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Discovering the Implicit and Explicit Layers of the text Inscription in Dedicated Carpet of Zand Era*

Samaneh Kakavand**
Ashrafosadat Mousavilar***

Abstract

A carpet is a product of arrayed meaningful elements or arranged artistic motifs set together. The practical and spiritual applications of carpet indicate that this Persian art can deliver meanings in different aspects. Carpets have long been used in religious, rituals and funeral ceremonies. Not only are these artistic creations applied for covering various spaces, but also they are dedicated to holy places due to the strong tie they have with lives of Iranian people. Accordingly, this paper studies the carpet dedicated to the Holy Shrine of Imamzadeh Zeid that was woven by the order of Taghi Khan Dorrani, governor of Kerman. This study aims to explore the hidden layers of meaning in the text inscriptions of the carpet and find answers to the followings: What are the implicit meanings that the carpet inscriptions imply? Can we investigate the meaning of the carpet text by using a comparative study? Can we find a significant relationship between the text components and other written texts of the carpet by using an intertextual approach? Here, the research data is obtained from library researches and museum observations and studied in comparative, historical and analytical research methods. Not only does the discovery of implicit and explicit layers of the inscription describe the relation between the writing order and the pictorial order of the carpet, but also it reveals the public wisdom of the public during Zand era.

Keywords

Inscription, Carpet, Endowment, Taghi Khan Dorrani.

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** Ph. D. candidate in Art Research, Faculty of art, Alzahra University, Tehran, samanehkakavand@ymail.com

*** Associate professor, Art faculty, Alzahra University, Tehran. a.mousavilar@alzahra.ac.ir

Introduction

The carpets that contain written inscriptions can enlighten many areas beyond the researchers' prospects. The simplest discovery that can be obtained from reading of these inscriptions can result in finding the date of weaving, the weaver's name as well as the poet's. Therefore, this paper aims to discover the implicit layers of meaning and categorize the carpet inscriptions thematically and investigate the hidden layers of meaning as well. Having noticed that the woven poem in the peripheral frame of the carpet addresses hidden implications, many queries were arisen. What does the carpet inscriptions imply? Can we detect and interpret the presence of Shahnameh heroes and myths by reading the text? How can the most important subjects of the carpet inscription be classified? Aiming at finding answers to these queries, the poem of the carpet inscription was studied by using the intact and undamaged parts of the carpet. Firstly, the main topics of the poem were classified. The name of the poet and the person who ordered the carpet, also known as the artistic supporter of the carpet, were investigated as the basic and key information in order to describe, analyze and interpret the hidden meanings of the lyrics in the next step. The main purpose of rereading the inscription was to explore and understand the social situations during Zand era in Kerman. Since no comprehensive study have been done in this field of research, we tried to fulfill the research based on comparative, historic and content analysis methods to categorize the specific meanings of the carpet and offer a new reading from it.

Research Background

The written texts of the carpet are a hand-woven part containing valuable information. Further research on the meanings of these inscriptions can offer new meanings and implications to the world of carpeting. "Mirzaee" has classified and compared the inscription structure of the carpets and their art decoration in a study entitled "Carpet inscriptions as a context". "Sabbaghpour Arani" has also investigated

carpet inscriptions with a professional approach in an essay called "A comparative study of calligraphy in carpets of Safavid and Qajar era" which offers a new categorization of carpet elements. His research results are more associated with this paper and his classification of inscriptions is more adoptable to this research since he has studied Safavid and Qajar carpets. However, this paper looks deeper into the original masterpiece of Zand era and proceeds beyond the previous researches. Therefore, this paper can be considered as a novel and original research in this field though "Zohreh Rouh Far", the author of "An introduction of a dedicated carpet at the National Museum" has previously introduced this carpet. Moreover, discovering the hidden layers of meaning with the help of other relevant literature reviews distinguishes this paper from the others. "Heshmati Razavi" refers to this carpet as a carpet of Zand era in his book of "Carpet history, the evolution of carpet weaving in Iran". Other experts and scholars have also endorsed it as a carpet of Zand era.

Research Method

This research aims to read, discover and decode written texts of a carpet, with registration number of 20294 in the National Museum of Iran, by using descriptive, analytical and comparative method and intertextual approach. Therefore, the required information is collected by field research and written documents. In this regard, the preliminary sources, historical literature, dictionaries, diaries and historic novels of written texts and carpets inscriptions which date back to previous and late era were scrutinized.

Main Argument

The studied carpet is the only found sample containing an inscription that belongs to Zand era. This hand-woven piece with a dated inscription is a valid document which shows the carpets history by having a dated identifier. The inscription includes a specific location for displaying its identification, weaver's message, designer or client's message and a frame containing a text. Hence, the importance of

the carpet inscription is accentuated since it reveals the history of Zand era. The carpet is 469*172 centimeters in dimension and the knots are woven in asymmetric or Persian style and made of woolen fibers. Various ideas are stated about the carpet's pattern. Some recognize the patterns as Baghi (garden), B'azi bandi, Kheshti (diamond shape); Dasteyi and others identify it as Moshabbak (netted). However, none of these definitions contradict the other. The carpet pattern is confined in diamonds frame and identified as Kheshti (diamond-like) or Ghaabghaabi (framed). A shrub or a flower bouquet is woven in between each frame and the motifs are sorted like Iranian garden divisions. Many documents support the fact that the carpet is woven in Kerman city. It was ordered by Mirza Taghi Khan Dorrani¹ the governor of Kerman during Zand era, to be dedicated to Imamzadeh Zeid² holy shrine. Studying the carpet colors is truly difficult due to being intact and decayed. However, the dark blue background of the carpet which contains warm buff diamond frames and blue, cobalt blue and red flowers are vivid in the carpet. The carpet also contains written texts; both in the middle and in the peripheral frame. The middle texts are written in black and confined in four buff colored frames and the peripheral texts are written in black or dark blue within a red context. The calligraphy style is Nastaliq (Fig. 1,2,3,4); (Table 1). Carpet inscriptions are divided into two groups:

A) Texts written within the carpet context

B) Texts written on the peripheral frame

Texts written within the carpet context

Content implication: "The greedy, the thief, the customer, the seller and the usurper will suffer the curse of Allah and His Prophet."

Location in carpet: confined within four rectangles on the four peripheral frames of the carpet context

Sentence type: statement

Addressed to:

A. Public (general addressees)

B. Anyone with intentions of greed, stealth, buying, selling or usurping the carpet. (specific addressees and direct recipients of the message)

Message analysis: The message content is instructive and the carpet has been dedicated. Having a legal and warning content, this carpet addresses the public and



Fig. 1. The context of the dedicated carpet. Photo: Kakavand, 2015.



Fig. 2. The context of dedicated carpet. Photo: Kakavand, 2015.



Fig. 3. The dedicated carpet context. Photo: Kakavand, 2015.

Table 1. Registration information of the carpet. Source: authors.


Image	Client	Calligraphy style of the text	Weaver's name	Purpose of weaving	Conservation location	Weaving location	Color	Knot type	Fabric	Dimension	Weaving date	Pattern style
	Taghi Khan Dorrani	Nastaliq	Mohammad Sharif Kermani	Dedication to Imannzadeh Zeid holy shrine	The National Museum of Iran	Kerman	Dark blue context, diamond shape frame: warm buff color with blue, cobalt blue and red flowers	Assymetrical or Persian	wool	496,172cm	1179 A.H.	Diamond-framed inscripted style



Fig. 4. Inscriptions of four peripheral frames of the carpet. Source: authors.

opposes any negative thoughts about the carpet so that the offender will be reminded of the warning and finds no justification for its law-infringing act. Explicit layers indicate that any greedy person thinking about stealing, buying, selling or usurping the property will suffer the curse of Allah and His Messenger. The word dedication or endowment means conservation and keeping of an exact belongings to be used in will of God. Therefore, these belongings have no owner in the material world and no person has the right to buy, sell, steal or possess the property under any circumstance. The location where the message is inserted is in form of four rectangles on the four peripheral frames of the carpet context. These frames are located on the underlying diamond network and have infringed the independence of the carpet background. This arrangement is designed to emphasize on the significance of written texts and convey the message to all addressees since

it is readable and understandable to any person who stands in various positions near the carpet. It is necessary to note that both the designer and weaver have considered the addressees as literate people. However, reading of implicit layers requires further investigating in the meaning of the text. It is apparent that the reason for this emphasis cannot be just a simple warning. Perhaps, repeating an offense or stealing from holy shrines is the main reason that had the weaver and designer to consider more prudence. Normally, valuable goods are dedicated to holy places and if the dedication conservation was optimized at that age, no need of warning and advice would have seemed necessary. Referring to related literature reveals more evidence; "During his governing [Ganj Ali Khan] in Kerman, an exquisite carpet was woven for Shah Nematollah Vali by order of Shah Abbas. This carpet was later bought to a foreigner during Qajar dynasty and transferred out

of Iran" (Zakariyayi Kermani, et al, 2012: 7). It can be inferred that by the emphasis of the endower and considering these offenses, the weaver was obliged to insert a text message and repeat it in quadruplet sides of the carpet. The pale buff color of the background and contrasting dark words is another reason for drawing attention.

The writings of the main border

Addressing and understanding of the inscriptions requires a deep insight. In terms of structure, the main border of the carpet includes a written text and several decorative motifs which have multiplied the beauty of the calligraphy. Some Persian carpet researchers classify the carpet inscriptions into written and decorative ones. Written inscriptions comprise Quran verses, poems of the great poets, signatures, year of weaving and decorative inscriptions include Kufi margins or even textless inscriptions with human, animal, plant and other motifs. Some other Persian carpet researchers classify them into identified writings and carpets which have meaning, content and subject matter approach. The later categorization is well-suited with the current research. However, studying the inscription of the researched carpet requires a categorization of its own. During discovering explicit and implicit meaning layers, a written poem is observed that has been woven on the carpet main border.

The high ranked Khan, Taghi Khan arab, who is said as the prominent Khan

Of high dignity and righteous as Fereydun's, who is alike Rostam in the battlefield

The Amir of chivalry, Commander of Arabs and Persians

He is the leader of success and may God be with him, the master, commander and ruler

He dedicated a carpet for covering a holy place; he has dedicated a carpet to heaven

That is....., Al-e Aba's (of prophet family) descendant.....

Zeid abdollah-ibn Musa, whose crown is beautified from the prophet's dignity

From the seventh Imam after Mostafa (the prophet), Zeid Abdollah-ibn Musa Kazem

..... as his relatives, the seventh Imam

With Imam Reza who is the eighth Imam, as I sought for the date, Fadayi uttered

Its accepted date is a proof; it is not a carpet with the King's winged image

Definitely accepted by Reza

Having read the written text, the reading of the outermost layer implies that the artist weaver has woven the carpet by order of Taghi Khan Dorrani and perhaps on the basis of a pre-designed pattern. Praising the governor and his courageous acts followed by Imamzadeh Zeid family tree, dedication beliefs, the date and the name of the poet are other elements observed in this carpet inscription (Table. 2). Identifiers: Some researchers like Sabaghpour in "Comparative Study of calligraphy in carpets of the Safavid and Qajar era" designate one type of inscriptions as identifier. Identifier is a part of carpet inscription in which some information is provided about the waver, date and etc. In this carpet the statement of "Done by Mohammad Sharif Kermani in year 1179A.H", as its artist and date of creation, clarifies two main issues through the research process.

Done by Master Mohammad Sharif Kermani:

In several famous Safavid carpets, the artist's signature is often written as "Done by + weaver's name". The identifier "Done by Master Mohammad Sharif Kermani" in the carpet shows the continuity of this tradition. During Qajar era, the word "done" is replaced by terms such as "work", "employer", and "order of", "according to decree", "by attempt of", "by effort of" and "by instruction" except for few cases of carpets woven in Kerman in which the identifies is entitled as "Done by". The carpet signature reflects the social context where the artist can express himself. The identifier of the carpet (name of the weaver) which is attributed to Kermani attests that the carpet was woven and completed in various stages by people of Kerman. Extensive research

Table 2. Content elements of the carpet inscription. Source: authors.

Identifiers	Weaver’s name: Done by Mohammad Sharif Kermani	
	Date: 1179 A.H.	
Poetic text	Praising the governor of the time: Taghi Khan Dorrani	The high ranked Khan, arab Taghi Khan, who is said as the prominent Khan, of high dignity and righteous as Fereydu’n’s, who is as Rostam in the battlefield, the Amir of chivalry, Commander to Arabs and Persians, He is the leader of success and may God be with him, the master, commander and ruler
	Imamzadeh Zeid family tree	Zeid abdollah-ibn Musa, whose crown is beautified from the prophet, from the seventh Imam after Mostafa (the prophet), Zeid Abdollah-ibn Musa Kazem, as his relatives, the seventh Imam, with Imam Reza who is the eighth Imam.
	Purpose: dedication	He dedicated a carpet for covering a holy place, he has dedicated a carpet to heaven
	Chronology	A- it is not a carpet with the King’s winged image B- accepted by Reza
	Poet’s name in pseudonym: Fadayi	As I sought for the date, Fadayi uttered

was carried out to obtain professional information about the weaver which was unsuccessful since the weavers that are identified in carpets of Kerman are mostly from Qajar and contemporary era.

Year 1179 A. H.: The year is coincided by Karim Khan Zand kingdom period. This number clearly indicates the date and reveals the exact time of weaving.

The Implicit Layers and Implications: First Content

Praising the governor: Fadayi, the poet of the piece, commends the current ruler of his time by saying mythical and admiring phrases and using common titles of the time. All words used for praising words are categorized as follows.

- a. Titles attributed to a person’s position such as Khan
 - b. Names of mythical and epic heroes like Rostam and Fereydu’n
 - c. Description of the traits and characteristics of the governor through words
 - d. The names attributed to military positions
 - e. Phrases and words rooted in religion
- Khan: This is a very common title during Zand era. Scrutinizing its prevalence in Zand society requires special sociological studies. “Zand” was a tribe in the West part of the country and “Khan” title indicated an outstanding status. The names of “Karim Khan”, “Alimorad Khan”, “Jafar Khan”, and “Mohammad Sadegh Khan” and eventually the carpet dedicator “Taghi Khan” are all common in having the “Khan” title. “In recognition of

his services the people of tribe chose Karim, the elder brother, as their chief and entitled him Tushmal (Khan),” (Tanhatan Naseri, 2003: 182). Regarding the magnitude and prestige of the title, it has to be noted that Inaq, Karim Khan’s father, and Budaq, his uncle, were never called “Khan” despite their greatness and position while Karim Khan Zand won this title after winning the war with the ruler of Hamedan (Rajabi, 1973). Searching in references of this age makes investigation of meanings possible. As indicated in Zand history: “Iranian society at the time [12th century A.H] is a chaotic one with no sign and qualities of society in any period of history. This period has no specific management in the history of world evolution”. In short, it is a chaotic state of feudalism and Khanism with no obedience to social legislation that roots in the old unaffected customs and traditions without any slightest change. (Hedayati, 1955: 67). Khan title refers to the chief of the tribe and as appears from the evidence in this period, this title shows the high status of the person. Taghi Khan also had such a status among the people, especially the foothills area and Dorran village.

Legendary names: Zand people have particular attention to the myths and characters of Shahnameh. In the context of poems, the name of Fereydun and Rostam is readable. In order to study and scrutinize the use of these characters in Zand era, both text and image sources were studied.

Heroes and mythical characters in written literature sources: “world conquering history” and “Golshan (garden) Morad” are considered as sources that can be categorized in this group. The world conquering history describes “Jafar Khan Zand” as: “He owes Fereydun’s magnificence, a foe fighter and friend praiser” (Musavi Nami, 2011:3). As “Golshan Morad” quoted: “at service of your majesty with alexander shaped figure and his flag hanged, with Fereydun’s status, Tahamtan’s figure and Afrasiab’s visage...” (Ghafari Kashani, 1990:20). Once again in the third article of this book it is quoted: “Every capable King and every person of high rank and command as Khosrow’s, a righteous person with his

flag hanged such as Fereydun’s and a hero owing a throne as Manouchehr’s...” (Ibid, 46) Mentioning of heroes and mythological characters is repeatedly detected in several written prose in these sources. Even in poetry and poetic texts of the return style, the common literary style in Zand era, these names of these characters are stated. Sabahi Bigdeli, (1148-1218 A. H.) has written a poet praising Karim Khan: “The Fereydun of the time of Jamshid, the one who is beautifying....” (Azar Bigdeli, 1999: 573)

Heroes and mythological characters in pictorial sources: human motifs with heroic and mythical characters are seen greatly in masterpieces of Zand era, including:

- Hafttanaan mansion: the paintings of several halls of five are about the war between Rostam and Esfandiar.
- Tiling in the entrance of Karim Khan castle: there is a scene of Rostam and white demon battle on top of the entrance in seven-color glazed tiles.
- A stone inscription opposite the divankhaneh (office) mansion displays the battle of Rostam and Ashkboos.

Epics and Shahnameh heroes play a great role in verse and prose literature as well as pictorial sources and display power and tendency in pre-Islamic Iranian culture. This tendency is manifested in Zand architecture which was inspired by pre-Islamic patterns especially during Achaemenid era. “Karim Khan Divankhane after Cyprus tomb, located in 140 kilometers north of the tomb, is the only building that is made with a sloped roof for over than 2,300 years. It seems that Karim Khan - consciously or unconsciously- wanted to show his originality. His attention to depiction of Shahnameh scenes cannot be unintentional (Rajabi, 1973:154) and generally shows the importance of mythology and cultural history in the era of Karim Khan. It can be concluded that the source of mythological names written in the dedicated carpet inscription also roots in these beliefs. Some ideals of Taghi Khan such as triumph in the battlefield, strength and courage are similar to Karimkhan’s. Taghi Khan’s being compared to Karim

Khan in the carpet inscription and his attribution to Rostam and Sohrab to in historical texts of “world conquering history” book attests this fact in which poet has praising and exaggeration intentions beside assimilation.

c. Description of traits and characteristics of the governor through words

Of high status, of sublime dignity, righteous, chivalrous.

These words imply the excellent characteristics of Taghi Khan according to the poet though referring to historical novel is not scientifically justified. However, knowing the research field of the “Desert Falcon”³ and comparing this book’s texts to some books of his era and confirming the accuracy of its historical contents, more researches on Taghi Khan Dorrani’s personality were fulfilled. Some pages of this book are allotted to Taghi Khan’s chivalry and generosity. He was a coal seller who became a gunman in the army of Nadir Shah Afshar and eventually the ruler of Kerman. This evolution demonstrates his persistence and ambitions. Supporting the claim of his being generous and forgivable, he dedicated this carpets and a few subterranean aqueduct⁴ in the foothills of Kerman and constructed some public buildings.

A. The names attributed to people with military positions

Major general, commander-in-chief, leader and governor

All of these words describe Taghi Khan’s courage, bravery and skill in battle. The content of the poem shows the importance of two traits: courage and strength of Taghi Khan which might have been attributed to him as a gift or the poet was obliged to write it. The beauty and appropriateness of using the term “major general” in Arabic and “commander-in-chief” in Persian is notable.

A. Phrases and words rooted in religion

Success leader, with Allah, Amir

Leader: means the rector, chief, the leader and at the forefront. Taghi Khan ruled the tribe and his friends and foes during his lifetime. Traditionally, the head

of the caravan was called the leader. It is also referred to the name of Ursa Major constellation in astrology. In addition, the combination of “leader + success” refers to his sublime attributes and his power to bring success and luck to people.

With Allah: this phrase means “may God be with you” is. It is also observed in Hafez poems:

My broken heart is acquainted with your lips, save this virtue and may God be with you (Hafez, 1999).

Rumi also says:

You are as my flesh and blood; go and may God be with you (Divan- e Shams, sonnets, No.37).

“Dorrani” family suffix of “Taghi Khan” shows his Afghan originality. Still, the poet describes him as Arab and uses multiple Arabic words and phrases accordingly. Amir also points out that Taghi Khan was a commander and leader.

Second Content: Dedication

He dedicated a carpet for covering a holy place; he has dedicated a carpet to heaven

Dedication is considered a moral practice. Although conflicting opinions about the characteristic of “Taghi Khan Dorrani” has been proposed, literature study of Kerman history introduces Taghi Khan as a positive character. He served Nader Shah Afshar as a gunman in his army and was present during Nader Shah stay in Mashhad. He has attended and witnessed the presentation of gifts from the king to Imam Reza holy shrine. He always praised Gholi Beig, one of the rulers of Kerman, for his large number of endowments. The use of ambiguity in this poem is evident. In the first hemistich, the word “carpet” is used as a verb implying the act of covering while it refers to the specific meaning of the carpet in the second hemistich.

Third Content: Family Tree

Zeid abdollah-ibn Musa, whose crown is beautified from the prophet’s dignity

From the seventh Imam after Mostafa (the prophet), Zeid Abdollah-ibn Musa Kazem

..... as his relatives, the seventh Imam

With Imam Reza who is the eighth Imam

“Taghi Khan Dorrani”’s devotion is quite

understandable in this writing to the extent that he dedicated a carpet to his holy shrine. Dedication and devotion to the holy prophet's family is evident in his biography. Whenever a problem came to him or when he had a request, he would go to Mazaar Shah Village⁵. His devotion to Imam Reza (AS) implies this issue as well. (Mazhari Kermani, 2001)

Fourth Content: Chronogram

Chronogram is the adaptation of a date with words of a hemistich or a sentence based on Abjad calculations. Using holy Quranic and phrases in carpet inscriptions with Mihrab and Sajadeh (praying rug) patterns were common in Safavid era. These types of carpets were hanged as pendants and screens on the wall due respect to their sacred texts. This tribute has continued to this day by the installation of holy names on the wall. The inscription of the studied dedicated carpet does not contain Quranic verses but some holy names such as Allah, Al-e Aba, Musa Kazim, Mostafa and Reza are written in its poem. The carpet has two chronograms as "Maghbul-e Reza (accepted by Reza)" and "Nist ghali ke bovad akse par-o-bal-e malek (it is not a carpet with the King's winged image)" which completed the number 1179 together, the year that the carpet was dedicated. This date coincides with the sovereignty time of "Taghi Khan Dorrani" in Kerman and Karim Khan Zand in Iran. In many inscriptions of Safavid and Qajar carpets, poems of famous poets were chosen and rarely a text was accepted due to its accordance with the purpose of carpet. Even famous poems such as Hafez' were written in these types of carpets. Here, Fadayi Kermani, contemporaneous poet to Taghi Khan Kermani, has written an appropriate poem. Following further investigations on layers of meaning, another implicit layer is comprehended.

Conclusion

Research in carpets containing inscriptions are considered valid identified work among hand-woven carpets in Zand era and it requires a thorough scrutiny in the original works and to answers to research queries. Reading the explicit and implicit layers of the inscription not only does explain the relation between the written order and the pictorial order of the carpet, but also reflects the public wisdom of the public during Zand era. Insertion of the weaver's, the poet's and the orderer's name demonstrates the carpet's being woven in a group process and implies its independence. According to intertextual approach, there is a meaningful correlation between pictorial sources, written documents of Zand era, the Desert Falcon historical novel and the written texts of

Despite the reputation of Timurid and Safavid artistic ateliers, respectively in time of Kamaloddin Behzad and his students, group work is evident in the creation of this product as well. Unfortunately, no name of the carpet designer is mentioned. Taghi Khan Dorrani biography shows that he changed his profession from selling coals to wool and began his own carpet workhouse which implies his acquaintance with this art-craft. He witnessed Nader Shah carpet dedication to Imam Reza holy shrine which may have led to his dream that was fulfilled in his time of affordance.

The Fifth Content: Haj Mohammad Fadayi Kermani, the Inscription Poet

Wideresearches were exerted on the poet information by accessing great number of useful biographies and works. Unfortunately, little was found on this poet; "Fadayi Kermani [Haj Mohammad in Yazd-twelfth]" (Khaym Pour, 1992:694). Other written sources such as Dehkhoda dictionary provide little information about him. "Fadayi Kermani was contemporaneous with Azari Bigdeli. Azari says that his name is Haj Mohammad, from Dar-ol-aman in Kerman, who has a smooth nature and dominancy in history" (Dehkhoda, 1962:81-82). No specific information was found in books of return styles on "Fadayi Kermani" which proves that the poet's coming from Kerman and his ability to incorporate the concepts and objectives of the poems was more important than his reputation to dedicator of the carpet and benefited from Fadayi Kermani's talent and capabilities. However, the epic approach and his desire to return to the past put him in the category of poets of return style. He also mentions himself in the last hemistich of the poem to all and to researchers.

the carpet. This relationship explains the importance of national spirit, myths and heroes, literary and cultural return to the past, dedication tradition and the high dignity of the Imamzadehs in the twelfth century. In addition, the content of the paper reflects the society status in Taghi Khan Dorrani's age, his religious beliefs and the importance of Imamzadeh Zeid shrine in the twelfth century AH. Analyzing all components within the text and searching for elements outside the defined semantic meanings resulted in discovering the text content by using a comparative approach. Therefore, it can be concluded that Taghi Khan Dorrani character which is reflected in the carpet inscription is in agreement with his behavioral personality in Desert Falcon historical novel and the relevant literature about the history of Kerman. Here, Taghi Khan is introduced as a religious, gallant and of high rank person in contrast to the original sources that have presented him as a rebel and disobedient man. This carpet is not woven just for depicting decorative motifs. Professional studying of the carpet, categorization of the information and conveying of the meanings to the observer shows the designer's purpose in delivering the implicit layers of the content which relies on reading and understanding of written and symbolic arrangements and orders. Although no relationship between text and image writings is detected in the first glance, the designer and weaver has tried to draw the attention of addressees from decorations and motifs to the message content by choosing a repeating design. This is due to the weaver's emphasis on presenting the dedicator and instructive implication as well as introduction of holy Zeid and his family tree rather than satisfying a sense of beauty. The designer did not use human and animal motifs due to the weaver's knowledge about not using human motifs in holy places. Hence, the weaver has adopted plant patterns and motifs in his creation. Moreover, the carpet highlights the written-verbal symbolic system while studying visual and written text juxtaposition. Placement of four peripheral frames containing a message on the carpet context drives more attention which implies the warning content of the message with the aim of property conservation. Eventually, the presence of a Nastaliq woven calligraphy text demonstrates the expertise of the weaver in that period. Overall, it gives emphasis to the beautiful valuable tradition of dedications to the holy shrines since carpets are known as precious commodities for dedication.

Footnotes

1. Taghi Khan Dorrani was one of governors of Kerman in the second half of the twelfth Anno Hegirae centuries who ruled for four years. Dissimilar opinions exist on his characteristic, life and works. / 2. There are several holy shrines in Kerman provinces known as Imamzadeh Zeid. Still, according to researches of endowment and charity organization as well as organization of cultural heritage, craft and tourism of Kerman province, the one located in Shahdad city is of great popularity and his family tree roots back to Imam Reza. The precise reading of his family tree and clarification of ambiguous ideas on his origins require the expertise of professionals which is not the aim of this paper. / 3. A historical novel written by Ali Asghar Kermani on life and epic of Taghi Khan Dorrani / 4. Field researches in Kerman indicate that two subterranean aqua duct of Ahmedabad and Taghiabad are remained from Taghi Khan Dorrani governing period in the foothills and near the village of Dorrani. They also acknowledge that the authorized family of this area is the descendants of Taghi Khan. / 5. According to the analysis of some scholars and researchers, Mazar Shah is the tomb of Ibrahim Adham.

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