forms that were used on old fabrics, more and more curtains and fabrics were woven on which

human forms were part of the whole.

Human designs are shown alone or in combination with other elements. More like two characters, sitting and standing, playing music and dancing, or drinking wine and leggings, or horseback riding among trees that is skillful and beautiful on the cloth.

Manuscripts were usually adapted to the themes of livelihood, kings and princes' halls, legendary subjects such as the battle with the dragon, or literary themes and famous poems. "This style can be considered in the continuation of the style and manner of painting in the school of Isfahan, whose founder was Reza Abbasi, a painter of the first Shah Abbas era." (khodi, 2015, p: 7)

"The weavers of Tabriz and Yazd have used human designs more than other Safavid cities." (Image 8).

Image 8: Silk with Scallops, mid-sixteenth century, from the Metropolitan Museum



Source: http://www.metmuseum.org

Animal designs

Animal designs have long played on Iranian fabrics. During the Safavid period, animal designs were sometimes used in combination with human designs or individually with hunting grounds, or pest control animals. (Image 9)

Image 9: Kashan Textures, the second half of the sixteenth



Source: http://www.metmuseum.org

The presence of human and animal manifestations in Safavid era fabrics and rugs is a distinction between Persian and Ottoman textiles. Because Sunnis did not use these motifs because of their boycott in Islam, they used botanical, geometric, and symbolic motifs. Animal drawings with the spectacle of the legendary animals of Chinese art came to Iran, but it refers to the subject matter and theme. Shardin, who visited Iran in the late 11th century, said: The hunting ground was one of the plans used to order lords and nobles. (Image 10)

Image 10: Floss embroidered in the Safavid period, 17th century, Armitage Museum



Source: http://www.metmuseum.org

Also, the common designs of this period are the role of flowers and chicken; images of pheasants, parrots, sparrows, and hunting or ducks that have changed little since the Sasanian era. An example of the role of birds, a velvet pile of latticework, inside each frame of the image of two persons standing by the tree and sitting on one of the hands of one of them is a bird hunter. The fabric is covered with flowers and flowers (Image 3).

Shafi Abbasi used this element in his designs. He was the first outstanding artist to use these elements as the foundation of his art, and continued his father's way of designing the fabric.

HERBAL DESIGNS

In the second half of the seventeenth century, plant designs gradually replaced human designs. Herbal designs were one of the drawings that Iranians used in all arts. During the Safavid period, weavers used all manner of plant designs, including flowers and trees, symbolically or naturally in the context of the fabric or the main element of the design. This role was welcomed more than the other designs in this period, especially when human and animal inspiration flourished and the tendency towards Western art contributed to the sustainability of this role. Shafi Ayia, in his designs, often used vegetarian designs with an orientation toward Western art. "While painting on his own, he was able to achieve independent methods and gain his reputation through the depiction of flowers and insects, and even to some extent in this way the founder Painting school is after the school of Isfahan "(Khodi, 2015, p.7)

"The precise drawing of the foliage with blossoming flowers from both sides is adapted from European botanical baskets, which is completed with bees and butterflies." Herbal designs on taffeta, satin and velvet fabrics Is. (Image 11)

Image 11: Silk fabric, 17th century / 11th century, Kashan, from P1065, A Survey of Persian Art (11). (Insider, 104: 2015



Source: http://www.metmuseum.org

Flowers such as lilies, tulips, carnations, lily of the valley, lily and lilacs were natural or abstract, which was much closer in the late Safavid period. Flowers and plants were used in conjunction with insects and birds with or without symbolic motifs, sometimes scattered and sometimes designed in a row.

The role of Islam is from the paintings that have been decorated in all aspects of the Safavid era. Slimini is a technique used in traditional and applied arts, which uses the form of bud, flower, herb. The role of Alasmi was sometimes used as the main role on the fabric or in the field and to fill the distance between the original motifs. "Inspirational flowers and plants, including elements such as flowers, leaves and plants, which along with the Slavic in traditional and different arts design Tailoring, carpet weaving, etc. ".

Along with the Arabic designs, the flowers were decorated with the cloths of that period. Sometimes the combination of these designs is inspired by the illuminations of that period. "Safavid silk fabrics belonging to the tenth century have been arranged with plant designs taken from the illuminations of that time." (Dymand, 2017, p.286)

is that Mazdak, a cleric and Sassanid leaders, was opposed to The Manichean religion was hanged by a large number of his followers, and his followers cried out after him.

DISCUSSION

The Safavid (1135-1907) began with the rule of Shah's Imam and the formalization of the Shiite religion in Iran, with political and religious power, and the Qizilbashi, who were the slave of the Shah, were increasing their faith each day. The Ottoman regime, which saw these conditions as a threat to its empire, defeated the Shah and Qizilbashs in an attempt to attack Tabriz, after which the Qizilzhashs fell short of faith and number. Subsequently, Shahma Mosab withdrew from this danger by transferring the capital to Qazvin and diminished the role of Qizilbashi by appointing Georgians to government positions.

The Safavid regime, with the kingdom of Shah Abbas to the capital of Isfahan, regained power and added to the glory of Iran. At the end of this period, with the inadequacy of the last Safavid kings, which only remained in power, Nadir Shah shifted the hands of the opportunists from Iran and saved Iran from the danger of collapse. Aqam Mohammad Khan, the founder of the Qajar dynasty (1200-1343 AD), chose Tehran as the capital after ending the local riots. From then on, the intervention of Russia and followed by Britain and France became apparent. During Fath Ali Shah, Iran failed in two major wars with Russia, and in the two Golestan (1813) and Turkmenchai (1828) treaties, many provinces and cities were forcibly abandoned and the shipping rights in the Caspian Sea were taken from Iran. Then, at the time of Mohammad Shah, the situation in Iran became more turbulent than before. With the reign of Nasser al-Din Shah and the Chancellor of Mirzatqi Khan, Amir Kabir's reforms were pursued with full vigilance. But until the late Qajar period, there were numerous national and religious uprisings and movements that shattered the whole system of Iran, followed by the

involvement of clerics in politics. Also, from a socio-economic point of view, this period was in a state of disrepair over the Safavid period. This situation had a great impact on cultural and artistic conditions.

CONCLUSION

Art has a direct impact on various fields, including cultural, economic and political, as well as artistic works reflecting the cultural, economic, social and political conditions of any society. The art of knitting in Iran, like other arts, has undergone various changes throughout history. Role and design in all arts has a special place. Because of the motifs, identities and thoughts of a community is revealed. The motifs represent the spirit, the thoughts and beliefs of the artist and the community. In addition to the appearance of beauty and the creation of variety in art, the artist transmits different meanings to the viewer, provided that the artist deliberately engages in thoughtful thinking and thoughtful thinking; otherwise, this transition is not possible. At the same time, as the industrial revolution and the introduction of European goods got into Iran, artists did not compete with foreign products, and some of them inevitably ceased to work, because they could not diminish the national and religious values of their art.

The cedar symbolizes freedom and immortality. It is immortal because it is always green and does not fall. Beta is a symbol of serving. During the Qajar era, the role of the feather piece was the most important and most influential in textiles. One of the examples of the influence of religion in textiles is the use of precious silk and precious stones in the science of Ashura and the vowing of such fabrics to husseiniya and mosques as a wall. There were so many vows and gifts in the Safavids and Qajar's.

In the Safavid period, not only was the influence of religion on the patterns of clothing and clothing, but also on superstition, ancient beliefs, and mystical beliefs. In the late period of this period, despite the influence and involvement of clerics in political and social affairs, the role of religion was diminished. In general, the influence of religion in the Safavid period on cloths included all kinds of cloths used in religious and ritual ceremonies and grave coverings with symbolic, geometric, and written motifs in alphabets and scriptures.

REFERENCES

Baker, Patricia (2015). **Islamic Textiles, by: Mahnaz Shayestehfar,** Islamic Studies Studies Institute, Tehran.

Damand, Maurice Auson (2016). **Guide for Islamic Industries, Abdollah Faryar,** Science and Culture Publishing, Tehran.

Dymand, M, S. (2017). **Safavid woven rugs and carpets the glorious heights of Iranian art,** editors: Etinghaven, Richard and Yarshater, Ehsan, T: Abdollahi, Hormoz and Pabbaz, Royan, Awareness, Tehran.

Elahi, Mahboubeh (2016). **Manifestation of Ashura in Iranian Art,** Astan Quds Razavi Printing and

Publishing Institute, Mashhad.

Kheirabadi MA, Mirzaei Z. (2019). **Descriptive valuation pattern in education and training system: a mixed study.** Journal of Humanities Insights, 3(01), 7-12.

Khodi , Oldos (2015). **The Impact of Social and Cultural Conditions on Safavid and Qajar Fabrics,** PhD thesis, Art Research, Supervisor: Dr. Fatemeh Kateb, First Advisor Professor: Dr. Abolghasem Dadvar, Second Advisor Dr. Gholam Ali Hatam, Al-Zahra University, Tehran.

Kimasi K, Shojaei V, Boroumand MR. (2019). **Investigation of Safety Conditions at Gymnasia in Different Organizations.** Journal of Humanities Insights, 3(02), 70-4.

Modaresi N, Kazemi M. (2019). **Approach to Interaction-Oriented Spaces in Art and Architecture Faculty.** Journal of Humanities Insights, 3(02), 57-60.

Mutawah, M. A. A., Thomas, R., & Khine, M. S. (2017). **Investigation into Self-regulation,** Engagement in Learning Mathematics and Science and Achievement among Bahrain Secondary School Students. International Electronic Journal of Mathematics Education, 12(3), 633-653.

Nakhaee J, Nasrabadi MA. (2019). **Strategies for Research-Centered Education of Architectural Designing by Examining the Research-Centered Activities of the Top Universities.** Journal of Humanities Insights, 3(02), 50-6.

Pabbaz, Roien (2018): **Painting of Iran from So far,** Zarrin and Simin, Tehran.

Quezada-Sarmiento, P. A., & Enciso, L. (2016). **Knowledge Representation and Ontological Model based on Software Engineering Body of Knowledge as a tool to Evaluate Professional and Occupational Profiles.** Journal of Information Systems Engineering & Management, 1(3), 199-208. https://doi.org/10.20897/lectito.201636

Ramazonovich, L. H. (2018). **Souls striving to god or from the world of wise people.** UCT Journal of Social Sciences and Humanities Research, 6(3), 16-20.

Rasooli, M., & Abedini, M. (2017). **The Relationship between Organizational Support and Job Satisfaction of Experts and Managers of Islamic Azad University of Qeshm and Subsidiaries (International Units, Medical, Sama, Hormuz and Khamir).** Dutch Journal of Finance and Management, 1(2), 42. https://doi.org/10.29333/djfm/5818

Roohfar, Zohreh (2016). **A look at the cloth of the Islamic era,** Tehran, Tehran.

Shardin, Jean (2014). **Travelogue,** T: Iqbal Yaghmai, Volume II, Toos Publishing, Tehran.

Vargas-Hernández, J. G. (2016). **The question of changing the concept, role and functions of state.** Humanities & Social Sciences Reviews, 4(1), 08-19. https://doi.org/10.18510/hssr.2016.412