Iranian Cultural Heritage, Handicrafts
and Tourism Organization

SHEIKH SAFI AL-DIN KHANEGAH
AND SHRINE ENSEMBLE IN ARDABIL

UNESCO

World Heritage Convention

Nomination of Properties for Inclusion on

The World Heritage List

Tehran 2009

Said Sheikh Safieddin Ardabili, "Sustain all, no matter whether friend or enemy, believer or disbeliever, so as to purify your good deed for Allah's sake." *(Ibn-e Bazzāz Ardabili, 1994: 937)*

1.a. Country (and State Party if different)

Islamic Republic of *Iran*



The location of the city of *Ardabil* in *Iran*

1.b. State, province, or region



Province of *Ardabil*

1.c. Name of Property:

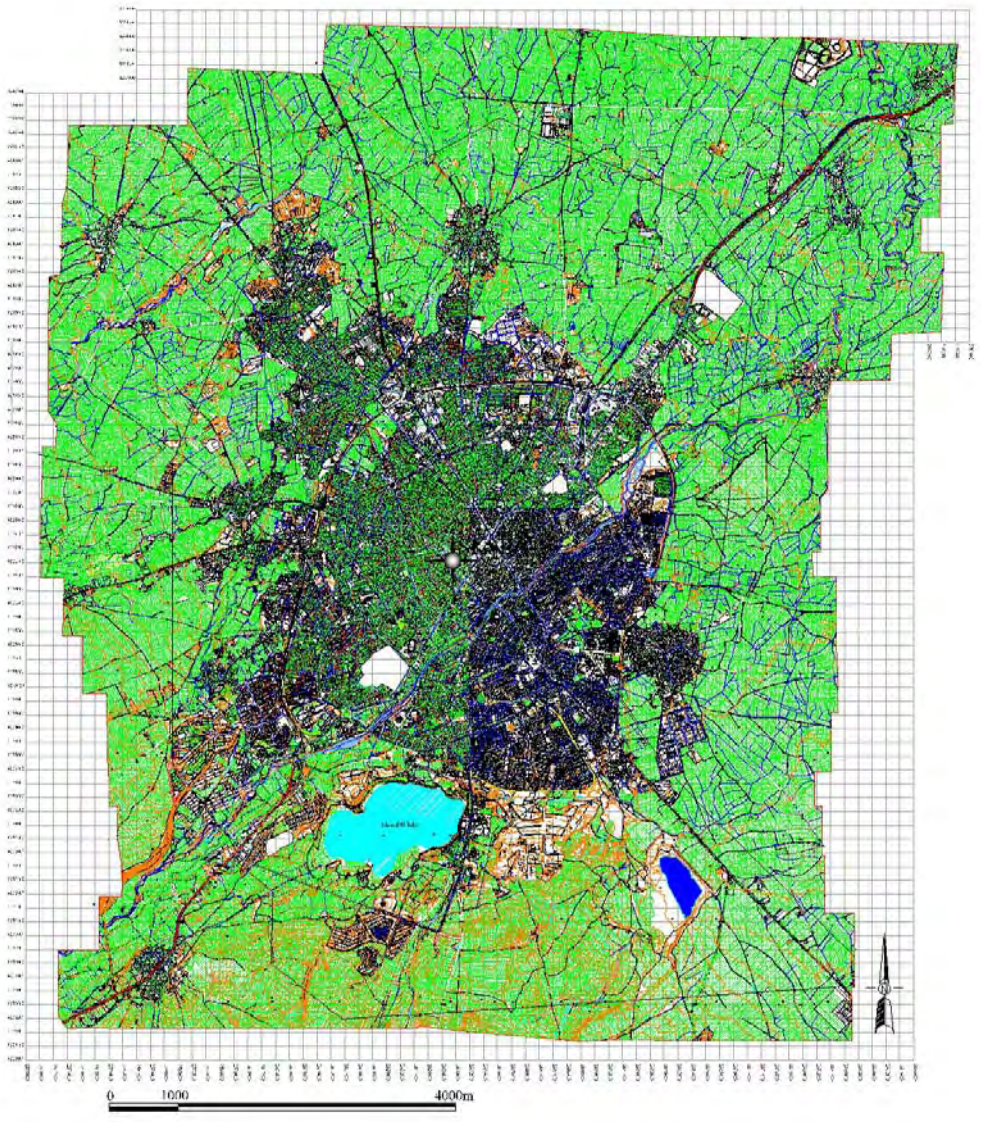
Sheikh Safi al-din Khānegāh and Shrine Ensemble in Ardabil



General view of *SKSEA* (Laser scanning)

1.d. Geographical coordinates to the nearest second

No	Site name	Geographical Coordinates	Map ref.
1	*SHEIKH SAFI KHĀNEGĀH* AND SHRINE ENSEMBLE *(SKSEA)*	N: 38° 14′ 52.5′′ E: 48° 17′ 27.5′′	I



General landscape of *Ardabil*

1.e. Maps and plans showing boundaries of the nominated properties and buffer zones

See the maps in the map volume.

No	Site names	Map ref.
1	General landscape of *Ardabil*	I
2	Landscape zone	II
3	Core and buffer zones	III
4	Architectural maps of nominated property	IV, IV-01, IV-02, IV-03, IV-04, IV-05, IV-06, IV-07,IV-08, IV-09, IV-10, IV-11, IV-12, IV-13

1.f. Area of nominated property(ha.) and proposed buffer zone(ha.)

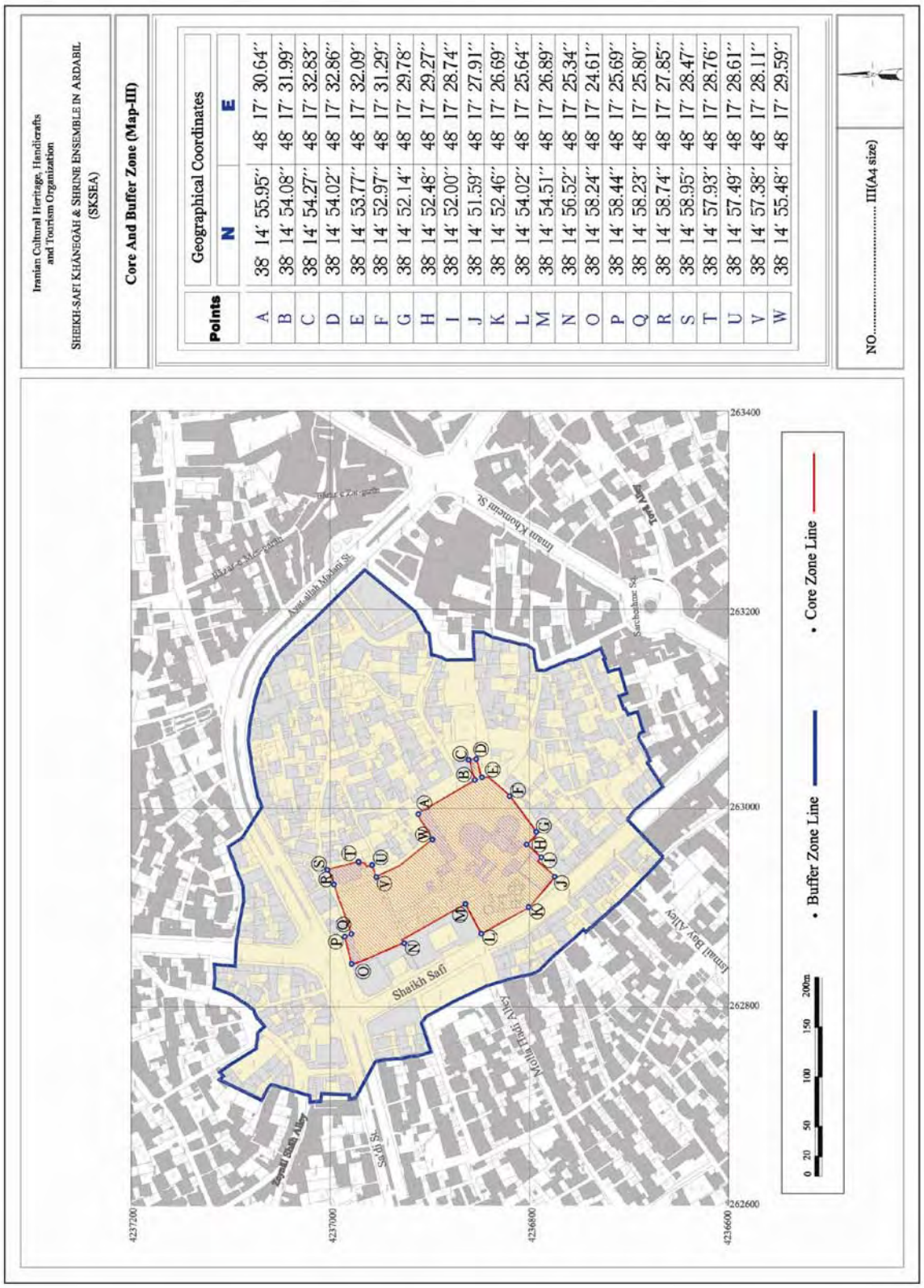
Sheikh safi Khānegāh* and Shrine Ensemble in *Ardabil	**Area**
Core Zone	2.1353 (ha)
Buffer Zone: FIRST AREA SECOND AREA Total (Buffer Zone)	 2.2763 (ha) 10.7853 (ha) 13.0616 (ha)
Landscape Zone	380.2458 (ha)

Textual description of the boundaries of the nominated property

Description of Core Zone*:*

In order specify the latitude & longitude of sports around the core zone of "SKSEA", the starting point is taken as C1 (E: 48˚ 17′ 30.64″, N: 38˚ 14′ 55.95″) at the North of "SKSEA" & North corner of *Pursinā* school. From this point moving parallel to Eastern wall of *Shahidgāh* enclosure, to south-eastwards till reaching to C2 (E: 48˚ 17′ 31.99″, N: 38˚ 14′ 54.08″). From this point moving eastwards till reaching to C3 (E: 48˚ 17′ 32.83″, N: 38˚ 14′ 54.27″), located in west side of historical-cultural path of *Ardabil*. From this point moving parallel to remains of *Seyyedi Beig-e-safavi* portal in southwards till reaching to C4 (E: 48˚ 17′ 32.86″, N: 38˚ 14′ 54.02″). From this point moving Westwards till reaching to C5 (E: 48˚ 17′ 32.09″, N: 38˚ 14′ 53.77″), located in eastern corner of *Shahidgāh* wall. From this point along southwest in parallel to south wall of *Shahidgāh* enclosure reaching to C6 (E: 48˚ 17′ 31.29″, N: 38˚ 14′ 52.97″) & C7 (E: 48˚ 17′ 29.78″, N: 38˚ 14′ 52.14″). From G spot moving north-west wards in parallel to *Shahidgāh* enclosure wall till reaching to C8 (E: 48˚ 17′ 29.27″, N: 38˚ 14′ 52.48″), located in south side of *Shahidgāh*. From this point moving south-westwards till reaching to C9 (E: 48˚ 17′ 28.74″, N: 38˚ 14′ 52.00″). From this point moving along southern wall of "*SKSEA*" to westwards & then to South-westwards till reaching to C10 (E: 48˚ 17′ 27.91″, N: 38˚ 14′ 51.59″), located in front of west corner of *Soleimān shāh* mosque.

From this point along north side of "*SKSEA"* in north-westwards is reaching to C11 (E: 48˚ 17′ 26.69″, N: 38˚ 14′ 52.46″) & C12 (E: 48˚ 17′ 25.64″, N: 38˚ 14′ 54.02″). From L Spot moving eastwards till reaching to C13 (E: 48˚ 17′ 26.89″, N: 38˚ 14′ 54.51″), located in opposite of garden yard wall of "*SKSEA*". From this point moving north-westwards in parallel to western wall of garden yard, till reaching to C14 (E: 48˚ 17′ 25.34″, N: 38˚ 14′ 56.52″). From this point moving north-westwards till reaching to C15 (E: 48˚ 17′ 24.61″, N: 38˚ 14′ 58.24″), located in south side of *Āli Qāpū* square. From this point moving eastwards along southern side of square till reaching to C16 (E: 48˚ 17′ 25.69″, N: 38˚ 14′ 58.44″), located in eastern corner of north side of main gate of "*SKSEA*". From this point moving southwards till

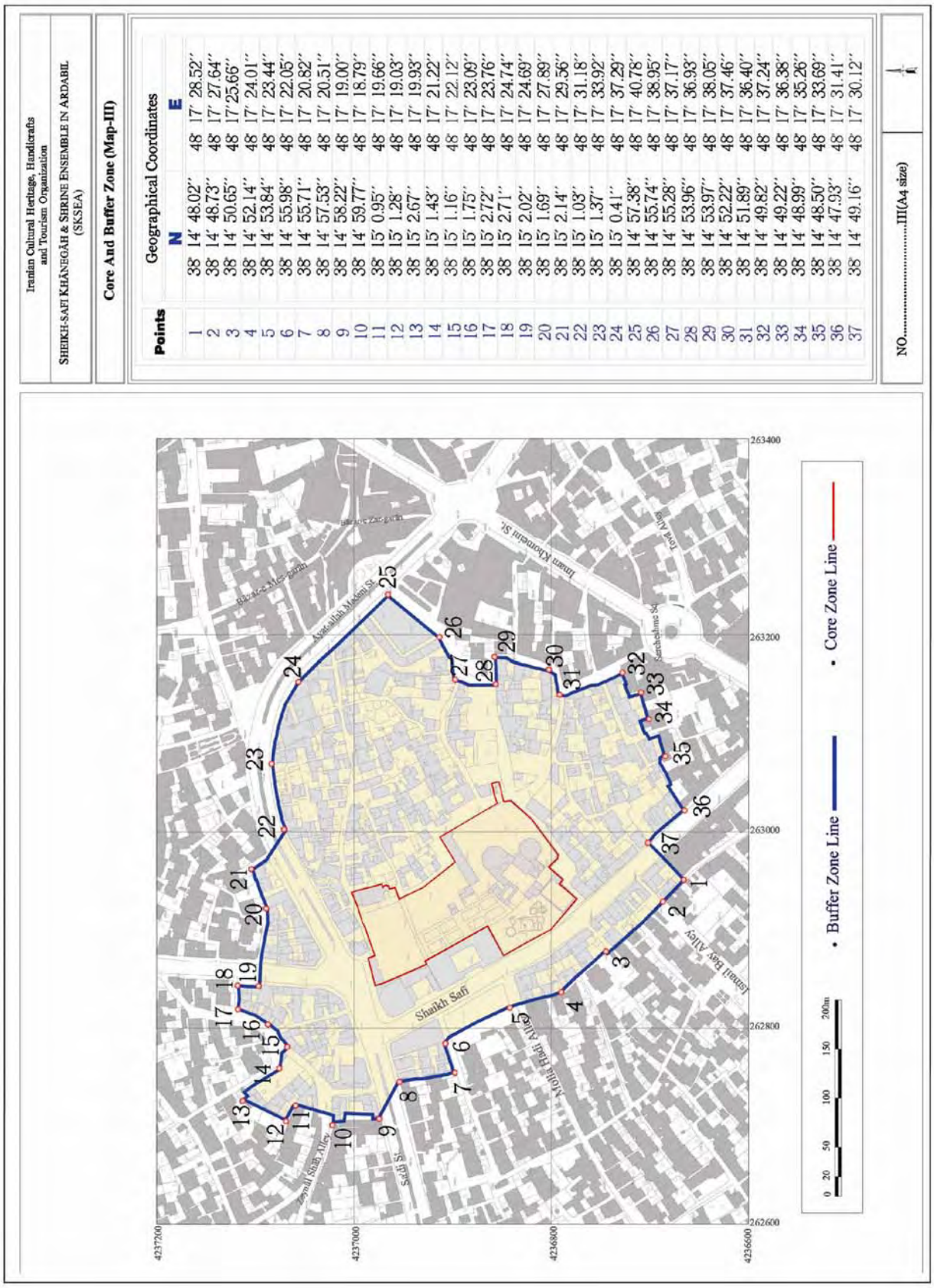


Geographical Coordinates of Core Zone

reaching to C17 (E: 48˚ 17′ 25.80″, N: 38˚ 14′ 58.23″). From this point moving north-eastwards along with to southern side of plaza till reaching to C18 (E: 48˚ 17′ 27.85″, N: 38˚ 14′ 58.74″). From this point moving eastwards along north side of Sheikh bath. Reaching to C19 (E: 48˚ 17′ 28.47″, N: 38˚ 14′ 58.95″). From this point moving southwards along eastern side of historical sheikh bath reaching to C20 (E: 48˚ 17′ 28.76″, N: 38˚ 14′ 57.93″). Spot moving southwards till reaching first to C21 (E: 48˚ 17′ 28.61″ , N:38˚ 14′ 57.49″) then C22 (E:48˚ 17′ 28.11″ , N:38˚ 14′ 57.38″). From V spot moving south-eastwards along western *Shahidgāh* Alley till reaching to C23 (E: 48˚ 17′ 29.59″, N: 38˚ 14′ 55.48″). From this point moving eastwards along northern side of *Pursinā* School till reaching to beginning point A.

Description of Buffer Zone:

In order to specify the latitude & longitude of spots around the buffer zone of "*SKSEA*" the starting point is taken as B1(E:48˚ 17′ 28.52″ , N:38˚ 14′ 48.02″) at the beginning of north side of *Me'mār* Alley. From this point moving north-westwards till reaching to B2(E: 48˚ 17′ 27.64″, N: 38˚ 14′ 48.73″). Continuing this moving till reaching to B3 (E: 48˚ 17′ 25.66″, N: 38˚ 14′ 50.65″), located in *Ābedini* Alley in from of tentative entrance of "*SKSEA*". Continuing this path, till reaching to B4 (E: 48˚ 17′ 24.01″, N: 38˚ 14′ 52.14″). From this point moving northwards till reaching to B5(E:48˚ 17′ 23.44″ , N:38˚ 14′ 53.84″), located in Northern corner of *Mollā Hādi* st. from this point along north, reaching to B6(E:48˚ 17′ 22.05″ , N:38˚ 14′ 55.98″), located in northern corner of *Darbandlar* Alley. From this point moving westwards along *Darbandlar* Alley till reaching to B7(E: 48˚ 17′ 20.82″, N: 38˚ 14′ 55.71″). Continuing this moving along north till reaching to B8(E: 48˚ 17′ 20.51″, N: 38˚ 14′ 57.53″), located in south side of *Sa'di* st. Along north-west & after passing *Sa'di* st, reaching to B9(E: 48˚ 17′ 19.00″, N: 38˚ 14′ 58.22″). From this point moving northwards till reaching to B10(E: 48˚ 17′ 18.79″, N: 38˚ 14′ 59.77″), located in south side of *Zeināl shāh* Alley. Along north-east & after passing *Zainal Shāh* Alley reaching to B11(E: 48˚ 17′ 19.66″, N: 38˚ 15′ 0.95″). Turn to north-westwards till reaching to B12 (E: 48˚ 17′ 19.03″, N: 38˚ 15′ 1.28″). Continuing this moving along north till reaching to B13 (E: 48˚ 17′ 19.93″, N: 38˚ 15′ 2.67″). From this point moving south-eastwards along *westside* of *Shahid Nosreti Qorbani* Alley till reaching to B14 (E: 48˚ 17′ 21.22″, N: 38˚ 15′ 1.43″). Continuing this moving from east to south till reaching to B15 (E: 48˚ 17′ 22.12″, N: 38˚ 15′ 1.16″). From this point moving northeastwards till reaching to B16 (E: 48˚ 17′ 23.09″, N: 38˚ 15′ 1.75″). Continuing this



Geographical Coordinates of the Buffer Zone

moving along north-east of *Darmān Boyni* Alley till reaching to B17 (E: 48˚ 17′ 23.76″, N: 38˚ 15′ 2.72″). From this point moving along south side of *Enqelāb* Alley till reaching to B 18 (E: 48˚ 17′ 24.74″, N: 38˚ 15′ 2.71″). From this point moving southwards till reaching to B19 (E: 48˚ 17′ 24.69″, N: 38˚ 15′ 2.02″), located in west side of E*nqelāb* st. From this point along *Enqelāb* 1th Alley reaching to B20(E: 48˚ 17′ 27.89″, N: 38˚ 15′ 1.69″). From this point moving north-eastwards till reaching to B21 (E: 48˚ 17′ 29.56″, N: 38˚ 15′ 2.14″), located in *Moravej* 23th Alley. From this point moving southwards till reaching to B22 (E: 48˚ 17′ 31.18″, N: 38˚ 15′ 1.03″), located in *Moravej* 12th Alley. From this point moving along north side of *Āyetolāh Madani* st, till reaching to B23(E:48˚ 17′ 33.92″ , N:38˚ 15′ 1.37″) & B 24(E:48˚ 17′ 37.29″ , N:38˚ 15′ 0.41″) & then B25(E:48˚ 17′ 40.78″ , N:38˚ 14′ 57.38″), located in Eastern corner of *Mirzā Ali Akbar* St. from last point moving south-westwards along north-west side of street till reaching to B26 (E:48˚ 17′ 38.95″ , N:38˚ 14′ 55.74″). From this point that located in south side of Morning 4th Alley, *Moravej* to south-westwards along north side of *Qāzi* Alley till reaching to B27 (E: 48˚ 17′ 37.17″, N: 38˚ 14′ 55.28″). From this point moving southwards along Alley till reaching to B28 (E: 48˚ 17′ 36.93″, N: 38˚ 14′ 53.96″). From this point moving Eastwards along south side of *Mirā Ali Akbar* st, till reaching to B29 (E: 48˚ 17′ 38.05″, N: 38˚ 14′ 53.97″). From this point along south, reaching to B30 (E: 48˚ 17′ 37.46″, N: 38˚ 14′ 52.22″). From this point along south side of Alley reaching to B31 (E: 48˚ 17′ 36.40″, N: 38˚ 14′ 51.89″). From this point along south reaching to B32 (E: 48˚ 17′ 37.24″, N: 38˚ 14′ 49.82″), located in west side of eastern-*Masomin* Alley. From this point moving westwards, then southwards till reaching to B33 (E: 48˚ 17′ 36.38″, N: 38˚ 14′ 49.22″). From this point moving westwards till reaching to B34 (E: 48˚ 17′ 35.26″, N: 38˚ 14′ 48.99″). From this point moving northwards, then west & then south along west till reaching to B 35(E: 48˚ 17′ 33.69″, N: 38˚ 14′ 48.50″). From this point in south-wards reaching to 36(E: 48˚ 17′ 31.41″, N: 38˚ 14′ 47.93″), located in eastern wall of tentative entrance of *Sheikh Safi* st. From this point along north-west, reaching to B37 (E: 48˚ 17′ 30.12″, N: 38˚ 14′ 49.16″).

Description of Landscape Zone:

In order to specify the latitude & longitude of spots around the landscape zone of "*SKSEA*", the starting point is taken A (E:48˚ 16′ 53.2″ , N:38˚ 15′ 29.0″), located in *Tarbiat* square. From this point moving southwards till reaching to B(E:48˚ 16′ 57.5″ , N:38˚ 14′ 58.0″), located in north side of *Sa'di* & *Gharibān* streets. Junction, a little distance from *Bāgmishe* junction. From this point moving south-eastwards reaching to C (E:48˚ 17′ 07.5″ , N:38˚ 14′ 37.7″), located in *Serāh-e-dānesh* junction. From this point moving south-eastwards till reaching to D(E:48˚ 17′ 23.7″ , N:38˚ 14′ 27.8″), located in *Shariat'ti* sq. Continuing this moving till reaching to E(E:48˚ 17′ 23.7″ , N:38˚ 14′ 19.7″), located in 15th *Khordād* sq. From this point moving north-eastwards till reaching to F(E:48˚ 17′ 51.3″ , N:38˚ 14′ 36.0″), located in *Varzesh* sq. In east side of last point reaching to G (E:48˚ 18′ 9.8″ , N:38˚ 14′ 41.7″), located in *Yāghoot* junction. From this point moving north-eastwards till reaching to H(E:48˚ 17′ 39.57″ , N:38˚ 14′ 15.70″) located in entrance *Tohid* sq. From this point moving north-westwards till reaching to I(E:48˚ 18′ 25.2″ , N:38˚ 15′ 15.0″), located in *Imām Ali* sq. Continuing this moving till reaching to J(E:48˚ 18′ 14.7″ , N:38˚ 15′ 26.8″), located in *Jāndārmeri* junction, from this point moving north–westwards till reaching to K(E:48˚ 17′ 51.6″ , N:38˚ 15′ 29.5″), located in *Mokhāberāt* sq. From this point moving first northwards then moving westwards till reaching to L(E:48˚ 17′ 41.3″ , N:38˚ 15′ 30.1″), located in *Shahid Ja'fari* Alley. From this point moving northwards till reaching to M(E:48˚ 17′ 36.2″ , N:38˚ 15′ 47.6″), located in *Hoseinieh* junction. From this point moving south-west along *Shohadā* highway reaching to beginning point A.

Geographical Coordinates of Landscape Zone

Iranian Cultural Heritage, Handicrafts and Tourism Organization

SHEIKH SAFI KHĀNEGĀH & SHRINE ENSEMBLE IN ARDABIL (SKSEA)

Lanscape Zone (Map-II)

Points	Geographical Coordinates	
	N	E
A	38° 15′ 29.0″	48° 16′ 53.2″
B	38° 14′ 58.0″	48° 16′ 57.5″
C	38° 14′ 37.7″	48° 17′ 07.5″
D	38° 14′ 27.8″	48° 17′ 23.7″
E	38° 14′ 19.7″	48° 17′ 39.57″
F	38° 14′ 36.0″	48° 17′ 51.3″
G	38° 14′ 41.7″	48° 18′ 9.8″
H	38° 15′ 02.5″	48° 18′ 32.9″
I	38° 15′ 15.0″	48° 18′ 25.2″
J	38° 15′ 26.8″	48° 18′ 14.7″
K	38° 15′ 29.5″	48° 17′ 51.6″
L	38° 15′ 30.1″	48° 17′ 41.3″
M	38° 15′ 47.6″	48° 17′ 36.2″

- Landscape Zone Line
- Buffer Zone Line
- Core Zone Line

Regulation in Landscape Zone:

Larg scale plans includes (skyscrapers, industrial complexes, development projects like: Highways, Subways and Railways) most be agreed by ICHHTO in feasibility stage.

NO: A4 size II

Justification

Statement of Outstanding Universal Value

The *Sheikh Safi al-din Khānegāh* and Shrine Ensemble, in *Ardabil* (SKSEA) have outstanding universal value as an artistic and architectural masterpiece and an outstanding representation of the fundamental principles of *Sufism*. These principles are expressed in the spatial organization of the architecture that symbolically define and invoke the path and lessons of *Sufism*, the *Dhekr* (invocation) and the *Safavi Tariqat* (credo). (See 2a. description p: 18) The architecture is combined with a rich variety of artistic and decorative features, and especially fine inscriptions, which offer the message of *Sufism* in words and sentences from *Koran.*

According to verbal narrations, visible evidences, and field studies, all decorative elements of the ensemble, including inscriptions and other decorations, are formed up to serve the mystical notions and philosophy of *Safavi Tariqat*. Existence of 8 doors and portals from *Āli Qāpu* Gate to the tomb of *Sheikh* indicates the significance of numbers 7 and 8 (See 2a. description p: 38). As they are respectively indicatives of station of spiritual excursion to know *Allāh*, and the 8 pivotal bases of *Sufism*, as it is rooted in 8 doors and 8 paradises, which are the center of *Safavi Tariqat* in reaching the truth. (Fig11)

In the *SKSEA*, all architectural and conceptual act as a *Gesamtkunstwerk* and symbols of Islamic mysticism are spotted in all works of art of the *Sheikh Safi al-din Khānegāh* ensemble including architecture and the decorative forms related to it such as wood Inlays, wood engravings, murals and wall decorations, carpets, and prayer carpets. Floral motifs, which are symbolizations of the paradise, are frequently seen in the diverse, vast collection of the inscriptions of the ensemble; such symbols, too, are considered as further examples of decorative elements with an air of Islamic mysticism. Additional elaborated account of this subject are explained in description chapter.

- The artistic and architectural design of the *Sheikh Safi al-din* ensemble was based on the creative elaboration and further development of influences from earlier and contemporary sources, such as *Ilkhānid* and *Timurid* architecture, integrating these with the philosophy of *Sufism*.

The *Khānegāh* and Shrine ensemble of *Sheikh Safi al-din Ardabili* is in two aspects an example of an exchange of human values in the field of universal culture; this kind of exchange has been so effective and influential in the history of the intellectual developments in the Islamic world and in the Islamic architecture that can be considered as one of the most significant universal values of the property:

A. Ideological and intellectual values which are manifested in the architecture;

B. Architectural techniques and methods

A: *Safavi* credo, whose only base is told to have been the *Khānegāh* and shrine ensemble of *Sheikh Safi al-din*, is the heir to the human values of the earlier credos in *Sufism*."In the 8th century AH, two significant schools of *Sufism* were known; one is the school of *Sohrevardi*, which mixes *Sufism* and *Zohd* (Asceticism) together[1] Another popular school of this era was *Mowlavi* school, the basis of which is amorous worship of God, spiritual ecstasy [*Vajd*], *Samā'*, Songs, and Lyrics [2].

The credo of *Sheikh Safi al-din* is however different from the elites and noblemen of the two mentioned schools. This credo is in fact a combination of the pair of mentioned credos. That is, the path that *Sheikh Safi al-din* took up for thirty-five years of his guidance, and obliged his followers to closely watch and follow it.

B: When it comes to the architectural development and technology, urban development, creation of monumental artworks, and architecture-oriented decorations, while being influenced by the Islamic architecture styles contemporaneous to it and prior to it, either within the boundaries of *Iran* or that of the neighboring states, the ensemble has managed to create a pioneering style insomuch as to influence other structures of the sort, be It the ensembles or the single-standing structures.

1. It is based on a combination of asceticism, worship, and endeavor with observation of [Sufism] traditions and rituals, and continuous recitation of prayers. Their handbooks were Resāle-ye Qosheyriya [Qosheyriya Treatise], Ehyā-ol Olum [reviving the sciences] by Ghazāli, Avāref Ol-Ma'āref [Epistemology] by Sohrevardi, Fotuhāt-e Makkiya, and Fosus al-Hekam by Ibn-e Arabi.

2. The books favored by this circle include Hadighah by Sanāii, Elāhi Nāme by Attār, and Rumi's Mathnavi.

The architecture art of *Soltānia* dome has had an influence on plaster work and *Mo'aqeli* decorations, the patched works of *Sheikh Safi*'s tomb, and the content of some of the inscriptions inside the Shrine of *Muhiyy al-din Mohammad* (*Haram Khānā*), and the outer Façade of *Chini Khānā* building, and especially it's stone dado, which is indeed the Shrine of *Sheikh Safi al-din*. So is the case with the influences of the Shrine of *Ahmad Bin Ayub al-Ahāfi Nakhjavani* (724 AH/1324AD) in *Barda' Turbasi* in *Gharabagh*, the republic of *Azerbaijan* on the architectural form and decorations of *Allāh Allāh* dome.

Shrine towers of *Azerbaijan*, particularly *Marāqe* and *Sheikh Haydar*'s Shrine in *Meshkin Shahr*, have also had their influence on the construction of *Sheikh Safi al-din*'s Shrine (*Allāh Allāh* dome).



The *Sheikh Safi al-din Khānegāh* ensemble

Reciprocally, the influence of the artistic style of *Sheikh Safi al-din Khānegāh* ensemble on the buildings of the following periods such as the Shrine of *Zainal Beyg* in *Erzurum* the *Khānegāh* ensemble of *Shāh Ni'matollah Vali* in *Kermān*, *Khānegāh* of *Ahmad Yasoii*, *Khānegāh* of *Chalabi Uqli* in *Soltānia*, *Kaboud* mosque in *Tabriz* (870 AH/ 1465

AD), and architectural works of *Isfahan* is evident. There is more on the description of these buildings and their influences in chapter 3.c.

One of the most important influences of *Ardabil* ensemble is spotted in the *Safavi* artistic style used in construction of the music hall in *Āli Qāpu*, *Isfahan*. (See 2.b. history and development)

In view of what described so far, the *Khānegāh* and Shrine Ensemble of *Sheikh Safi al-din Ardabili* has mixed the influences of various architectural styles and mystical elements, and has created new elements, which has resulted in creation of a mystically perfect ensemble. It has provided the best model for construction of *Khānegāh* and Shrine ensembles.

-The spatial and architectural layout of the ensemble, in fact, became a prototype for an innovative architectural expression, and a basic reference for other *khānegāhs* and shrines in many countries. Indeed, the artistic and architectural design of the ensemble established a new style that was taken as a fundamental reference for the world-famous *Safavi* art and architecture.

As compared to other *Khānegāh* and Shrine ensembles of the type, this property is considered as the most perfect one (See 3.c.). The diagram of the French *de Morgan*, which is taken from *Sarih-al Milk* manuscript, and is the most comprehensive map of the buildings of *Sheikh Safi al-din* Ensemble, is enough of an evidence to prove so. "There are over 67 structures.

According to following map"[3]. Number of them are still buried under the archeological enclosure of the property. A glance at the names and functions of the buildings of the ensemble can easily prove that the builders and developers had cared most about various needs of the pilgrims and visitors. The structures serve not only the cultural and social needs of the visitors, but also provide well for their health and hygiene requirements.

As said by historical sources, particularly the logs and reports From European Travelers, *Sheikh Safi al-din* Ensemble was considered as one of the most important *Shiite* religious sites between the 8th to 12th centuries AH. *German Kumpfer*, who has visited *Iran* between the years 1096-1105 AH/ 1685-94 AD, Writes about the significance and holiness of the Shrine

3. Morton, A.H. *The Ardabil Shrine in the reign of Shāh Tahmāsp I*, Iran(XII)1974, 1974: 46

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That "the most prominent, largest, and most beautiful holy Shrines in Iran are undoubtedly as follows: First, *Imām Reza's* Holy ensemble in *Mashhad*, second, the Shrine of his sister, *Ma'soumeh*, in *Qom*, and third, *Sheikh Safi al-din*'s Shrine in *Ardabil*."[4]

"Della Valle has written that, *Sheikh Safi al-din* Ensemble the most sacred for *Iranain* is after *Mecca* and *Ali* and *Housain* Shrines."[5]

In his visit to the ensemble between the years 1046-48 AH, *Mandelslo* was unable to hide his innermost feelings about the ensemble. He writes in his report, "when man steps into the inner space of the Shrine of *Sheikh*, He feels as if he is walking steps away from the angels, in the skies, and shoulder to shoulder with the cherubs, in a world much clearer than he has ever heard or seen or imagined; It feels like the fairies have been washing the walls with perfumes and rose-extracts, not that only a skilled architect has tried to do his Job through the floral and foliage patterns. You would wonder how elements and structures of soil and water and brick and stone can take the man into such a divine world of eternity. I have to say that *Sheikh Safi al-din*'s Shrine in *Ardabil* is even more amazing than such buildings as *Sāntā Sophia church*, or *Notre-Dame Cathedral*, or *St. Peter church*.[6] "

The *Garcia Figuera*, then ambassador of *Philip III*, the King of Spain, to *Isfahan*, the *Safavis*' capital, who visited *Iran* in the year 1013 AH/ 1604 AD, has named *Soltānia*, *Ardabil*, and *Mashhad* as the famous and holy cities of *Iran*."[7]

Also, German Friedrich Sarre, who has carried out the oldest and the most reliable study on *Sheikh Safi al-din*'s Ensemble, believes that "the three prominent sites in *Iran* are the *Persepolis*, *Shāpour* cave in *Shiraz*, and *Sheikh Safi al-din*'s Ensemble in *Ardabil*, which

4. Kumpfer, I. *Jouney notes in kingdom palace*, Translated by Kikavous Jahandari, Tehran, Khwārazmi, 1984: 136.

5. Della Valle. Pietro. *Suite Des Fammeux Voyage Pietro Della Valle*, Paris, 1658. pp. 497-504.

6. Hamrang, Ibid, 61.

7. Figueroa, Garcia de Silva, Ibid: 283.

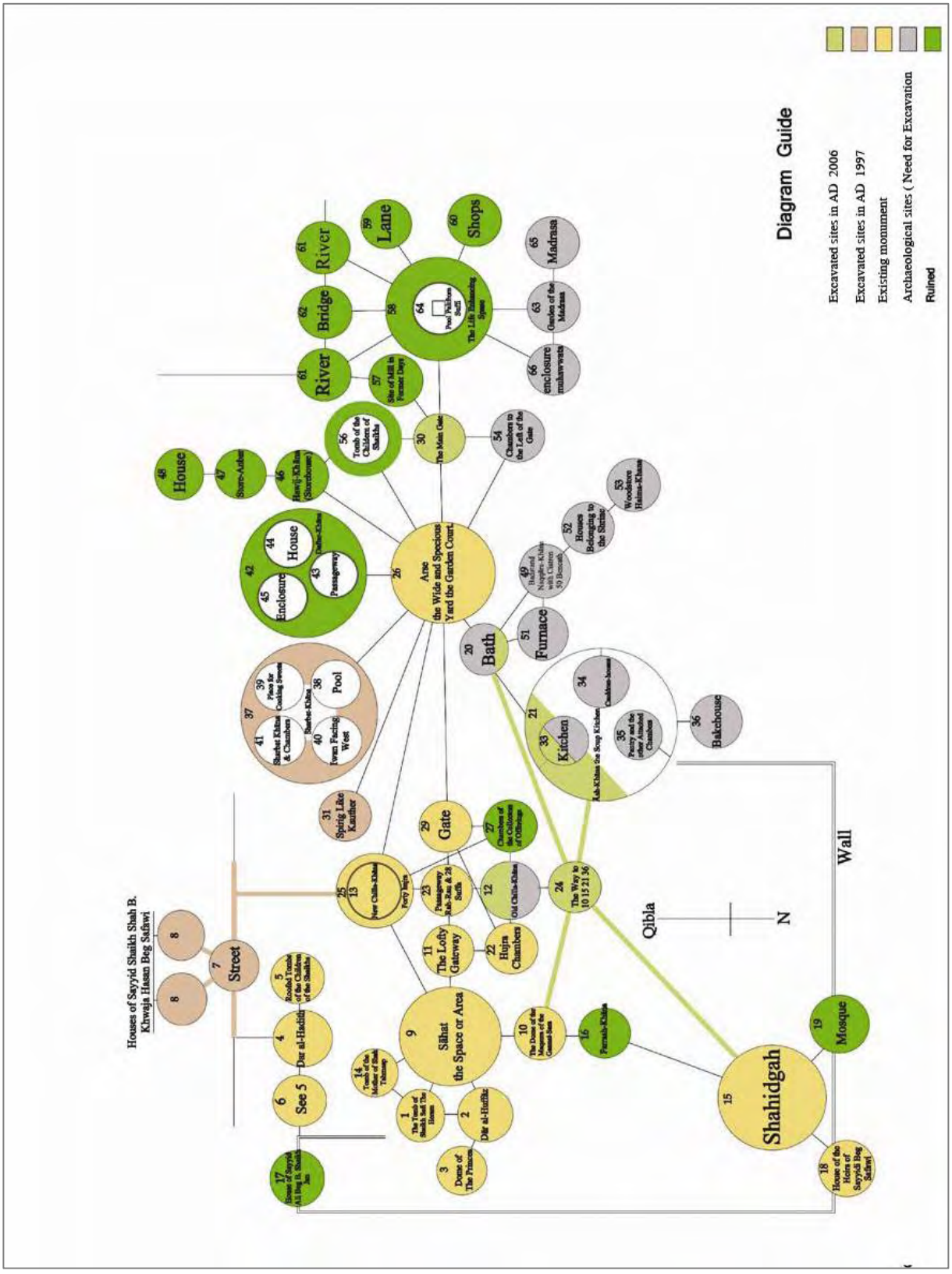
respectively demonstrate the three flourishing periods of *Achaemenian, Sassanid,* and Islamic eras.

Sheikh Safi al-din Ardabili's ensemble is a magical site, whose ruins calls to mind the memory of the founders and pioneers of religious and political movements, who led the country to the power and splendor after centuries of silence. Nowhere else in *Iran*, even in *Isfahan,* a match is found for the tile work of the walls of this vast structure in artistic perfection.

Due to its being the base of the *Safavi* dynast, *Ardabil* gained even more significance than *Mashhad* and *Qom,* and became the prime national holy city of *Iran*. Even during the 10th and 11th centuries AH/ 16th and 17th centuries AD, when the capital was in *Tabriz, Qazvin,* and *Isfahan, Ardabil* remained the only national and religious capital for the kings of *Iran* .[8"]

Relying on the diagram of *French de Morgan,* and Reports of European Travelers, *Khānegāh* and Shrine ensemble of *Sheikh Safi al-din Ardabili* is a prominent example of a type of structure, architecture, technology, and or landscape, which has had a considerable period in the history of the man.

8. Sarre, Ibid: 8, 17.



Introduction of *Sheikh Safi's* ensemble in based on AD 1997,2006 and diagram of *de Morgan*, published in *Iran* by Morton; 1997 XII, P:46

-*Sheikh Safi-al-din Is'haq Ardabili* (1252-1334), eponym of the *Safavi* dynasty (1501/02 - 1722) in *Persia*, was the spiritual heir and son in law of the great *Sufi Murshid* (Grand Master) *Sheikh Zahed Gilani*, of *Lahijān* in northern *Iran*. *Sheikh Safi al-din* transformed the local Sufi order in *Ardabil* into an international religious movement. His tomb, built by his son *Sadr al-din* in the 14th century, became the focal point for the construction of the *Khānegāh* and Shrine Ensemble, undertaken by the founder of the *Safavi* dynasty, *Ismāil* (1501-24). *Shāh Ismāil* began work on the ensemble after 1500, and it was continued by his son *Tahmāsp* (1524-76). The ensemble was expanded a second time by *Shāh Abbās* I (1571-1629) in late 16th and early 17th centuries.

Being associated with the foundation of the *Safavi* dynasty, and considering that the *Safavi* introduced the *Shiite* religion as a state religion in the *Safavi* kingdom, the *Sheikh Safi al-din* Ensemble was also taken as a symbolic and royal representation of *Shiite* Islam.

Sheikh Safi al-din Ardabili Khānegāh and shrine ensemble is considered to be the central basis for *Safavi* credo to come into existence, and to be propagated as well, from where it crossed, as stated by historical documents as well as the researchers of the *Safavi* period, the borders of *Iran* over the period between the 8th to 12th centuries AH / 14th to 18th AD, to ultimately reach china in the east and *Africa* in the west, as shown on the map below. *Safavi* credo, with *Shiite* as its dominating ideology- which was established and enforced by the *Safavi* in the first place- is considered as the second most important Islamic ideology next to *Sunnism*. With its elevated view about man, the credo propagated supreme human values most of which still exist.

The reason why *Safavi* credo has continued to exist is that it has trained people of miraculous acts who, with their propagations and guidance, have paved the way for it to further develop all around the universe. They built *Khānegāhs* and taught others the teachings of their school in such a way that they influenced the hearts of those enthusiastically interested in mysticism. Thus, over the lapse of centuries after foundation of the credo, the shrines of *Safavi sheikhs* are still favorite with the public insomuch as they serve as sites for holding their mystical and religious ceremonies, the mourning ceremonies of the month of *Moharram* in particular. The shrine of *Sheikh Junaid*, the grandson of *Khwajeh Ali Siāhpoush*, in the Republic of *Azerbaijan* and the one attributed to *Qotb al-Ārefin* [the leading guide of the gnostics] *Khwajeh Ali Siāhpoush*, also known as *Sheikh* road band [the *Sheikh* who ceased

the flow of a river[9]], the grandson of *Sheikh Safi al-din Ardabil* in *Dezful* to the north of *Khuzestan* are only a few examples among many.

The following map marks the domain of influence of *Safavi* credo and ideology, mentioning historical sources[10]. (See 2a. description p: 21)

9. History has it that Khwajeh Ali saw Imām Mohammad Taqi, the ninth Shiite Imām, in a dream; he told Khwajeh Ali to go to Dezful, and guide them and lead them to the right path. So did he, but people of Dezful did not pay attention. He ceased the flow of the river for 11 days. People of Dezful who saw this miraculous act finally believed in Shiite and in caliphate of Imām Ali, and Khāja Ali let the river flow again.(Gol Moqāni Zādeh Asl and Yousefi, ibid: 55)

e

10."…I did not know their language, and they did not understand mine; there was an interpreter among them who knew some languages and scripts. They told him to write a line in Farsi, asking which of the scripts and languages I knew. I chose Farsi. The interpreter asked me what I meant to say. I asked: 'where does this crowd come from?' he replied: 'from beyond Sri Lanka'. I asked: what is the distance [between here and there]?' He said: 'once we traveled for two years, but this time it took us three years.' I asked: 'what sect do they belong to?' He said: 'they are Sufis.' I asked: 'whose disciples are they?' he said: 'enthusiasts of Sheikh Safi al-din Ardabili.'

He asked: 'have they been to Ardabil yet?' the interpreter said: 'no, but one person from our homeland has arrived in the village of Kalkhorān, and has become a disciple of Sheikh Safi al-din, and has spent some time in his solitude; sheikh has given them the right to repent; now he is well-known for his guidance and trainings in that land, and has about fifty-thousand disciples, and is as powerful in position as the king, insomuch as he can decide to change the king; and we are the disciples of that person(Ibn-i Bazzaz ardabili, ibid: 1019, 1119).

"Shamat or Syria, Algeria, Morocco, Tripoli and Tunisia(Petrushevski, ibid: 384, Heinz, ibid: 11, Mir Ahmadi, 1984: 45) Turkistan(Jayhun) and China (I bn-i Bazzāz Ardabili, ibid: 714, 776, 1119; Baiāni, 1992: 701, Gol Moqāni Zādeh Asl and Yousufi, ibid: 70)

"Marino Sanoto, the Venetian historiographer, describes Ardabil Khānegāh and the Sufis busy with acts of worship there in his memories, and writes: 'they have always lived a life of extreme asceticism and piety, insomuch as they have gained people's ultimate respect not only in Iran, but also all around Turkey, Shamāt [Syria], and Barbary (north of Africa, Algeria, Morocco, Tripoli, and Tunisia).

Shirvan (Ibn-i Bazzaz ardabili, ibid: 131)

The Republi of Azerbaijan(Ibn-i Bazzaz Ardabili, i: . ibid: 72)

Georgia (Ibn-i Bazzaz Ardabili. ibid: 402)

Diyarbakir, Erbil(in Iraq), Jebel Musa in Antioch, and Hisn Kayfa (Petrushevski, ibid: 383; Mir Ahmadi, ibid: 45, Khānd Mir, ibid: 425)

"Along with introduction and propagation of Safavi credo, Sheikh Junaid's journey to Diyarbakir was of political benefits for the Safavi as well. Before arriving in Diyarbakir, Junaid spent a while in Erbil with a Safavi Sheikh named Sheikh Mohammad Owais Erbili, and married his daughter. He also spent some time in Kolnar(near Aleppo) and in Aleppo, and then headed for Jebel Musa in Antioch. His propagations, which were of both spiritual and political aspects, began from Erbil; these same propagations managed to organize the Shiite sect, as they caused several revolts against the rulers in Syria(Mir Ahmadi, ibid: 45). 'he left for Hisn Kayfa afterwards (Khānd Mir, ibid: 425).

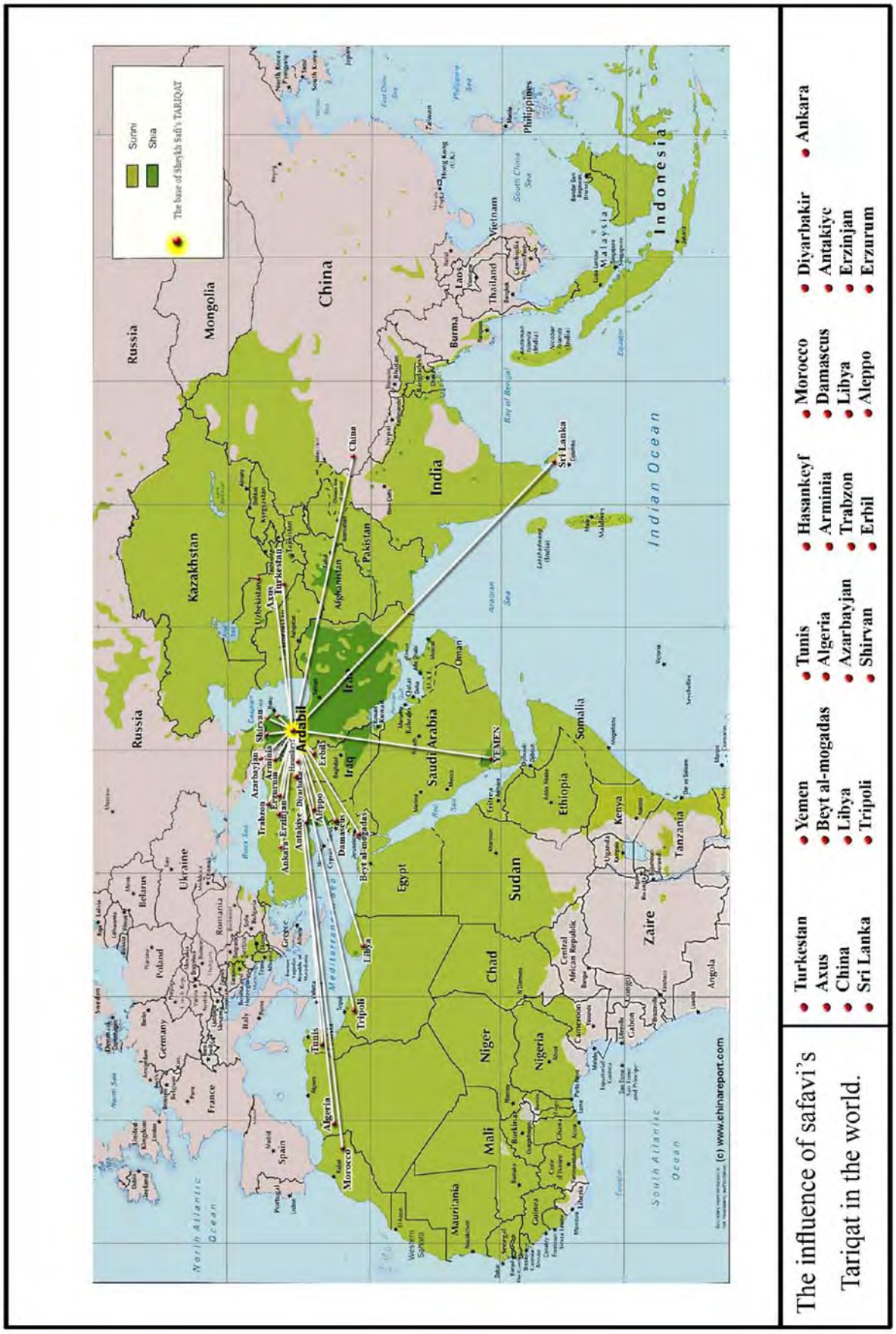
Armenia(Gol Moqāni Zādeh Asl and Yousufi, ibid: 68-69).

Karbala and Najaf in Iraq (Unknown author, Ālam Ārā-ye Shāh Ismāil, ibid: 70).

Palestine(Sarvar, ibid: 30).

"The grave of *Khwajeh Ali* is located in *Palestine*, and is known as 'the Grave of *Khwajeh Ali* the *Iranian*(ibid: 30)

Non-*Arabian Iraq: Arāq-e Ajam*; part of *Iran* comprising *Arak* mostly (Baiāni, ibid: 700).



The activity and influence of *Sheikh Safi 's Tariqat* in the world

Under the leadership of *Sheikh Safi al-din Ardabili*, *Safavi* credo developed even further than *Zāhediya* credo of *Sheikh Zāhed Gilāni*. Unlike *Sheikh Tājeddin Gilāni*'s credo, *Sheikh Safi al-din*'s developed from a local level to the national and international, and "was extended beyond the boundaries of *Gilān* and *Azerbaijan*, particularly in *Anatolia*, *Sham* [*Syria*], and *Diyarbakir*."[11] "It even reached *Ceylon*, and *China* in the east, which covered a really vast area of the world at that time"[12] and *Yemen*[13] .

In *Safavi* credo, observation of morals and human values are considered as obligatory; other principles of the credo are observing and practicing religious rules, and serving and helping people and the society. Being bound to such ethics is in face derived from the conducts, letters, and commandments of *Imām Ali* (See 2a. description p: 13). The first *Shiite Imām*, which is closely observed among the followers of *Safavi* credo. These social and political ethics include: honesty and truthfulness, fulfilling the promises, loving and respecting people, having proper conducts with others, etc.

12. Petrusheveski, ibid: 384.

13. Ibn-i Bazzāz Ardabili, ibid: 1119 and 714, Baiāni, ibid: 701

Criteria under which property is nominated

Sheikh Safi al-din Khānegāh and Shrine ensemble in *Ardabil* is the most perfect mystical ensemble, also considered the most influential, the most beautiful, and the most exquisite work of Islamic art and architecture. This ensemble which was built between the 8th to 11th centuries AH/ 14th to 17th centuries AD, is nominated under the criteria (i), (ii), (iv) and (vi) for inscription in the World Heritage List.

Criterion_I: Represent a masterpiece of human creative genius.

The *Sheikh Safi al-din* ensemble represents the key moment in the- creation of the artistic and architectural language that then became the characteristic feature of the Islamic art and architecture in the *Safavi* period from the 16th to the 18th centuries.

The *Khānegāh* and shrine ensemble of *Sheikh Safi al-din Ardabili* is a masterpiece of human genius and *Dhekr* (invocation) in creating an ensemble of spaces in which, as a *Gesamtkunstwerk* [14], all movable and immovable elements including the architectural plan, patterns and motifs, decorative elements of inscriptions and non-inscription, the styles, and the meanings are meant to serve the mystical connotations. Putting together a complex of insight and intuition, the ensemble has manifested all over, the word *Allāh* - the pivotal word of innovation in *Safavi Tariqat* (spiritual way) - in its utmost beauty. The ensemble enjoys the most prominent features of the architectural styles of earlier times, generates new, amazing value to meet the requirements of the *Dhekr* (invocation) and rituals order of *Safavi Tariqat* (credo). The most significant feature in this regard is the mystical expression of the art and theseven stages of traveling upon the path (*Soluk*) through architecture; it begins from the main entrance to the tomb [*Rowza*=heaven] of *Sheikh*, in such a way that is matchless in the globe; in his visit to the ensemble between the years 1046-48 AH, *Mandelslo* of *Holstein* names it as the most superior spiritual site as compared to many other places around the world. (See OUV)

The *Chini Khānā* edifice design is indeed of the most astonishing masterpiece of art and architecture in the entire ensemble, which employs numerous, various *Tong-Bori*[15]

14. Gesamtkunstwerk ("total," "integrated," or "complete artwork") is a German term coined by the German opera composer Richard Wagner (who first used the term in his 1849 essay Art and Revolution).

15. Making some decorations like pots and potteries in the surface of *Chini khānā* with plaster and wood.

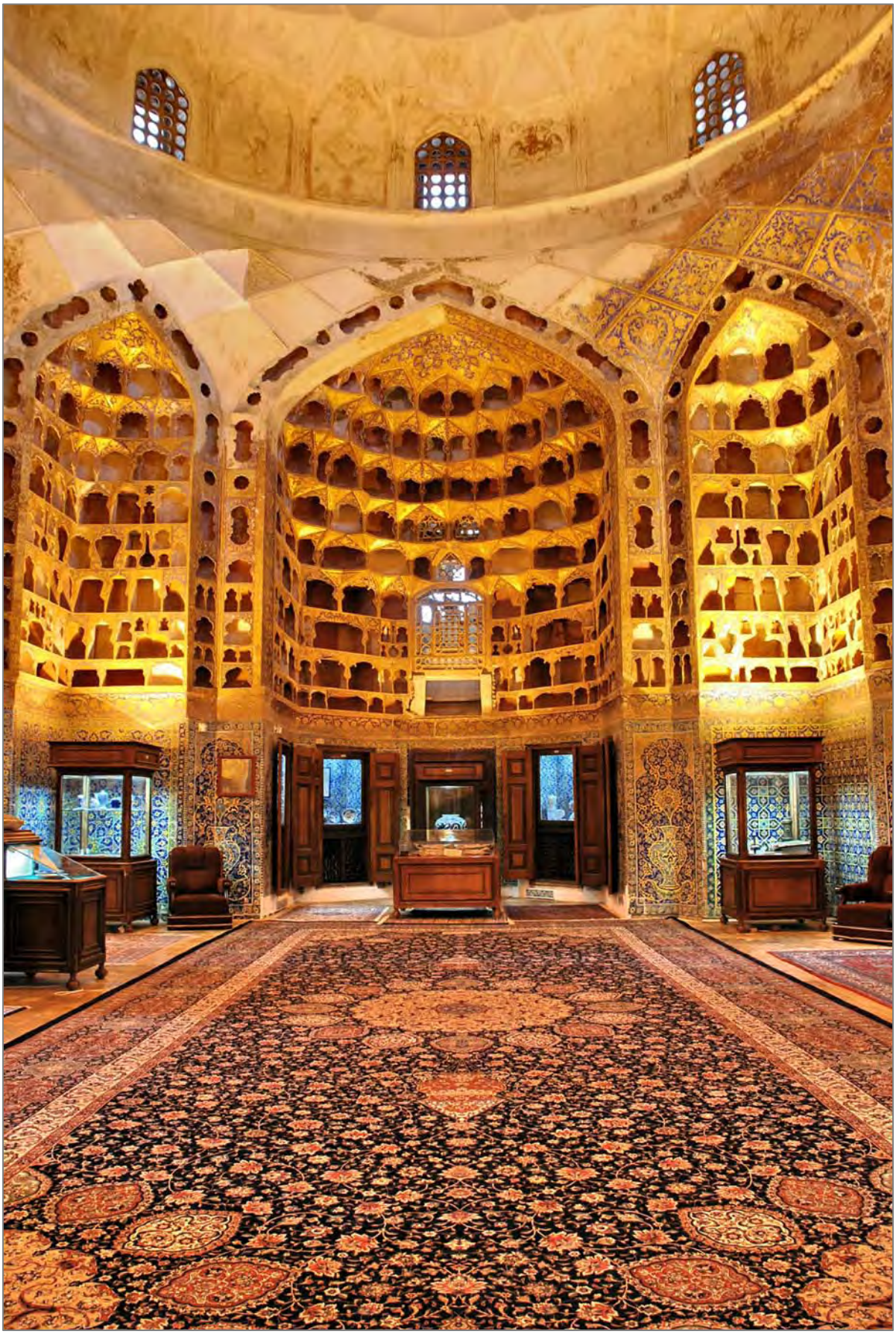
decorations in an extravagant and amazing way so one of the most wonderful works of human genius is created. Built inside *Sheikh*'s *Khānegāh*, this building is a mixture of the sublime art of the 17th century AD in an air of the 14th century, which indicates the continuation of the tradition through the course of time. The design of over one-thousand glass vessels and containers in the four alcoves of the building, and writing and illuminating the words *Allāh, Mohammad* and *Ali* in the east and west alcoves while the integrity and authenticity of the structure is preserved, portrays the echo of the whispers and invocations of the *Sufis* in the *Khānegāh* to its best.

Other decorations decorative elements of the ensemble include decorative murals, wooden objects, metal works, tile works, etc. Altogether, they are the manifestations of human genius and efficiency of the craftsmen and craftsmanship of the *Ilkhānid*, *Timourid*, and *Safavi* periods in creation of works of art and architectural. The decorations are meant to employ mystical symbolism to embody the paradise in the ensemble of *Khānegāh* structures. The diversity of artistic styles in decorative elements other than inscriptions, the use of mystical symbols in the buildings of the ensemble, and the utmost harmony between the decorations and the function of the structures is of considerable significance.

These mysterious decorations in fact depict the idea of purification and elevation of human soul, and unique embodiment of the paradise by the *Safavi* (see the first part of The Outstanding Universal Values).

Criterion II: To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, developments in architecture or technology, monumental arts, town planning or landscape design

The *Sheikh Safi al-din* ensemble represents an important interchange in the development of the Islamic architecture, of in the 16th century. It was based on the *Sufi* philosophy through the school of *Sheikh Safi al-din* in *Ardabil,* and became the fundamental reference for the artistic and architectural development of the world-renown *Safavi*style in art and architecture, of which their capital in *Isfahan* became the highlight.



Chini khānā

- The principles of *Safavi Tariqat* in *sufism* are meant to help the man & extend his insight, and purify his soul, so he could reach perfection. in view of this, it is meant in construction of the *Khānegāh* Ensemble of *Sheikh Safi al-din Ardabili* to create an absolutely new style in making mystically sensible spaces, which, over a long span of time, are still the best model for construction of *Khānegāh* and shrines.

When it comes to architectural development and technology, urban development, creation of monumental artworks, and architecture-oriented decorations, while being influenced by the Islamic architecture styles contemporaneous to it and prior to it, the ensemble has managed to create a pioneering style insomuch as to influence other structures of the sort. The influence of sites such as *Soltānia* dome *Zanjān* province, the shrine of *Ahmad I-Bin Ayub al-Ahāfi Nakhjavāni* in *Barda' Turbasi* in *Qarabāq*, the Republic of *Azerbaijan*, the shrine of *Zainal Beig* in Erzurum, and shrine towers of *Azerbaijan* is evident in the *Sheikh Safi al-din Ardabili* ensemble; So is the influence of the artistic style of *Sheikh Safi al-din Khānegāh* ensemble on the buildings of the following periods, such as the *Khānegāh* ensemble of *Shāh Nematollāh-e vali in Kermān, Khānegāh* of *Ahmad Yasoii, Khānegāh* of *Chalapioghlu* in *Soltānia* and architectural works of *Isfahan*.

This ensemble establishes a solid link between the architecture of the *Ilkhānid* and *Timourid* periods to the *Safavi* period; high structures and construction of stretched openings as some of the central features of the *Ilkhānid* and *Timourid* eras have joined the unique features of the *Safavi* art, exquisite decorations and inner spacing. The art forms employed inside this ensemble in creation of inscriptions and other decorative elements are meant to promote exalted human values by the instruction of *Safavi Tariqat*.(for more on this, see the second part on outstanding universal value)

Criterion IV: To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

The *Sheikh Safi al-din* ensemble is a fundamental prototype and an outstanding example of a 16thcentury religious complex, which contained all significant elements that from then on came to characterizes that type of *Safavi* architecture.

The *Khānegāh* and shrine ensemble of *Sheikh Safi al-din* is a well-developed prototype of a constitution of social, religious, charitable, cultural, and educational function. with its range of versatile spaces, it has met the physical and spiritual needs of its residents and pilgrims; regarding so, it includes places to meet all the needs in fields of education and training (the school, the mosque, *Dār-al Hadith, Dār-al Huffāz, Khānegāh*), livelihood (the kitchen, the bakery, the civilian houses, the windmill, the shops), and healthcare (the hospital=*Sharbat Khānā* or *Shafā Khāna*, and the four baths). Relying on the diagram of *de Morgān*, which is taken from *Sarih-al Milk* manuscript, it is proved that there are more than 67 spaces and courtyards attached to the *Khānegāh*, all of which have had a significant role in the training and educational philosophy of *Safavi Tariqat*. The ensemble has proved to be the most perfect religious and mystical ensemble over a course of nearly four-hundred years, from 700 to 1135 AH / 1301 to 1723 AD under the leadership of *Sheikh Safi al-din* and his descendants. It has lived steadily through the centuries as the base of *Sheikh Safi al-din*; this is mentioned in many quotes by the historians and travelers.

Criterion VI: to be directly or tangibly associated with events or living traditions, with Ideas, or with beliefs, with artistic and literary works of outstanding universal value.

The *Sheikh Safi al-din* ensemble has become the symbol of the introduction of the *Shiite* religion under the *Safavi* dynasty as a state religion, which has since become one of the two principal schools of faith in Islam alongside with *Sunni*.

"Under the leadership of *Sheikh Safi al-din Ardabili*, unlike *Sheikh Zāhed's Tariqat, Sheikh Safi's Tariqat* developed from a local level to the national and international, and was extended beyond the boundaries of *Gilān* and *Azerbaijan*, particularly in *Anatolia, Shām* (*Syria*) and *Diyarbakir*"[16]. "It even reached *Ceylon*, and *China* in the east, which covered a really vast area of the world at that time. "[17]

Due to its considerable importance, *Sheikh Safi al-din* ensemble was introduced in the inscriptions of the 8th to 11th AH centuries / 14th-17th centuries AD as the *Ka'ba*[the house of *Allāh*] of union, the station of *Ibrahim*, Edenic state, and, like *Mecca*, the secure place. Also, in order to parallel *Ardabil* to *Mecca* and *Ka'ba*, and to indicate the spiritual significance of

16. Petroshevski, I. *Islam in Iran,translated*: Karim Keshavarz,Tehran,peyam, seven published 1984: 384. 3.

17. Ibn-e Bazzāz Ardabili, *Safwat al-Safa*, edited by gh. Tabātabāii majid, Tabriz, 1994, 1119, 714 ،15.

the ensemble, and to draw Muslims' attention to it, any fight or conflict was announced as forbidden at the site, insomuch as even animals and plants are supposed to be safe and secure; this is an embodiment of paradise. Thus, many items of *Waqf* (endowment) *Ardabil* was given to the Ensemble by *Tamerlane*, and the ensemble was given the name *Dār-al Amān* [place of security].

Along with the expansion of the activities of *Safavi* School by the descendants of *Sheikh Safi al-din*, particularly *Sadr al-din Musa* and his grandson, *Khwajeh Ali Siāh Poush*, the *Khānegāh* ensemble was turned into a center for human salvation and revival of values such as human rights, justice, democracy, which were all embedded in the very core of *Shiite*. It also functioned as a center for propagation of the twelve *Shiite Imāms* –which is one of the most dominant Islamic sects- along with *Sunni*.

Emergence of the *Safavi* brought about changes of social, political, cultural, and ideological nature, insomuch as their reign could be named the golden era in the history of *Iran*. As mentioned earlier, this dynasty is known by *Shiite*. "*Safavi* movement was a manifestation of both political and religious revolution"[18].

18. Siori. on *Safavids*. translate by R. Ruhollahi, Tehran, markaz publications, first publish p:127, 2001

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1

Identification of the Property

1.a. Country (and State Party if different)

Islamic Republic of *Iran*



Fig. 1.The location of the city of *Ardabil* in *Iran*

1.b. State, province, or region



Fig. 2.Province of *Ardabil*

1.c. Name of Property:

Sheikh Safi al-din Khānegāh and Shrine Ensemble in Ardabil



Fig. 3. General view of *SKSEA* (Laser scanning)

1.d. Geographical coordinates to the nearest second

No	Site name	Geographical Coordinates	Map ref.
1	*SHEIKH SAFI KHĀNEGĀH* AND SHRINE ENSEMBLE *(SKSEA)*	N: 38˚ 14′ 52.5′′ E: 48˚ 17′ 27.5′′	I

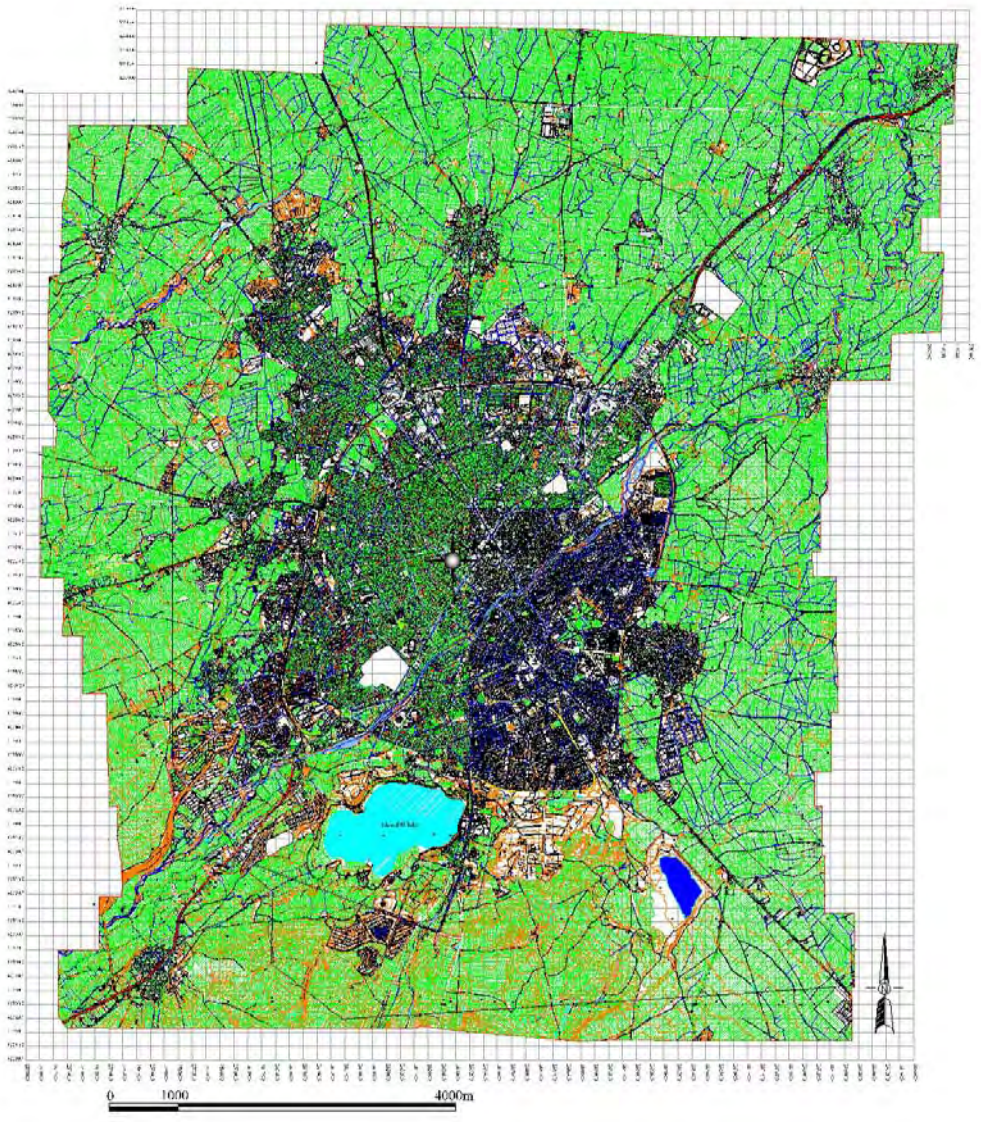


Fig. 4. General landscape of *Ardabil*

1.e. Maps and plans showing boundaries of the nominated properties and buffer zones

See the maps in the map volume.

No	Site names	Map ref.
1	General landscape of *Ardabil*	I
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3	Core and buffer zones	III
4	Architectural maps of nominated property	IV, IV-01, IV-02, IV-03, IV-04, IV-05, IV-06, IV-07,IV-08, IV-09, IV-10, IV-11, IV-12, IV-13

1.f. Area of nominated property(ha.) and proposed buffer zone(ha.)

Sheikh safi Khānegāh* and Shrine Ensemble in *Ardabil	**Area**
Core Zone	2.1353 (ha)
Buffer Zone: FIRST AREA SECOND AREA Total (Buffer Zone)	 2.2763 (ha) 10.7853 (ha) 13.0616 (ha)
Landscape Zone	380.2458 (ha)

Textual description of the boundaries of the nominated property

Description of Core Zone*:*

In order specify the latitude & longitude of sports around the core zone of "SKSEA", the starting point is taken as C1 (E: 48˚ 17′ 30.64″, N: 38˚ 14′ 55.95″) at the North of "SKSEA" & North corner of *Pursinā* school. From this point moving parallel to Eastern wall of *Shahidgāh* enclosure, to south-eastwards till reaching to C2 (E: 48˚ 17′ 31.99″, N: 38˚ 14′ 54.08″). From this point moving eastwards till reaching to C3 (E: 48˚ 17′ 32.83″, N: 38˚ 14′ 54.27″), located in west side of historical-cultural path of *Ardabil*. From this point moving parallel to remains of *Seyyedi Beig-e-safavi* portal in southwards till reaching to C4 (E: 48˚ 17′ 32.86″, N: 38˚ 14′ 54.02″). From this point moving Westwards till reaching to C5 (E: 48˚ 17′ 32.09″, N: 38˚ 14′ 53.77″), located in eastern corner of *Shahidgāh* wall. From this point along southwest in parallel to south wall of *Shahidgāh* enclosure reaching to C6 (E: 48˚ 17′ 31.29″, N: 38˚ 14′ 52.97″) & C7 (E: 48˚ 17′ 29.78″, N: 38˚ 14′ 52.14″). From G spot moving north-west wards in parallel to *Shahidgāh* enclosure wall till reaching to C8 (E: 48˚ 17′ 29.27″, N: 38˚ 14′ 52.48″), located in south side of *Shahidgāh*. From this point moving south-westwards till reaching to C9 (E: 48˚ 17′ 28.74″, N: 38˚ 14′ 52.00″). From this point moving along southern wall of "*SKSEA*" to westwards & then to South-westwards till reaching to C10 (E: 48˚ 17′ 27.91″, N: 38˚ 14′ 51.59″), located in front of west corner of *Soleimān shāh* mosque.

From this point along north side of "*SKSEA"* in north-westwards is reaching to C11 (E: 48˚ 17′ 26.69″, N: 38˚ 14′ 52.46″) & C12 (E: 48˚ 17′ 25.64″, N: 38˚ 14′ 54.02″). From L Spot moving eastwards till reaching to C13 (E: 48˚ 17′ 26.89″, N: 38˚ 14′ 54.51″), located in opposite of garden yard wall of "*SKSEA*". From this point moving north-westwards in parallel to western wall of garden yard, till reaching to C14 (E: 48˚ 17′ 25.34″, N: 38˚ 14′ 56.52″). From this point moving north-westwards till reaching to C15 (E: 48˚ 17′ 24.61″, N: 38˚ 14′ 58.24″), located in south side of *Āli Qāpū* square. From this point moving eastwards along southern side of square till reaching to C16 (E: 48˚ 17′ 25.69″, N: 38˚ 14′ 58.44″), located in eastern corner of north side of main gate of "*SKSEA*". From this point moving southwards till

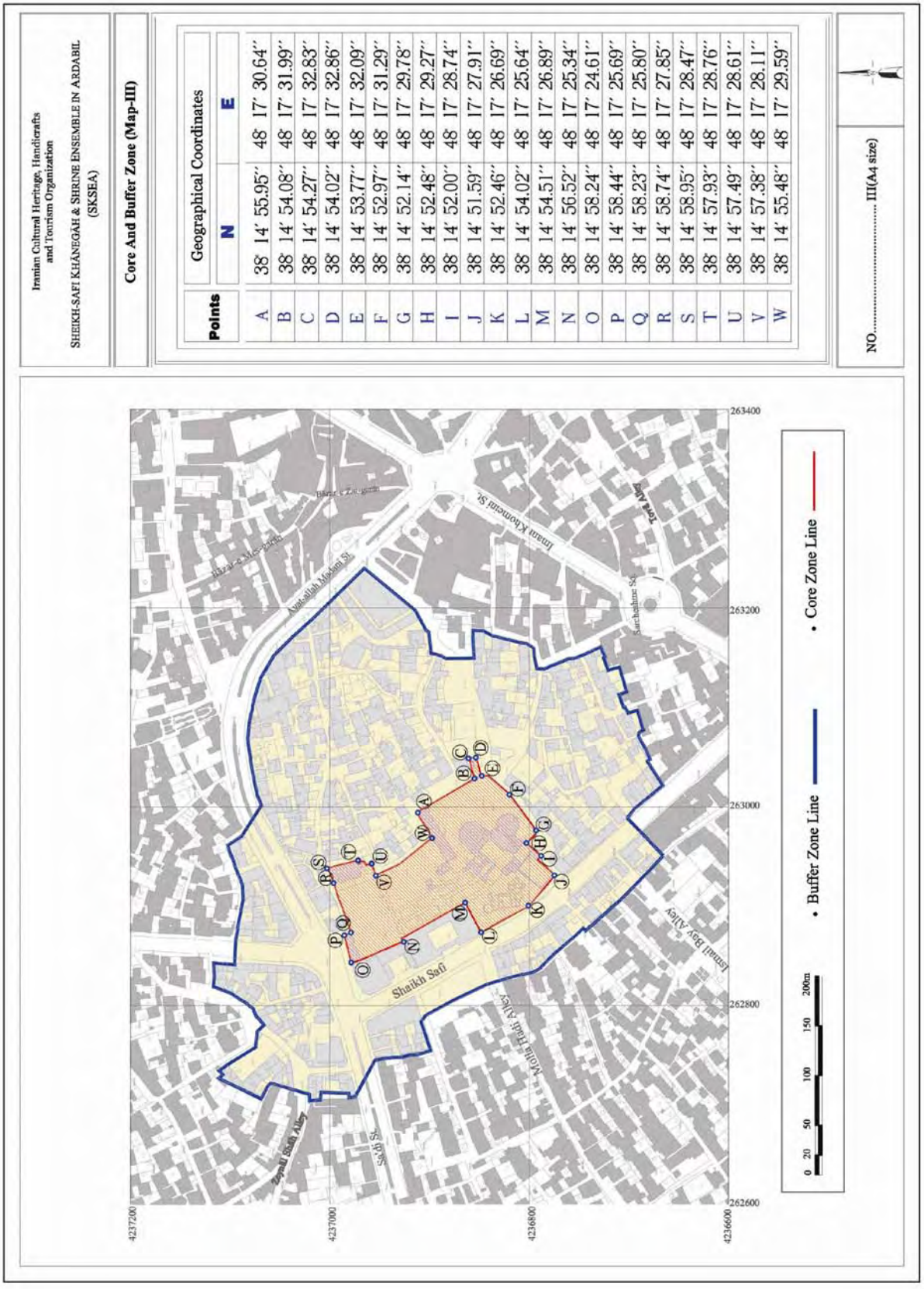


Fig. 5. Geographical Coordinates of Core Zone

reaching to C17 (E: 48˚ 17′ 25.80″, N: 38˚ 14′ 58.23″). From this point moving north-eastwards along with to southern side of plaza till reaching to C18 (E: 48˚ 17′ 27.85″, N: 38˚ 14′ 58.74″). From this point moving eastwards along north side of Sheikh bath. Reaching to C19 (E: 48˚ 17′ 28.47″, N: 38˚ 14′ 58.95″). From this point moving southwards along eastern side of historical sheikh bath reaching to C20 (E: 48˚ 17′ 28.76″, N: 38˚ 14′ 57.93″). Spot moving southwards till reaching first to C21 (E: 48˚ 17′ 28.61″ , N:38˚ 14′ 57.49″) then C22 (E:48˚ 17′ 28.11″ , N:38˚ 14′ 57.38″). From V spot moving south-eastwards along western *Shahidgāh* Alley till reaching to C23 (E: 48˚ 17′ 29.59″, N: 38˚ 14′ 55.48″). From this point moving eastwards along northern side of *Pursinā* School till reaching to beginning point A.

Description of Buffer Zone:

In order to specify the latitude & longitude of spots around the buffer zone of "*SKSEA*" the starting point is taken as B1(E:48˚ 17′ 28.52″ , N:38˚ 14′ 48.02″) at the beginning of north side of *Me'mār* Alley. From this point moving north-westwards till reaching to B2(E: 48˚ 17′ 27.64″, N: 38˚ 14′ 48.73″). Continuing this moving till reaching to B3 (E: 48˚ 17′ 25.66″, N: 38˚ 14′ 50.65″), located in *Ābedini* Alley in from of tentative entrance of "*SKSEA*". Continuing this path, till reaching to B4 (E: 48˚ 17′ 24.01″, N: 38˚ 14′ 52.14″). from this point moving northwards till reaching to B5(E:48˚ 17′ 23.44″ , N:38˚ 14′ 53.84″), located in Northern corner of *Mollā Hādi* st. from this point along north, reaching to B6(E:48˚ 17′ 22.05″ , N:38˚ 14′ 55.98″), located in northern corner of *Darbandlar* Alley. From this point moving westwards along *Darbandlar* Alley till reaching to B7(E: 48˚ 17′ 20.82″, N: 38˚ 14′ 55.71″). Continuing this moving along north till reaching to B8(E: 48˚ 17′ 20.51″, N: 38˚ 14′ 57.53″), located in south side of *Sa'di* st. Along north-west & after passing *Sa'di* st, reaching to B9(E: 48˚ 17′ 19.00″, N: 38˚ 14′ 58.22″). From this point moving northwards till reaching to B10(E: 48˚ 17′ 18.79″, N: 38˚ 14′ 59.77″), located in south side of *Zeināl shāh* Alley. Along north-east & after passing *Zaināl Shāh* Alley reaching to B11(E: 48˚ 17′ 19.66″, N: 38˚ 15′ 0.95″). Turn to north-westwards till reaching to B12 (E: 48˚ 17′ 19.03″, N: 38˚ 15′ 1.28″). Continuing this moving along north till reaching to B13 (E: 48˚ 17′ 19.93″, N: 38˚ 15′ 2.67″). From this point moving south-eastwards along *westside* of *Shahid Nosreti Qorbani* Alley till reaching to B14 (E: 48˚ 17′ 21.22″, N: 38˚ 15′ 1.43″). Continuing this moving from east to south till reaching to B15 (E: 48˚ 17′ 22.12″, N: 38˚ 15′ 1.16″). From this point moving northeastwards till reaching to B16 (E: 48˚ 17′ 23.09″, N: 38˚ 15′ 1.75″). Continuing this

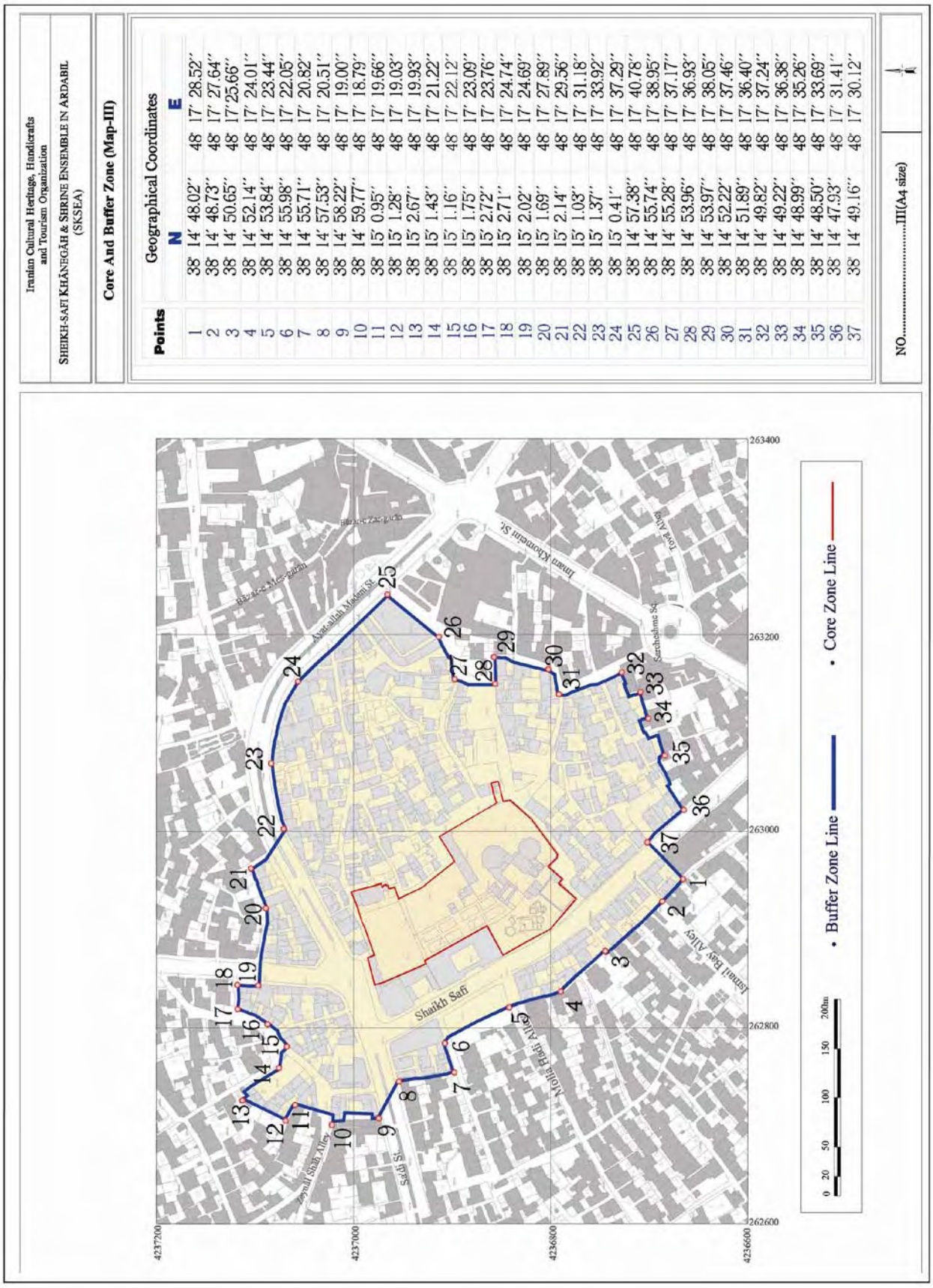


Fig. 6. Geographical Coordinates of the Buffer Zone

moving along north-east of *Darmān Boyni* Alley till reaching to B17 (E: 48˚ 17′ 23.76″, N: 38˚ 15′ 2.72″). From this point moving along south side of *Enqelāb* Alley till reaching to B 18 (E: 48˚ 17′ 24.74″, N: 38˚ 15′ 2.71″). From this point moving southwards till reaching to B19 (E: 48˚ 17′ 24.69″, N: 38˚ 15′ 2.02″), located in west side of E*nqelāb* st. From this point along *Enqelāb* 1th Alley reaching to B20(E: 48˚ 17′ 27.89″, N: 38˚ 15′ 1.69″). From this point moving north-eastwards till reaching to B21 (E: 48˚ 17′ 29.56″, N: 38˚ 15′ 2.14″), located in *Moravej* 23th Alley. From this point moving southwards till reaching to B22 (E: 48˚ 17′ 31.18″, N: 38˚ 15′ 1.03″), located in *Moravej* 12th Alley. From this point moving along north side of *Āyetolāh Madani* st, till reaching to B23(E:48˚ 17′ 33.92″ , N:38˚ 15′ 1.37″) & B 24(E:48˚ 17′ 37.29″ , N:38˚ 15′ 0.41″) & then B25(E:48˚ 17′ 40.78″ , N:38˚ 14′ 57.38″), located in Eastern corner of *Mirzā Ali Akbar* St. from last point moving south-westwards along north-west side of street till reaching to B26 (E:48˚ 17′ 38.95″ , N:38˚ 14′ 55.74″). From this point that located in south side of Morning 4th Alley, *Moravej* to south-westwards along north side of *Qāzi* Alley till reaching to B27 (E: 48˚ 17′ 37.17″, N: 38˚ 14′ 55.28″). From this point moving southwards along Alley till reaching to B28 (E: 48˚ 17′ 36.93″, N: 38˚ 14′ 53.96″). From this point moving Eastwards along south side of *Mirā Ali Akbar* st, till reaching to B29 (E: 48˚ 17′ 38.05″, N: 38˚ 14′ 53.97″). From this point along south, reaching to B30 (E: 48˚ 17′ 37.46″, N: 38˚ 14′ 52.22″). From this point along south side of Alley reaching to B31 (E: 48˚ 17′ 36.40″, N: 38˚ 14′ 51.89″). From this point along south reaching to B32 (E: 48˚ 17′ 37.24″, N: 38˚ 14′ 49.82″), located in west side of eastern-*Masomin* Alley. From this point moving westwards, then southwards till reaching to B33 (E: 48˚ 17′ 36.38″, N: 38˚ 14′ 49.22″). From this point moving westwards till reaching to B34 (E: 48˚ 17′ 35.26″, N: 38˚ 14′ 48.99″). From this point moving northwards, then west & then south along west till reaching to B 35(E: 48˚ 17′ 33.69″, N: 38˚ 14′ 48.50″). From this point in south-wards reaching to 36(E: 48˚ 17′ 31.41″, N: 38˚ 14′ 47.93″), located in eastern wall of tentative entrance of *Sheikh Safi* st. From this point along north-west, reaching to B37 (E: 48˚ 17′ 30.12″, N: 38˚ 14′ 49.16″).

Description of Landscape Zone:

In order to specify the latitude & longitude of spots around the landscape zone of "*SKSEA*", the starting point is taken A (E:48˚ 16′ 53.2″ , N:38˚ 15′ 29.0″), located in *Tarbiat* square. From this point moving southwards till reaching to B(E:48˚ 16′ 57.5″ , N:38˚ 14′ 58.0″), located in north side of *Sa'di* & *Gharibān* streets. Junction, a little distance from *Bāgmishe* junction. From this point moving south-eastwards reaching to C (E:48˚ 17′ 07.5″ , N:38˚ 14′ 37.7″), located in *Serāh-e-dānesh* junction. From this point moving south-eastwards till reaching to D(E:48˚ 17′ 23.7″ , N:38˚ 14′ 27.8″), located in *Shariat'ti* sq. Continuing this moving till reaching to E(E:48˚ 17′ 23.7″ , N:38˚ 14′ 19.7″), located in 15th *Khordād* sq. From this point moving north-eastwards till reaching to F(E:48˚ 17′ 51.3″ , N:38˚ 14′ 36.0″), located in *Varzesh* sq. In east side of last point reaching to G (E:48˚ 18′ 9.8″ , N:38˚ 14′ 41.7″), located in *Yāghoot* junction. From this point moving north-eastwards till reaching to H(E:48˚ 17′ 39.57″ , N:38˚ 14′ 15.70″) located in entrance *Tohid* sq. From this point moving north-westwards till reaching to I(E:48˚ 18′ 25.2″ , N:38˚ 15′ 15.0″), located in *Imām Ali* sq. Continuing this moving till reaching to J(E:48˚ 18′ 14.7″ , N:38˚ 15′ 26.8″), located in *Jāndārmeri* junction, from this point moving north–westwards till reaching to K(E:48˚ 17′ 51.6″ , N:38˚ 15′ 29.5″), located in *Mokhāberāt* sq. From this point moving first northwards then moving westwards till reaching to L(E:48˚ 17′ 41.3″ , N:38˚ 15′ 30.1″), located in *Shahid Ja'fari* Alley. From this point moving northwards till reaching to M(E:48˚ 17′ 36.2″ , N:38˚ 15′ 47.6″), located in *Hoseinieh* junction. From this point moving south-west along *Shohadā* highway reaching to beginning point A.

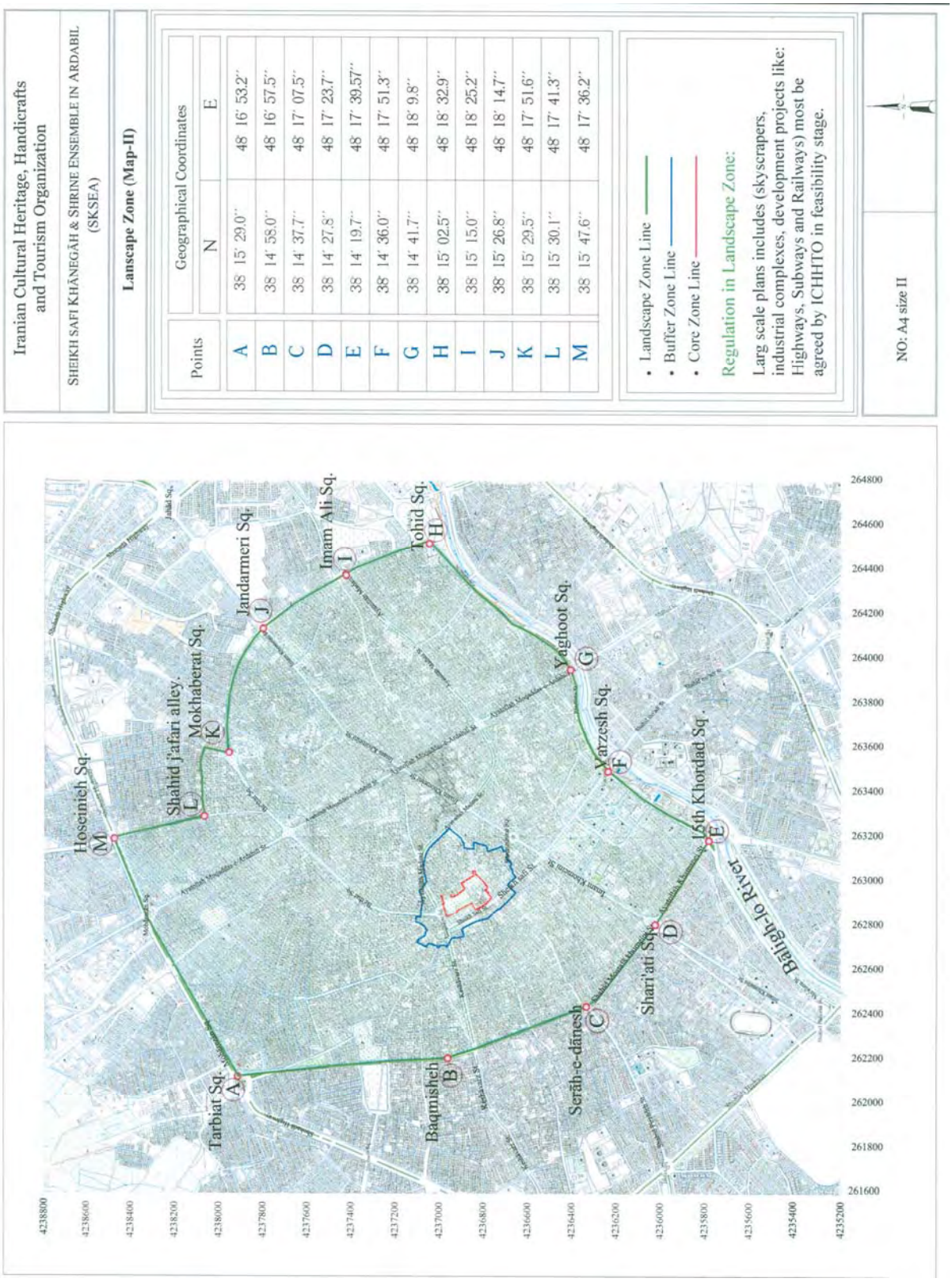


Fig. 7. Geographical Coordinates of Landscape Zone

List of maps :

No	Site names	Map ref.
1	General landscape of Ardabil	I
2	Landscape zone	II
3	Core and buffer zone	III
4	Architectural maps of nominated property	IV-0, IV-01, IV-02, IV-03, IV-04, IV-05, IV-06, IV-07,IV-08, IV-09, IV-10, IV-11, IV-12, IV-13

2

Description

Description

2a. Description of property [1]

Sheikh Safi al-din abol-fath Is'haq Ardabili (650-735 AH / AD 1252-1334)

It is a part of *Shiite* belief that *Imām Ali* [2] and the sons of his and *Fātima* were to succeed Prophet *Mohammad* (PBUH) after his death, and that *Imāmate* would continue solely within their family by the public nomination as well as the secret nomination. The *Shiite* also believes that *Imāmate* is not an issue of expediency or politics to be opted for through the choice of the muslim nation; rather, it is one of the very radical principles of the religion. The word *Shiite* is exclusively contributed to the followers of *Imām Ali* and his descendants. The *Shiites* were friends and lovers of *Imām Ali* and prophet *Mohammad* (PBUH), who initiated waves of protest in order to establish the rights of the prophet's family as his successors over religious and political caliphate and authority. Following the departure of *Imām Ali*, they formed up three different branches with particular interests of their own including political concerns, religious issues, and amity with the prophet's family; in fact, those who appealed to *Shiite* with political aims where not much interested in ideological bases of the *Shiites*.

The main *Shiite* sects are *Zaidite, Ismāilia*, and the twelve's (who believe in all twelve *Imām*s), the latter gaining the majority. The twelve's believe in *Mahdi* as the twelfth *Imām*

1. Architecture description and developments history of the shrine are taken thoroughly from this book: Golmaqani Zadeh Asl, Melekeh & Yousefi, Hassan. *Archaeology and the art history of Sheikh Safi al-din Ardabili's shrine*; Ardabil nik amuz, first published, 2006.

2. A part of *Imām Ali*'s letter to *Mālek-e Ashtar*: "allocate some time for those who need you, so you could take care of their issues with peace of mind. Sit with them in public meetings, where everyone can enter and attend be humble to them, and order your guards and military men and companions to go away, so people could talk to you with ease and without fear. I heard the prophet saying several times that it is not descent for a nation that the lower class does not have the ease and freedom to retrieve their rights from the strong ones. So, tolerate their inability to talk fluently or harshness of speech. Always beware to be affectionate towards the peasants and be kind to them.

Practicing justice and establishing amity must be the cause of happiness for the rulers of the cities. The amity cannot be established unless the peasants have sound hearts. They would not be benevolent unless they can access their rulers and leaders to settle their issues, and they do not feel their government as a burden, and it does not bother them if the terms of the rulers prolongs. So, fulfil their hopes in a good way, praise them for the good, and remark the hardship they have been through, as remarking their good acts would hearten the brave ones and encourage the lazy ones; God willing. Always take care of the orphans and the elderly and the disabled, so they would not be forced into begging; this might be hard on the rulers, as doing the right thing and establishing justice is difficult for them. God will make the difficulties easy for those who seek good afterlife. They try to practice patience and believe in true promises of *Allāh* about themselves (*Neh jol belāghe*). "

and the *Imām of the Time (Sāheb al-zamān);* they believe he is now in his major occultation after the minor one, and would finally reappear as the savior to establish justice in the world.

Firstly, *Kufā* was the base of *Shiite,* to which some *Iranians* had travelled earlier in the 1st and 2nd centuries AH/ AD 7th and 8th centuries; they returned home having picked *Shiite* belief. The first *Shiite* base in *Iran* was in *Qom,* following which *Āveh, Kāshān, Farāhān,* and *Tafresh* were inclined to *Shiite*. Later, *Khorāsān* turned to be very effective in development of *Shiite* in *Iran*. No later than the *Iranians* supported the *Abbāsids* so they seize power as *Caliphs*, they found out that was a mistake; so they commenced numerous revolts with the aim of overthrowing the *Abbāsids*. In the third century AH/ AD 9th century, when *Ma'moon* was in power (198-202 AH/ AD 814-818), the *seclusionist* sect – who were also among those who believed in significance superiority of Ali as compared to other *Caliphs*- was reinforced as *Ma'moon* himself believed in *seclusion*. In the reign of the *Tāherids, the alavis* (those who believed in *Imāmate of Imām Ali*) in *Tabarestān,* whose leader end founder of the sect was *Hassan II-bin-e Zaid (known as the great inviter)* succeeded in establishing government. Their government brought together scores of *Sādāt* (sons of the prophet and his descendants) in *Tabarestān,* which in turn resulted in further reinforcement of *Shiite*.

In the reign of *Buyid* the *Shiites* further developed their scientific activities, the reason for which was personal *Shiite* tendencies of *Buyid Emirs* and the work of their *Shiite Vizirs* [ministers]. *Sheikh-e Mofid, II-bin-e-e Bābveyh's* disciple, was one of the most influential individuals in that era, who passed away in 413 AH/ AD 1022.

In the 5th century AH/ AD 11th century, widespread unrest had been stirred up due to the disputes among the local governments. The *Samanides* propagated *Sunnite beliefs* in the northeast of *Iran*; the *Ghaznavids, Sultān Mahmud* in particular, insisted on showing off their being Sunnite. Despite the fact that the *Seljukids* were far too strict to the *Shiites,* the *Ismāiliya* could increase their activity in *Isfahan*, Rey, and *Khorāsān.* Early in the second half of the 7th century AD (i.e. 654 AH/ AD 1256), *Holāku Khān* crushed the very last shelter of the *Ismāiliya.*

After the *mongolians'* invasion the *Twelve's* could act more freely as this invasion had overthrown the *Sunnite* governors; in fact, mongolians' negligence in religious issues provided the *Shiites* with fresh opportunities to act widely in political and religious fields, so that they developed significantly in scientific, political, and military aspects. A group, including *Khwāja Nasir al-din Tusi, Allāmeh Ibn Motahhar-e Helli, Ibn-e Makki (the First*

Martyr), Sayyed Heydar Āmoli, and Ibn-e Fahd worked to further *Shiite Fiqh* (religious jurisprudence), and made considerable efforts enrich so as to resolve ambiguities regarding the issue of *Valāyat* (Imāms' guardianship in Shiite belief). Yet another group of *Shiites* got involved in political and military actions, as some examples of which the religious and political activities of *Sar be Dārān* (the hanged ones) and *Āl-e Kiā* are to be mentioned.

Another issue of the mentioned century is the flourishing *Sufism* movement. *Sufism* in the 7th century AH/ 13th century AD was in fact the continuation of *Sufism* in 5th and 6th centuries AH/ 11th and 12th centuries AD, which was nurtured to perfection thanks to the emergence of iconic gnostics such as *Muhiyy al-din al-arabi* and *Jalāle al-din Rumi*. The most influential school of the 7th and 8th centuries AH/ 13th and AD 14th centuries, which finally ended up in establishment of a government, was manifest in the thoughts of *Sheikh Zāhed Gilāni* and *Sheikh Safi al-din Ardabili.*

Sheikh Safi al-din Ardabili is of perfectly considerable influence among the Gnostics of the 8th century AH/ AD 14th century as his emergence paved the way for his sons and successors to establish a *Shiite* government in *Iran*. Considering this, it would prove essential to have a glance at the life of their great ancestor as well as their family in order to bring to light the efforts they made to institute a national *Shiite* government.

As it goes in historical sources, *Sheikh Safi al-din* was the son of a virtuous man named *Sheikh Amin al-din Jebraiil,* who resided in *Kalkhorān village* in *Ardabil*. "Apparently, *Amin al-din* was well-known for his being extremely generous. He did not socialize much, and was of a taciturn nature".[3]

Amin al-din married a chaste girl named *Dowlati*, which was daughter of *Jamāl baruqi;* "they parented 6 sons and a daughter, of whom *Safi al-din* was *Amin al-din's* fifth child."[4] *Sheikh Safi al-din* was born in 650 AH/ AD 1252. "God the almighty created him at the best time possible. When he was 6, *Sayyed Jebraiil* passed away, and *Sheikh abol-Is'haq* replaced him to give the disciples the honor of following his greatness."[5]

3. Q, Tabātabāii Majd. *Agony of desire*; Tabriz, Abu publications, 1997: 10

4. Abdal-e Zahedi, Sheikh Hussein ibn-e Sheikh. *Silsilet al-Nasab –e Safavi*, Iran Shahr, publications, Berlin, 1964: 16

5. Tabrizi, Hāfez Hussein known as Karbalāii. *Rawdat al-Jannat wi Jannat al-Janan*, edited by Ja'far Sultān al-Qar āii, Tehran, Bongah-e Tarjome va Nashr-e Ketab, 1965: 226

Not much is known about *Sheikh Jebraiil's* life, but as it explicitly goes in history, *"Sheikh Amin al-din* departed for *Shiraz* after his father's death, clad as a *Dervish*, to spend 20 years there. It was there and then when he joined the circle of devoted disciples of *Khwāja Kamāl al-din Arabshāh-e Ardabili*, who was one of the leading individuals of *Sufism school* in *Shiraz*."[6] The author of *Rawzāt al-Jenān va Jannāt al-Jenān* expresses the abstemiousness of *Sheikh Jibrāiil*: "a man of perfect *abstinence* and *virtue*, he was a devoted disciple of *Mawla al-Imām Al-Rabbāni Khāja Kamāl-edin Arabshāh-e Ardabili*; he was a tough leader; *Sayyed Amin-edin Jibraiil's* occupation was farming[7]." "He was a man of scarce words, who did not talk much to the people."[8]

The oldest document that traces the ancestral roots of *Sheikh Safi al-din* and the *Safavi* is the priceless book of *Safwat al-Safā* or *Mavāheb-ol Saniya Fi Manāgheb-ol Safaviya*, which is considered as an ultimately reliable source for all books dealing with the biography, quotes, and miraculous acts of *Sheikh Safi al-din* in the *Safavi* reign. As stated in this book, the *Safavi* are the twentieth descendants of *Imām Musā al-Kāzem* (the fifth *Imām in Shiite religion*).

"*Sheikh Safi al-din*'s spiritual and religious power and fame reached its niche in the reign of some *Ilkhanid* sultāns, including *sultān Mohammad Khodā bande, Oljaito, Ghāzān Khān*, and *Abu Sa'id*." "Undoubtedly, he was a man of absolute virtue and abstinence, so even the most formidable enemies of *Shāh Ismāil* and the *Safavi* admitted to his being piety, generosity, and compassion."[9]

"Ever since he was a child, he had a restless spirit in search of a spiritual preceptor who could help him reach the insight he wished for. He spent most of his time in *Ardabil* at the

6. Mustafa Kamel, al-shaibi. *Shiite and Sufism*: up to beginning of the 12th century AH, translated by Ali reza Zekavati Qaraguzloo, first printed, Tehran, 2001: 370

7. Tabrizi, ibid: 226

8. Eskandar Beyg, Turkamān. *Tarikh-e Alam Ara-ye Abbasi*, edition and foreword: Iraj Afshar, Tehran, Amir Kabir, second ed, 1971: 11

9. Abolqāsem, Taheri. *The political and social history of Iran: from the death of Tamerlane to the death of shāh abbās*, Tehran, Elmi va Farhangi, thirs ed, 2001: 158

Khānegāh of *Sheikh Faraj-e Ardabili*, who was in turn a disciple of *Abolghāsem Junaid-e Baghdādi*, or at the tomb of *Muhiyy al-din Ardabili*, a disciple of *Sheikh Shāhābeddin Sohrevardi*."[10] At his time, those interested in *Sufism Tariqat* went to *Mount Sabalān* in the vicinity of *Ardabil*, to which men of God went to practice worship and asceticism. *Sheikh Safi al-din*, who was in quest of a diligent preceptor, went to *Sabalān*, but did not manage to find the person who could adequately fulfill his requirements; thus, he returned to *Ardabil*. From the earliest years as a youth, he commenced his quest for mysticism and religious spiritualism; he found a great zest for a gape, and was drawn to a way, which could lead him to find a perfect preceptor. A few years later, he realized that *Sheikh Najebeddin Ali Ibn-e Bozghoosh-e Shirazi* performs some miraculous acts in *Shiraz*, so he departed for *Shirāz* with the purpose of visiting the *Sheikh*, but he arrived in *Shiraz* no sooner than he had passed away. *Sheikh Safi al-din* met with the great *Iranian* poet, *Mosleheddin Sa'di shirzai* and *Amir abdullāh*, who was a renowned *Qotb* [a great leader in *Sufism*]; following *Amir abdullah's* advice, he then decided to go to *Gilān* in order to meet with *Sheikh Zāhed-e Gilāni*, who was a perfect preceptor.

Sheikh Safi al-din spent yet four more years in *Ardabil* before he was informed that *Sheikh Zāhed* is in a village in *Gilān* called *Helye Karān*. It was then when he hurried to meet him, and then to be trained by him. "When he finally became perfectly accomplished, *Sheikh Zāhed* chose him as the leader [prayer-rug dweller] and a guide to the people though his own sons were well-educated and proficient. He also married off one his virtuous daughters—who had been named after the prophet's daughter, *Fātimā Zahrā*—to him. Whenever others objected to his preferring *Sheikh Safi al-din* to his own son, *Sheikh Jamāl al-din Ali*, he replied, "I initially did mean to choose him, but god the almighty was indeed the one who chose *Sheikh Safi al-din* to replace me and take charge of the disciples with all his intelligence and efficiency."[11]

"Under the leadership of *Sheikh Safi al-din*, in spite of all obstructions and oppositions on the side of *Sheikh Zāhed's* son and followers, *Zāhediya* was established as a branch of *Safavi*. Due to the vastness and importance it had gain, *Zāhediya* later transformed from a *Sufi* sect to

10. Abdal-e Zāhedi, ibid:16

11. Khwand Mir, Qiyaseddin bin Hamameddin al-Husseini, *Tarrikh-e habib-ol seyar fi akhbar afrad-ol bashar*, v. 4, supervised by Mohammad dabir siyaqi, Tehran, Khayyām bookstore, second ed, 1974: 415-16

a religious movement in *Ardabil*, and then turned to a call as *Sheikh Safi al-din's Tariqat* [12] to spread all around *Iran, Syria,* and *Asia minor*, reaching even as far as Ceylon. *Sheikh Safi al-din* was of great political influence even while he was still alive; it is perfectly evident in his choice of *Sadr al-din Musā*, his son as a successor that he wanted the political power and authority to remain within *Safavi* family."[13]

***Sheikh Safi al-din*'s *Tariqat* [Credo]**

12. Numerous definitions have to date been provided for sufism, all concerning purification of the soul and limpidity of the appearance and the heart and mind. All of them encourage friendship; fraternity, respect for human and humanity, and bearing in mind the nature, attributes, and names of *Allāh*. "Under one definition, sufism is the practical side of mysticism; going through the stages of spiritual excursion, and reaching religious perfection, sufi can obtain intuition in such a way he could contemplate *Hag* (GOD) [the truth] by his inner eyes. However, the definition provided by *Sheikh Bahāii* (died in 1031 AH) is the most perfect one: sufism is a knowledge which discusses the unity of *Allāh* , and his names and attributes. (Ansāri, Ghasem. *Principles of Mysticism and Sufism*, Tehoori, Tehran, Third print, 2000: 26).

Tariqat[Credo]

"It is the act meant to perfect the soul, to improve the spiritual attributes, to purify the man of indecent qualities, and to purify the heart; it is named the revelatory and intuited knowledge (Husseini Kāzerooni, Seyed Ahmad. *Sufism and mysticism*, Tehran, Armaghan, First Published, 2007: 123).

Safavi Tariqat

"This tariqat is indeed the continuation of the mystical principles of *Sheikh Zāhed Gilāni* (Petroshevski, I. *Islam in Iran*, Translated: Kerim Keshavarz, Tehran, peyam, Seven Published 1984: 384)

"The credo founded by *Sheikh Safi* is base on Towbe(repentance), *Dhekr*(invocation), *Samā*(the spiritual concerts) and *Ashq* (love). The initiate who is introduced to the *Tariqat* should repent of the previous sins, and to make an oath never to commit any sins. Devotees of *Safavi Tariqat* were obliged to make a lawful [*Halāl*] living, and were not allowed to do any act of begging. They were requested to carefully observe and follow the religious law (rules), and do any act that is recommended by religion [but is not marked as obligatory].

In *Sheikh Safi*'s view, the *Tariqat* and the religious law [*Shari'at*] were the two sides of the same coin. Repentance is the thing that awakes the soul, and saves it from ignorance, and revives the man, prevents him from committing sins, and instead encourages him to do acts of worship.

"There are only two significant manners in Sufism in the 8th century AH: one, the *Sohrevardi*(The Iranian well-known philosophy and *Sohravardi* credo in the 5, 6 AH centuries / 11, 12 5 AD centuries) school, which comibinees the practice of Sufism with asceticism; it is based on a combination of asceticism, worship, and endeavor with observation of [Sufism] traditions and rituals, and continuous recitation of prayers. Their handbooks were *Resāle-ye Qosheyriya* [*Qosheyriya* Treatise], *Ehyā-ol Olum* [reviving the Sciences] by *Ghazāli*, *Avāref ol-Ma'āref* [Epistemology] by *Sohrevardi*, *Fotuhāt-e Makkiya*, and Fosus *al-Hekam* by *Ibn-e Arabi*, another popular school of this era was *Mowlavi* school, the basis of which is amorous worship of God, spiritual ecstasy [Vajd], *Samā*', songs, and lyrics. The books favored by this circle include *Hadighah by Sanāii*, Elāhi Nāme by Attār, and Rumi's Mathnavi (Tabātabāii Majd, *Q. Dard-e Talab*, Published Abu 1997, 6-8, 90-91)

The prominent achievements of *Safavi Tariqat* were its influence, its development beyond the boundaries of Iran, and establishment of shiite insomuch as it finally paved the way for the foundation of a central, ˝national Shiite government in *Iran*"(Hintz. W, *Irans Aufstiegzum Nationalstaat im Funfzehnten Jahrhundert*, Berlin, Leipzig. 1964); a new chapter in the history of *Iran* opened thereafter.

13. Ali Asqar, Halabi. *Principles of Mysticism and biography of gnostics*, Tehran, Asatir, second ed, 1998: 641

In the 8th century, *Sheikh Zāhed-e Gilāni*, the preceptor of *Sheikh Safi al-din* passed away (700 AH/ AD 1301), and *Sheikh Safi al-din* began to train and guide disciples and those who were interested. Based on what is mentioned in *Safwat al-Safā* by *Ibn-i Bazzāz Ardabili*, manners and ideology of *Sheikh Safi al-din* is absolutely different from that of the pair of schools named earlier. In fact, the credo and manners that *Sheikh Safi al-din* selected and followed for 35 years of guiding people, and the one he insisted that his disciples closely follow as well, was a combination of some features from both *Sohrevardiya* and *Mowlaviya schools."*[14]

"*Sheikh Safi al-din's Tariqat*, which he had earlier learned from *Sheikh Zāhed* and pursued, had the ceremonies and manners of its own. The devotee who wished to join *Safi*'s school had to repent of whatever sins they had committed before, and to promise never to even think of committing sins. They also had to make a living lawfully, and even to refuse to accept gifts or to feed in gatherings where he is not certain about righteousness of the host lest he would not feed on religiously unlawful food. Unlike some other *dervishes*, the disciples of *Safi al-din* had to avoid begging, and make a livelihood by their own skills and mastery. They were supposed to say their prayers (*Namāz*) at the earliest time, observe doing what is mandatory in Islamic

rule, and perform the acts that are strongly recommended as far as they could.

In *Safi al-din's Tariqat*, the devotee was taught the *manifest invocation LA ALAHE AL LELA* (there is no god but *Allāh*). At that point, they shaved off his head, and cut the nails of his hands and feet short. Then, the devotee retired to solitude and held the *Quadragesimal* [40 days of servitude and purification, secluded from other people]. During the 40-day period, the devotee had to fast every day, spend the night awake, and keep praying. He was told to inform his preceptor- or the replacement decided by him- of any changes in his spiritual moods, so they could interpret those alterations and gradually lead the devotee so he could discover the mysteries of existence and the spiritual worlds, and could finally reach perfection."[15]

14. Tabātabāii Majd, ibid: 8-6.

15. Manochehr, Pārsādust. *Shāh Ismāil I, a King of long-lasting influence on Iran and the Iranians*, Tehran, Sherkat-e Sahami-ye Enteshar, first ed, 1996, p: 20

Thus, the manifest invocation and *Samā'* were the fundamental bases of *Safavi Tariqat*. After the manifest invocation, when the disciples found themselves in a state of *Ravishment*, the *Qavvāls*, those minstrels or singers in *Sufism* who had a sweet voice, sang the *Sufistic poems* aloud. Then, the *Sufis*, who were by then in an ecstatic state, would dance the *Samā'* dance to their chants. *Sheikh Safi al-din* sometimes attended the *Samā'* ceremony in person, and made the ravishment and ecstasy of the disciples even deeper.

"In the eyes of those who research in the history of *Safavi* reign, the exclusive feature of *Safavi Sufism* was to combination *Shari'at* and *Tariqat* [religious practices and particular Sufi credo] in acts and words of *Sheikh Safi al-din*, which was in fact the key to his success and stability of his school. This has continuously been the reason why the followers and disciples of his credo have been increasing in number as ages progressed. It is not pointless to attribute what *Ibn-e Jowzi* stated explicitly about the secret of penetration of *Sufism* to *Sheikh Safi's school*: "the elderly were in favorable spiritual moods; [*Sheikh Safi's*] agreeable and pleasant *Sufism* school was a way to comibinee tidiness and prayer with *Samā'*, music and dance; this combination would naturally appeal to people."[16]

At the of time *Sheikh Safi al-din*, the conflicts and disputes between the followers of *Sufism* on one side, and men of science and asceticism on the other was so common as the latter, including the Islamic clergymen, denied the practice of *Sufism* in general, and their decrees were extremely penetrative as a religious duty. Taking this issue into consideration makes the importance of *Sheikh Safi al-din's* school and manners even more obvious as his followers and disciples, along with him, were bound to perfectly practice religious duties and acts of worship. This was why religious authorities did not excommunicate or campaign against *Sheikh Safi al-din* and his disciples; rather, *Sheikh* managed to catch the attention of the elites of science and politics of his own time, that is to say *mongolian Ilkhāns* including *Oljaito, Abu Sa'id the Ilkhān,* and their grand vizier, *Khwāja Rashid al-din Fazlollāh* as well as his son, *Khwāja Ghiās al-din*, and bring them to the circle of his many disciples.

As *Hamdollāh Mostowfi* – the high commissioner for *mongols'* grand affairs – states, *Safavi school* was intensely active in the 8th century AH, and was in possession of significant popularity and respect: "it is inferred from what *Hamdollāh Mostowfi* has reported 4 years

16. Tabātabāii Majd, ibid: 8-9.

prior to the departure of *Sheikh Safi al-din* that he was a respectable and admired man with great influence so that *Mongolian* rulers paid him considerable respect; he used his influence to save many lives."[17]

"His enthusiasts and followers included a vast range of men and women, the youth and the elderly. Along with *Iran*, lovers of this man of candor were from all around *China* and *Turkistan*. Records have it that he had as many as 500 followers in *Turkistan. Chinese Sufis* have also reported that there have been a huge number of them residing in China, who had a lot to say about *Sheikh*'s miraculous acts. Beside these disciples, *Sheikh Safi al-din* had appointed *caliphs* to travel to various lands in his lieu to propagate and introduce his school and *Credo*."[18]

There was a preceptor- disciple kind of relationship between *Sheikh Safi al-din* and *Khwāja Rashid al-din.* He always sent items of oblation and endowment, and asked him for prays. It is so obvious in the pair of letters written by *Rashideddin Fazlollāh Hamadani* (killed in 718 AH/ AD 1318), the well-known historian and politician of *mongolian* reign, which are now reserved in the collection of his correspondences under numbers 45 and 49. The former addresses *Sheikh* himself in regard of the gift sent to *Sheikh's Khānegāh*, and is an obvious evidence of the writer's respect for *Sheikh*. In the second letter, too, which was written to *Amir Ahmad*, son of *Rashid al-din*, the then ruler of *Ardabil* is also a proof of great respect of this *Vizier* for *Sheikh*. Therefore, it is evident that "*Khwāja Rashid al-din Fazlollāh Hamadani* greatly sided with *Sheikh*, and supported the *khānegāh of Ardabil* in cash and in kind every year. Noblemen such as *Ghias al-din Fazlollāh Hamadani*, and his sons, *Vizier Ghias al-din Mohammad Rashid* and *Amir Ahmad Rashidi* and *Amir Oloos* joined his followers."[19]

"Narrative: [*Sadr al-din Musa*, the son of *Sheikh Safi al-din Ardabili*] -May *Allāh* prolong his blessings- said: when *Hāji Abu bakr Pahlevan*[the hero] and *Haji Pahlevan Safi Ardabili* came back from their journey to *Hejaz* (*Mecca*), as soon as they met *Sheikh Safi al-din* – may

17. Hamdollah bin Abi Bakr bin Ahmad, Mostowfi Qazvini. *Tarikh-e Gozideh*, editied by Abdol-Hussein Navaii, Amir Kabir, 1957: 675.

18. Shirin, Bayāni. *The relgion and governmental of Iran during the mongol era*; v.2, Tehran, Samt, first ed, 1992: 707-708.

19. Tabātabāii Majd, ibid: 70, 77 and 78

Allāh sanctify his grave- they knelt down before him[to show their respect], and said: 'we are in your city, but blind[i.e. ignorant] but they are in China, with clear insight.' We asked them what the issue was. They said: 'we saw a crowd on mount *Mena* with the appearance of the *Sufis*, and very well-dressed. We presumed that they were *Sufis* from our land, so we moved forth to socialize with them and to ask them where they came from. They said they were from China. We asked whose disciples they were. They replied that they were the disciples of *Sheikh Safi al-din Ardabili*. We asked them if they had ever been to *Ardabil*. They said: 'no, we have never been to *Ardabil*, but we came by the sea'. We asked: 'how come you are the disciples of *Sheikh Safi* while you have never visited *Ardabil*?' They said: 'we have seen *Sheikh* in *China* and we decided to become his disciples.' We said: 'how could it be that *Sheikh* has been to *China* while he has never left *Azerbaijan*?' They said: 'we do not know how so; we only know that *Sheik*h has a great corner there [in *China*] with scores of disciples and enthusiasts. *Sheikh* comes there every day, guides the disciples, and says one or two prayers there, or some days even all five.' We were surprised by this account and said: 'we are From the same city as *Sheikh* is, and *Sheikh* is from our city.' Realizing so, they showed us great respect and kissed our hands and feet.' As the enthusiasts of *Sheikh* heard the story, they fell in a states of ecstasy, and they yelled, and they held *Samā*' ceremony. *Sheikh*- may *Allāh* sanctify his grave- also heard so and danced the *Samā* with them.[20]"

Chapter four of the book *Safwat al-Safā*, which elaborates on *Sheikh*'s mystical interpretations of *koranic* verses and prophet's words, depicts him not only a politician and a leader, but also as a knowledgeable, educated man and even as poet. In these interpretations, he cites poems from *Sanāii, Attār, Arāqi, Rumi*, and *Sa'di*. "On Monday, 12th of *Moharram* in the year 735 AH/ AD 1335 *Sheikh Safi al-din* passed away and joined the eternity."[21]

However *Sheikh Safi al-din's credo* and school has to date had grave influence on *Sufism* and mysticism ever since it was established by him in the 8th century AH, as his emergence paved the way for institution of an integrated *Shiite* government in *Iran* by his descendants.

20. Iben-i Bazzāz Ardabili, *Safwat a -Safa*, edited by Qolamreza Tabātabāii Majd, Tabriz, published: the editor, 1994: 776.

21. ibid: 986

Emergence of the *Safavi* brought about grave social, political, cultural, and ideological changes in the course of history, so much as the mentioned era could be named as *the golden Era in Iran*. The *Safavi* dynasty is known by their being *Shiite*, which had been suppressed by the rulers for centuries, and the followers of which had been sued and inspected; however, this Islamic sect flourished and became a truly accepted religion nationwide.

Sheikh Safi al-din was also popular with the people of *Anatolia*, who traveled to *Ardabil* to visit him and pay him respect for his high gnostic position. In fact, his being supported and admired began in 700 AH/ 1300 AD and increasingly developed until the establishment of *Safavi* government in 908 AH/ 1502 AD.

Together with being central to religious movements, *Ardabil* and *Sheikh Safi al-din's* corner was also of great political importance for *Sheikh*'s sons' movement to continue. In some historians' idea, the rule of *Khwāja Ali*, the son and successor of *Sheikh Sadr al-din*, contributes to the *Safavi*' immense influence in *Anatolia. Sheikh Hussein Pirzādeh Zāhedi*, the author of *Silsilat al-nasab* of the *Safavi* and one of the great grandsons of *Sheikh Zāhed Gilāni* writes: "on his way back from *Ottoman* after his victory over *Ildaram baizid*, the *Ottoman Sultān*, in the year 806 AH/ AD 1403, *Tamerlane* met with *Khwāja Ali* at his stop in *Ardabil*, and saw some miraculous acts from him, and became an enthusiast of him. *Khwāja Ali* asked *Tamerlane* to set free the roman captives (those he had taken captive in *Anatolia)*, and *Tamerlane* bestowed them freedom for his sake. *Khwāja Ali* then set them at liberty, and settled them near the holy shrine of *Ganjeh Bekool* in a neighborhood, which was later given the name *the Roman neighborhood* of *Ardabil*. From then on, they were called the *Romelu Sufis*. This is mentioned by various eastern and western historians as well."[22]

The number of enthusiasts and disciples of *Safavi School* drastically increased, particularly in *Anatolia* 170 later in the year 908 AH/ AD 1502 at the time of *Shāh Ismāil* the first, the 6th grandchild of *Sheikh Safi al-din* who was also the founder of *Safavi* dynasty. It was then when *Shāh Ismāil* I wrote to *the Ottoman king*, *Bāyezid II*, to ask him to stop his agents from banning and keeping *Ottoman Shiites* from traveling to *Ardabil*, where they made pilgrimage to in order to visit *Sheikh Safi al-din's shrine* and meet with *Shāh Ismāil I*.

22. Tabriz University, *Collection of articles the Safavi in the arena of the history of Iran*, by offices of Maqsoud Ali, Tabriz, 2004: 907

Alaviyan of Turkey nowadays pays great respect to *Shāh Ismāil* I as they did in the past. Whilst performing religious ceremonies, they recall his name with due admiration and respect, and humble themselves in memory of him. His enthusiasts keep singing his poems, in which he has chosen *Khatāii* as his nom de guerre, and interpret and discuss about them with indescribable passion. To them, *Ismāil* is a symbol and representation of *Imām Ali*'s family in the scarlet robes he wore which they attribute to *Imām Ali's* style of garments. They see him as pioneering leader of a movement, which is of top priority to them.

"Professor Mir Ja'fari mentions in an article of his named *Shāh Ismāil's enthusiasts in Anatolia* the special ceremony held by scores of followers of the *Safavi Shāh, Ismāil* I in particular, writing: I, the author, was invited by an *alavi* assembly named *Cultural Foundation of Ghazi Hussein in Ankara,* the international center for cultural terms affiliated with organization of Islamic culture and relations, *Iran*'s cultural consulate in *Ankara*, and *the academic center of republic of Azerbaijan* to participate in the first international symposium on *Shāh-e Khatāii or Shāh Ismāil in Ankara.* Some 50 articles were resented about *Shāh Ismāil I* by researchers. There was a truly enthusiastic tone dominated the congress. Later on, I attended the ceremony they held at *Khānā -ye Jama'* (House of the assembly) to eyewitness their rituals. It is to be mentioned after all that today's enthusiasts and followers of *Shāh Ismāil I* all around *Turkey*, whose number stands by estimations somewhere between 10 to 22 million, are the descendants of those early followers who helped him come to power."[23]

Support and enthusiasm of *Bektāshia school in Turkey*, as well as *Gonābādi* and *Zahabi* sects in course of history and at present is a solid example of enthusiasm and respect of different muslim sects and credos for the *Safavi* dynasty and for *Sheikh Safi al-din*.

"His enthusiasts and followers included a vast range of men and women, the youth and the elderly. Along with *Iran*, lovers of this man of candor were from all around *China and Turkistan*. Records have it that he had as many as 500 followers in *Turkistan. Chinese* Sufis have also reported that there have been a huge number of them residing in *China*, who had a lot to say about *Sheikh*'s miraculous acts. Beside these disciples, *Sheikh Safi al-din* had appointed *caliphs* to travel to various lands in his lieu to propagate and introduce his school and *credo*."[24]

23. ibid: 913

24. S. Bayāni, ibid: 706-708.

Great number of the disciples of *Safavi* are scattered around *Iran* under the name of *Ahl-e Hagh.* For centuries, they have made pilgrimages to *Ardabil* to affectionately visit the shrines of the founder of *Safavi* dynasty and his great ancestor, *Sheikh Safi al-din Isaac-e Ardabili.* These people, whose number is estimated to reach 4ooo in *Tehran* and *Varāmin,* are the descendants of *Ghezelbāsh* tribe. In addition, some other groups of *Ahl-e Hagh* live in parts of *Gharadāgh* and *Arasbārān,* who, adhering to their beliefs, never shave their mustache off.

Still people from villages around *Ardabil* and the province of *Azerbaijan* come to pilgrimage to the *Shrine of Sheikh Safi al-din* to demonstrate their true devotion to him. They present donations and oblatory items to his shrine to show off their belief in it and their respect for *Sheikh Safi al-din*'s descendants. These true believers may also make a vow to give their newborn boys their first haircut at the shrine.

The ensemble of *Sheikh Safi al-din Ardabili*'s *Khānegāh* and shrine

Inscribed on the list of national heritage back in the year 1931 under identification number 64, this ensemble is located at 38° 14´52/5" northern latitude, 48° 17´27/5˝ longitude, and altitude of 1365 above sea level in the center of city of *Ardabil*.

"When initially built, the historical and religious ensemble of *Sheikh Safi al-din Ardabili* functioned as microcosmic city with *bazaars*, *public baths* and *Meydans,* religious facilities, houses, and offices of its very own"[25]. The property enjoyed great facilities as the largest and most complete *Khānegāh* ensemble in *Iran*. In the reign of *Safavi* kings, as *Khānegāh* ensembles were wound up, this ensemble took on particular political and national importance as the prominent shrine of the founder of *Safavi* dynasty. In other words, this ensemble turned to a gallery holding works of different styles of art and archeology from 8th century to early 12th century AH/ AD 14th- 18th centuries.

The oldest historical source to have mentioned this ensemble and its construction works are *Safwat al-Safā* by *Ibn-i Bazzāz Ardabili* (759 AH/ AD 1358), and *Sarih al-Milk by And-ol Mo'men Abdi Beyg-e Shirazi* (975 AH/ AD 1567), the pair of them including some narratives that indicate the holiness and antiquity of the shrine.

25. Donald, Wilber, *Timourid architecture in Iran and Turkistan*, translated by Keramat al-lāh Afsar and Mohammad Yousuf Kiāni, Tehran, ICHHTO, first ed, 1995: 507.

As a whole, *Sheikh Safi al-din's Khānegāh* at his own time had various service and facility areas. After his departure, and at the rule of his successors, it became one of the most important pilgrimage places for the muslims, and particularly for the *Shiites*, insofar as most *european tourists* have named it one of the largest and most significant religious places for the *Iranians* as well as other muslims. What these tourists report is an indication of the deep respect *Iranians* show for this religious place. According to historical documents, this place has once been considered as the sole most important and most sacred religious sites among the *Shiites. Kumpfer of Germany*, who has traveled to *Iran* between the years 1096-1105 AH/ AD 1685- 1694 writes in this regard: "the most prominent, largest, and most beautiful holy shrines in *Iran* are undoubtedly as follows: first, *Imām Reza's* holy shrine in *Mashhad*, second, the shrine of his sister, *Ma'soumeh*, in *Qom*, and third, *Sheikh Safi al-din's Shrine in Ardabil*" [26]. Also, the then ambassador of *Philippe III*, the king of Spain, to the court of *Shāh Abbās I*, who visited *Iran* in the year 1013 AH/ AD 1604 has named *sultānia*, *Ardabil*, and *Mashhad* as the most renowned holy cities of *Iran*."[27]

Depending on the time of construction, the function, and the scales, all buildings of the shrine that are mostly of religious function, have an inseparable connection with the main edifice, and are similar to it in one way or more. All buildings with their function, overall look, and structure, together with the decorative elements and themes used to ornament the surfaces and the façade of the buildings demonstrate a perfect religious unity and order.

To the archeologists' undisputed assumption, an ensemble of shrine buildings consists of a number of structures built around a central tomb of people of religious or political importance, which have developed further in the course of time into a splendid complex of buildings with tremendous political and religious importance. In *Iran*, people and rulers have always cared much about constructing, developing, decorating, and preserving such ensembles. "Development of such buildings is in close relation with development of religion, and the sacredness of the very person buried in the tomb. That is to say, the more respect people show for him, and the more penetrative the religion gets, the more artistic and architectural endeavor and elegance becomes manifest in the structures of the shrine,

26. Kumpfer, E. *Travel log of Kumpfer to the Royal Court of Iran*, transated by Keykavoos Jahandari, Tehran, Kharazmi publications, 1984: 136

27. F. Figuera, de Garcia de silva, *Travel log of the Spanish ambassador to the court of Shāh Abbās I*, translated by Qolamreza Sami'I, Tehran, Nashr-e No, 1984: 283.

insomuch as sometimes the formation of a shrine is central to the genesis or development of the city around it; the shrine then becomes the centre for various religious, political, social, and economic activities of the city."[28]

Sheikh Safi al-din ensemble consists of a range of buildings including the tomb, *Khānegāh*, the library, the mosque, the school, *Haram khānā* (*Muhiyy al-din mausoleum*), the cistern, the Hospital, the kitchen, the butlery [*Sharbet khānā*], and some offices.

In Sarih al-Milk, a copy of which is kept in *Iran*'s national library, there is a well-detailed description of all structures, edifices, properties, tombs, the *Meydan*s surrounding *Sheikh Safi al-din's* tomb, and all endowed properties, lands, houses, baths, shops, and aqueducts.

In the reign of *Sheikh Safi al-din's* political and religious successors, particularly during the rule of *Shāh Abbās I*, many structures were added to the ensemble, and some existing buildings were drastically transformed. The place, which had basically meant to serve as a *Khānegāh* ensemble with the purpose of training *the disciples* of *Sheikh Safi al-din*, later changed altered to a large *pilgrimage* site thanks to the cares and efforts of the descendants of *Sheikh*.

So, the importance of this ensemble is in the first place attributed to the great ancestor of the *Safavi*. Within the ensemble is located the tombs some of the predecessors of the *Safavi* such as *Sheikh Sadr al-din, Sheikh Junaid, Sultān Heydar*, and *Shāh Ismāil I*, together with some other princes and a number of scholars. Some of the members of the royal family, such as *Sām Mirzā*, the brother of *Tahmāsp I*, chose to reside in *Ardabil*, and the first four *Safavi* rulers are buried in *Ardabil*, in the vicinity of their great ancestor. Even though from the reign of *Shāh Abbās* the great on the *Safavi kings* have been buried at the holy shrine of *Fātimā Ma'soume* in *Qom*, *Shāh Abbās* and his successors all considered *Ardabil* as their national pilgrimage site, and so tried to improve and develop it, and made great efforts I regard of further decorating it.

"*Weaver* believes about honoring of *Ardabil* shrine that *sultān Salim* seized and took control of *Iran*'s possessed lands including *Baghdād, Najaf, and Karbala*; thus, *Imām Reza's holy shrine in Mashhad, Fātimā Ma'soume's shrine in Qom*, and the *Safavi*' shrine in *Ardabil*

28. Kazem, Mollā Zadeh, *Encyclopedia of historical monuments of the Islamic period (shrine structures*), second ed, 1999: 343.

were praised ever since. [The shrine in] *Ardabil* then turned to be a national pilgrimage site, and gain even more importance than the other two shrines. This dynasty was initiated in *Ardabil*; though the court was never established in *Ardabil*, but the city was considered as the religious capital of *Iran* all through the 10th and 11th centuries AH/ 16th and AD 17th centuries."[29]

Though *Weaver*'s assumption is considerable, but it is away from perfect certitude; firstly, as *Sheikh Hussein Pirzādeh Zāhedi*, the author of *Silsilat al-nasab* of the *Safavi*, who is contemporary with *Shāh Solomon* of the *Safavi*, recounts a narrative from *Safwat al-Safā*, quoting from *Mowlānā Shams al-din Barnighi* as: "on my way through *Marāghe* and *Tabriz*, I counted the enthusiasts; thirteen thousand of them were bestowed the honor of being received by *Sheikh* through this same route, and repented. So was the case with other neighboring states; he adds that enthusiasts of *Safavi Tariqat* were shortly spotted in further places and in the eastern states, such as *Balkh and Bukhara*. Secondly, *Shāh Ismāil* I wrote to the *Ottoman king, Bāyzid II*, to ask him to stop his agents from banning and keeping *Ottoman Shiites* from traveling to *Ardabil*, where they made pilgrimage to in order to visit *Sheikh Safi al-din's Shrine* and meet with *Shāh Ismāil*. The interesting point here is that *Sultān Bāyzid II* accepts this request for his turn, and calls the ancestors of *Shāh Ismāiil Allāh's saints*, to visit whom the *Turks* make their pilgrimages."[30]

Though 4 centuries have elapsed after his death, the *Shrine of Sheikh Safi al-din*, and the shrine of the founder of *Safavi* dynasty has won a very special place among people. The public's cordial respect and believe in the *Safavi* and their shrine is considerable even to date. The many followers and enthusiasts of *Sheikh Safi al-din* and *Shāh Ismāil* all around *Iran* as well as *Anatolia, Damascus, and the republic of Azerbaijan* under names such as *Ahl-e hagh* and *Sufis* who follow them is a proof of their dynamic ideology. "the number of a sect of the

29. M. A, Weaver. *Basic study of conservation issues in five historical buildings of Iran*, Tehran, translated by Keramatollah Afsar, organization for conservation of archaeological properties, 1977: 68.

30 .M. Parsadust, ibid: 367-368.

31. Tabriz University, ibid: 913.

enthusiasts of the *Safavi* dynasty in *Anatolia* and *Damascus* named the enthusiasts of *Shāh Ismāil* is indicative the *Safavi* sublime position."[31]

Yet another indication of people's fervent belief in *Sheikh Safi al-din and his Shrine* is manifest in their religious moaning ceremonies. Special moaning ceremonies are held in memory of martyrdom of *Imām Hussein* and his companion in *Karbalā* in the year 61 AH/ AD 681. in the eyes of the residents of the area *Sheikh Safi al-din's Shrine* is central to the pivotal center of the marching of moaning scores of people in *the mounth of Moharram.* All groups from various neighborhoods in *Ardabil* cross the shrine with exemplary order, and perform their moaning rituals. The group coming from each of the six neighborhoods passes by the shrine, holding their pole in the front. *Āli Qāpusi* neighborhood, too, has the pole of its own, which is the only one kept inside the shrine throughout the year, is taken out only in the *mounth of Moharram, and is returned to its original place after the ceremonies. Holding their heart-felt* beliefs, people still make endowments and donations of cash and kind, and offer sacrificed sheep to the shrine. One of such endowments is cutting a part of boys at this place, which, in

people's long-kept belief helps safeguard the ensemble.

One of the most significant traditional and religious ceremonies held by *Ardabili* people is "laying the washtub*" [Tasht Gozāri]* in the month of *Moharram,* which has been performed for centuries, more magnificent year after year. The ceremonies of *Darvāzeh* [gate] mosque and *Āli Qāpusi* neighborhood, which is one of historical neighborhoods of *Ardabil*, begins at *Sheikh Safi al-din*'s shrine.

The important point in these ceremonies is that *Sheikh Safi al-din's shrine* is central to the rituals. Centuries have elapsed, and the moaning groups still move near the shrine, and through a determined route pass *Gāzorān* neighborhood and *Āli Qāpusi* square, and finally head for *Sar cheshmeh mosque* from the west side of the shrine. *Olearius*, too, mentions this in his logbook, saying: "on the last day of the moaning rituals, the groups move in the streets from the morning until noon, and later, attend the ceremonies in the evening. The place for them to gather is in front of *Sheikh Safi al-din's Shrine*, at which stands a tall flag, which has, according to narratives, been erected by *Fātimā, prophet Mohammad's daughter*, and has

then been brought to *Ardabil* and erected there from *Medina* by *Sheikh Sadr al-din*, the son of *Sheikh Safi al-din*."[32]

Before the ceremony of *Darvāzeh mosque*, the group from *Āli Qapu* goes to their related neighborhoods to held their particular ceremony. Only one of the related neighborhoods comes to *Āli Qapu* mosque for the ceremony of "laying the washtub". Since long ago, the ceremony of *Darvāzeh* neighborhood or *Āli Qapu* began as the groups from these neighborhoods left the mosque on *Zulhajja* 29, the last day of the ceremony of "laying the washtub"; then, they moved on to arrive at *Sheikh Safi al-din* ensemble. Then, they continued with praise of *prophet Mohammad* and his immaculate descendants, as well as *Allāh's saints* and true *Shiite* believers. The mourners then move the famous finial of the shrine and take it to *Āli Qapu mosque*. The finial is one of the oldest ones in *Ardabil*, and is decorated with lattice patterns and with holy names of *Allāh, Mohammad, and Ali* (*PBUT*). The finial is kept at *Darvāzeh mosque* until the day after *Āshurā* [the 10th day of *Moharram*, when ceremonies are held on the occasion of martyrdom of Imām *Hussein*], and is then returned to its original place in *Dār al-Huffāz* at the shrine. When the mourners of *Āli Qapu* finish with the ceremony of "laying the washtub" at the shrine, they leave for other neighborhoods for the same ceremony.

Where the shrine stands now was initially built as *Khānegāh* and house of *Sheikh Safi al-din*, as well as a center for *Sufism* and for the enthusiasts and disciple of *Sheikh*; however, it changed to *Sheikh*'s shrine after he passed away. It is believed that *Sheikh* has been buried in the residence of his own right outside asperdis gate; apparently, this is the same house known as *the House of Baleh Yousef* at *Sheikh*'s time of life, in which he sought a retired corner. Mentioning this, *Ibn-i Bazzāz* writes in his *Safwat al-Safā*: "his holy tomb is located where there used to be a house next to the sanctum, the garden, and the *Piscina room*, and between the *Public Private House* and the disciples' graves. This is the place where *Sheikh* [May his grave be sanctified] resorted in at particular times, and sat there to listen to people; he rested there while sick and while sound. It is place where *Sheikh* found himself in a state of ecstasy, and said: this is the place which was granted by the bounty descended [from the heavens]"[33]. "The author of *Safwat al-Safā* adds about *Sheikh*'s burial that after being washed by *Sayyed*

32. Adam, Olearius. *Travel log of Adam Olearius, v. 2, Hussein Kordbache*, Tehran, Hirmand, first ed, 2000: 487.

33. Ibn-i Bazzāz Ardabili, ibid: 986

Jamāl al-din Isfahāni, his body was buried at noon on Tuesday, *Moharram* 12, 735 AH/ AD 1335 The willow hat formerly cast shadows on his house would now cast shadows on his grave.

"A window opened from this house to the garden of the piscina room and to *Sheikh*'s sacred private corner. Next to the door of *Sheikh*'s sanctum on the right, there was a willow at which *Sheikh* took a glance whenever he left the private sanctum. On that Tuesday, when he passed away at high noon, his blessed corpse was buried in his grave, which is like one garden from the gardens of Paradise"[34]. It reads as such in *Sarih al-Milk* about the *Khānegāh* and the shrine:

"Most researchers on the architecture of the *Safavi* era, including *Arthur Upham Pope*, are to believe that the buildings of the ensemble incorporated into one integrated complex owing to care and efforts of *Shāh Tahmāsp I* for the first time."[35] In the next stages, in the reign of *Shāh Abbās the Great*, *Shāh Abbās II*, and *Shāh Safi al-din*, many alterations were made in the ensemble, and *Safavi* kings have played an active role in the development of the ensemble. The kings spared no expenses in decorating the structures of the shrine with a variety of artistic works including mural paintings, illumination, calligraphy, and splendid decorative elements such as various types of colored and faience tiles, plasterwork, stalactite work, wood engraving, wood inlay, and knotting work. At present, the shrine of *Sheikh Safi al-din* consists of the following parts and buildings:

A. *Sheikh Safi al-din* tomb (*Allāh Allāh* dome)
B. *Shāh Ismāil* I tomb
C. *Muhiyy al-din muhammad* tomb (*Haram-khānā*)
D. *Shāhnishin* (alcove)
E. *Dār al-Huffāz* (*Qandil-khānā*)
F. *Chini-khānā* (*Khānegāh*)
G. *Jannat-sarā*
H. *Sāhat or Sahn* (Area)
I. *Shāh Abbāsi* gate (lofty Gateway)
J. Middle yard (passageway)

34. Ibid: 350 and 987.

35. A. U, Pope. *Iran architecture: the trimp of form and color*, translated by keramat Allāh afsar, farhang sara, 2nd edition, Tehran, undated: 249

K. New *Chilla Khānā*

L. *Dār al-Hadith* (*Dār al-Mutawalli*)

M. The garden court (Arsa)

N. *Meydān* (Square)

O. Second gate

P. The Main gate (*Darvāzeh*)

Q. *Shahidgāh* (Cemetry of shrine)

R. *Maqāber* courtyard (sepulchres)

S. *Shāh Ismāil*ś mother tomb

T. Southern chambers of garden courtyard

U. Northern chambers of Spiring like *Kauther*

V. *Sayyed Sheikh Shāh ebn-e Khwāja Hasan Beyg Safawi* house

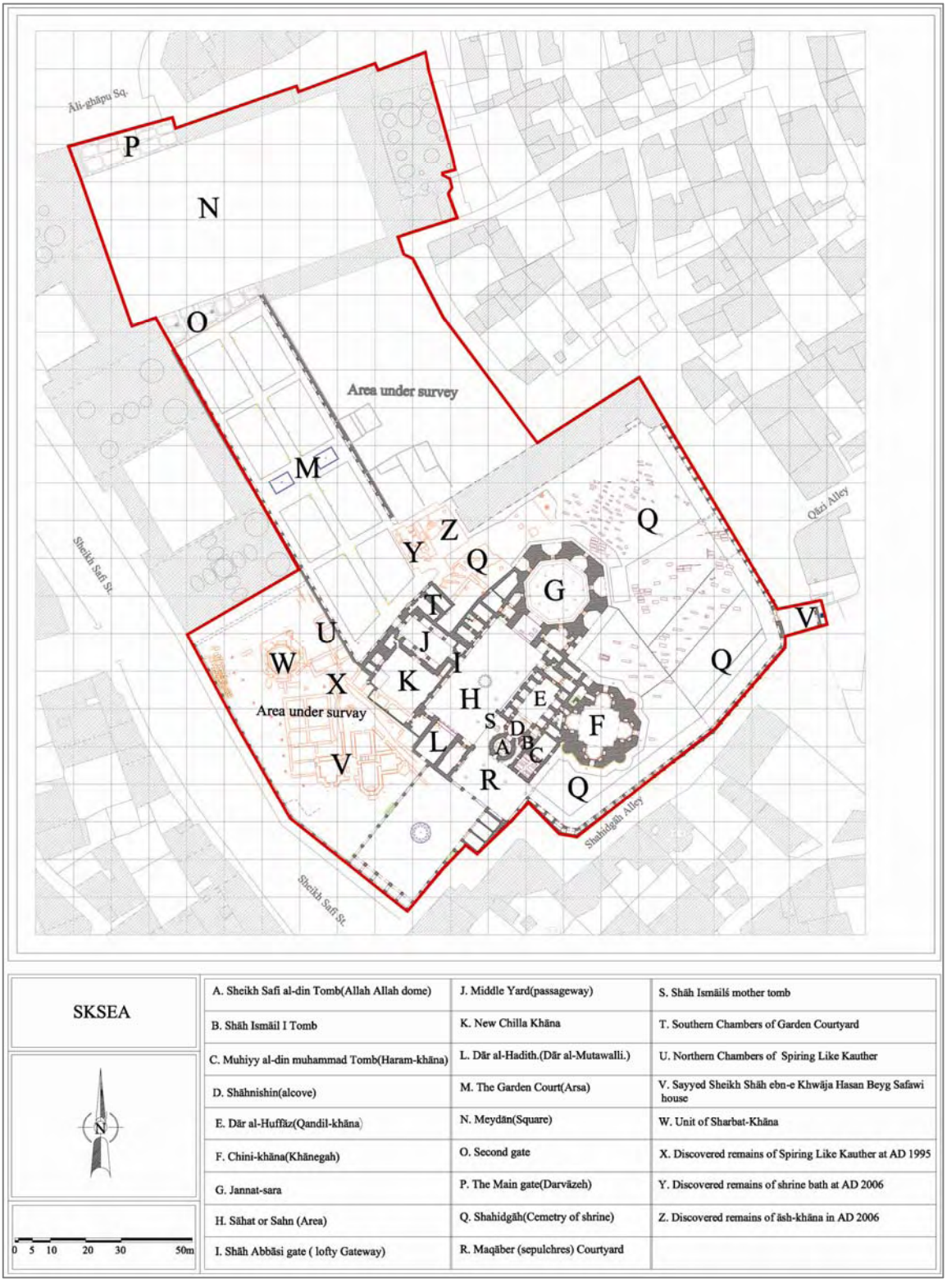
W. Unit of *Sharbat-Khānā*

X. Discovered remains of spiring like *Kauther* at AD 1995

Y. Discovered remains of shrine bath at AD 2006 [36]

Z. Discovered remains of *Āsh-Khānā* in AD 2006

36. Remains and traces discovered in the year 2006 on the right side of the garden courtyard towards the main gate of the shrine, the most significant of which is the relics of the bath and the kitchen of the shrine, *Shahidgāh* passage and Jannat sarā. These relics in fact certify the genuineness of the diagram drawn by de Morgan Frances in the year 1304 AH/ AD 1887 found under the eastern wall of the garden courtyard, these remains prove the historical precedence of this wall over the blind arcade located on the same side, dating the construction of the former back to sometime after the collapse of the bath and kitchen, i.e. after the reign of *Shāh Safi* through to the end of the *Safavi'* rule. Excavations at this part are not complete yet. Taking into consideration *de Morgan*'s diagram and the existing evidence, there would be more to find by archeological excavations about the cultural strata of trenches A8, B7, B8, C7, and C6, and the extents of spread of the structures and relics parallel to the wall on the right side of the garden courtyard towards the main gate.



SKSEA			
	A. Sheikh Safi al-din Tomb(Allah Allah dome)	J. Middle Yard(passageway)	S. Shāh Ismāilś mother tomb
	B. Shāh Ismāil I Tomb	K. New Chilla Khāna	T. Southern Chambers of Garden Courtyard
	C. Muhiyy al-din muhammad Tomb(Haram-khāna)	L. Dār al-Hadith.(Dār al-Mutawalli.)	U. Northern Chambers of Spiring Like Kauther
	D. Shāhnishin(alcove)	M. The Garden Court(Arsa)	V. Sayyed Sheikh Shāh ebn-e Khwāja Hasan Beyg Safawi house
	E. Dār al-Huffāz(Qandil-khāna)	N. Meydān(Square)	W. Unit of Sharbat-Khāna
	F. Chini-khāna(Khānegah)	O. Second gate	X. Discovered remains of Spiring Like Kauther at AD 1995
	G. Jannat-sara	P. The Main gate(Darvāzeh)	Y. Discovered remains of shrine bath at AD 2006
	H. Sāhat or Sahn (Area)	Q. Shahidgāh(Cemetry of shrine)	Z. Discovered remains of āsh-khāna in AD 2006
0 5 10 20 30 50m	I. Shāh Abbāsi gate (lofty Gateway)	R. Maqāber (sepulchres) Courtyard	

Fig 8. Key plan of *SKSEA*

Description of the architecture of the ensemble

The architecture of *Sheikh Safi al-din Ardabili Khānegāh* and shrine ensemble seperats two different periods, each with exalted goals, according to available diagrams, and in view of its history, developments, design, and function of various spaces; the two periods are as follows:

A. from the time of *Sheikh Safi al-din* (the 8th century AH) until the last days of the rule of *Shāh Ismāil*

B. from the reign of *Shāh Tahmāsp* till the date

Goals pursued in the architecture of the ensemble:

The main goals of the first period, which are manifested the construction of *Sheikh Safi al-din's Khānegāh*, are listed below:

Creating the most desirable environment for propagation and teaching of the most eminent human values which serve the perfection of human soul; fulfilling of this goal ultimately resulted in globalization of such human values at that time.

Training the enthusiasts and disciples of *Safavi* credo so that they in turn propagate the ideology; fulfilling this goal caused the city of *Ardabil* to be named as *Dār al- ershād.*

Creating the safest basis for observing human rights; fulfilling this goal set *Ardabil* to be known as *Dār al-amān*

In the second period, as the educational and training goals lost their preliminary importance, and as the *Safavis'* rule began, the order and development of the *SKSEA* space was in such a way as to observe the previous goals, and to set new ones, which follow:

- Creating the most utopian environment for respecting and observing the eminent human values of *Safavi* credo.
- Creating the most elegant monumental environment which is the memorial of the founder of *Safavi* credo and the elites and scholars of this school, which encompasses their graves, and at the same time carries their memories and their thoughts.

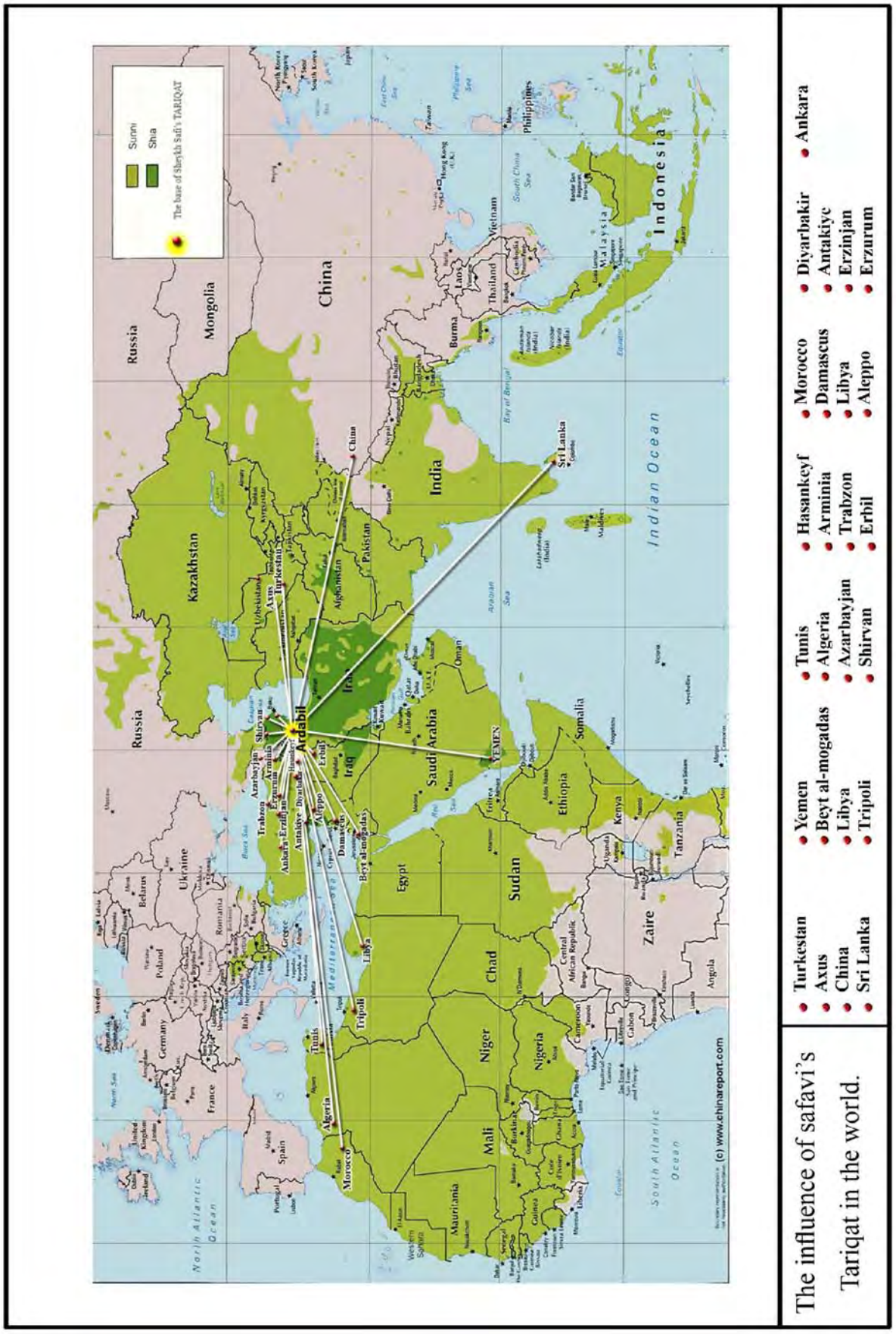


Fig. 9. The activities and the influence of *Sheikh Safi 's Tarigat* in the world

Location of the ensemble

The city of *Ardabil* the birth place of *Sheikh Safi al-din*, has been a holy city for the *Iranian*s from the very ancient times till the date; the foot of *Mount Sabalān* is known to have been the birth place of *Zoroaster*, and to be a blessed, fertile land, as well as a sacred land in the Iranian mythology. Being so, the location has had the potentials to be chosen and proposed by *Sheikh Zāhed Gilāni*, the master and preceptor of *Sheikh Safi al-din*, for construction of the *Khānegāh*.

Planning

Sheikh Safi al-din Ardabili Khānegāh and shrine ensemble has been skillfully planned and designed in such a way as to perfectly meet the requirements of *Safavi* school, and also in view of the composition, form, and use if traditional material and the knowledge of the time. The planning is expressive of the importance of a central, significant *Khānegāh*. The composition of its functional spaces demonstrates centuries of experience in construction of religious spaces, particularly the special order which brings to mind the sacred numbers and mystical stages. Also, the combination of the three volumes of *Allāh Allāh* dome, *Shāh Ismail's* dome, and the dome of *Haram Khānā* with the backdrop of the dome of *Chini Khānā* makes the beholders wonder.



Fig. 10. the combination of the three volumes of *Allāh Allāh* dome, *Shāh Ismail's* dome, and the dome of *Haram Khānā*

The combination of glazed bricks with plain bricks, designed with *Mo'aqeli* technique (which is one complicated artistic technique of architectural decoration), the scales, sizes, and measurements of positive and negative spaces, light-and-shade effects, rhythms, and all other creative forms designed in accordance with the historical and cultural backdrops of the area are all evidences of a very smart trend in architecture and urban designing.

As described earlier, the ensemble has undergone a range of developments and organization of spaces appropriate to the requirements of each period over a span of 700 years. The developments and expansions have altogether been meant to meet the aforesaid goals. A detailed account of the developments is provided under the title '*history & development*'; however, the architectural factors are as follows:

Sizes and scales

Planning of the ensemble has been in such a way as to maximize the use of the smallest areas of space. For example, there are 15 sacred graves within an area of 50 sq. m around *Allāh Allāh* dome; this is while the possibility that the area bears over ten times more of burials remains valid. This shows that "those who wished to be buried near *Sheikh* so as to be benefited by the spiritual blessing of his vicinity, had come to terms with the available space, that is, it was of more important to be near this holy person than to enjoy a vast space.

Another example is the 165 sq. m space of *Chini Khānā*, which was capably designed to hold some 1200 items of exquisite chinaware offered to *Shāh Abbās*. The space has been made by *Tong bori* technique, and is unique as for the best division and use of spaces.

Study of the measurements of courtyards and rectangular spaces shows that the golden section in the proportions of length to width; a sort of order of respect has been observed in the height of the domes and other architectural spaces in such a way that none of the structures in the entire ensemble is higher than *Allāh Allāh* dome or the shrine of *Sheikh*.

Form

Forms of the *Iranian* traditional architecture, square plans, rectangles, octagons, basilicas, plans of *Iranian* schools, *Iranian* gardens, and graves of various periods are employed in the design of the architectural form of the ensemble. Also all architectural and artistic forms

serve *Safavi Tariqat* and religious order. According to verbal narrations, visible evidences, and field studies, all decorative elements of the ensemble, including inscriptions and non-inscriptions, are formed up to serve the mystical notions and philosophy of *Safavi Tariqat*. existence of 8 doors and portals from *Āli Qāpu* gate to the tomb of *Sheikh* indicates the significance of numbers 7 and 8,[37] as they are respectively indicatives of station of spiritual

37. "The symbolic aspect of number seven, and its being mysterious, particularly as religious views reinforce it, and its natural characteristics has made it influential in various fields including literature, mysticism, etc."(Āqā Sharif, 2003: 136)

Seven is the symbol of perfection and elevation. The seven levels of the earth and the sky, the seven positions of heaven and hell in verse 44 of the surah of Hijr, the seven holy angels of the children of Israel [the Jews], the seven lands of love and the seven men (in Sufism), the seven propagation levels of the Ismāilia, the seven circumambulations around Ka'aba, seven times of purification [ablution?], and seven parts of the body [to touch the floor] in prostration [are examples of the influence of number seven].

"In Islamic beliefs, seven is the first perfect number; seven skies, seven lands, seven earths and seven seas, seven colors, seven prophets, [seven] active powers, seven positions or ranks of heart, and seven rounds of circumambulations around Ka'aba, are all sybols of Allāh. In verse 29 of the surah of Baqara, and verse 17 of the surah of Mu'minoun creation of seven skies has been mentioned. Also, the seven fountains of the Paradise are known to the muslims as Kauthar, Kāfour, Salsabil, Tasnim, Mo'in, Mim, and Zanjebil."

"To the Sufis, the only way of reaching the truth is intuition; they believe that the gnostic has to undergo self-disciplining, but prior to the stages, he has to know himself, and realize the truth about his soul, and then commence his path towards the ultimate truth.

The mystical journey of the Sufis and their spiritual excursion toward Allāh comprises stages and positions, the most important of which includes eight stages: the first stage: Demand: at this stage, man knows himself, and commences his journey toward the truth; he obtains knowledge and insight by reasoning and understanding. The second stage: Moral Purification; the third stage: Invocation; the fourth stage: Enthusiasm and anguish; the fifth stage: Love; the sixth stage: Agitation and astonishment; the seventh stage: Annihilation [in Allāh] and eternal Life [by Allāh], and the eighth stage: monotheism."(Ansāri, ibid: 36-46)

"The noblemen and Sheikhs have counted the ranks and stages of the Sufis in the second stage, i.e. Moral Purification, as 1. Repentance, 2. Piety, 3. Asceticism, 4. Poverty, 5. Patience, 6. Trust in god, 7. Consent." (Husseini Kāzerouni, 2007: 126)

"The seven cities of love: the seven lands of the Sufis' excursion toward perfection are, as stated by Attār: demand, love, insight, magnanimity, monotheism, and annihilation [in *Allāh*]." (Ansāri, ibid: 64)

"Sufism is based on eight features: generosity, consent, patience, nostalgia(Asharre Qorbat), alienation, wearing woolen clothes [i.e. being clad in very simple and inexpensive clothes], excursion, and poverty; generosity [is] for *Ibraham*, consent is for Isaac, patience is for Job, nostalgia(*Asharre Qorbat*), for *Zakaria*, alienation for John, wearing woolen clothes for Moses, excursion for Jesus, and poverty for Mohammad." (Ansāri, ibid: 14)

"The first stage: Demand, the second stage: Moral purification; the third stage: Invocation; the fourth stage: Enthusiasm and anguish; the fifth stage: Love; the sixth stage: Agitation and astonishment; the seventh stage: Annihilation [in *Allāh*] and eternal life [by *Allāh*], and the eighth stage: Monotheism."(Ansāri, ibid: 37-47)

excursion to know *Allāh* , and the 8 pivotal bases of sufism, as it is rooted in 8 doors and 8 paradises, which are the station of *Safavi Tariqat* in reaching the truth.

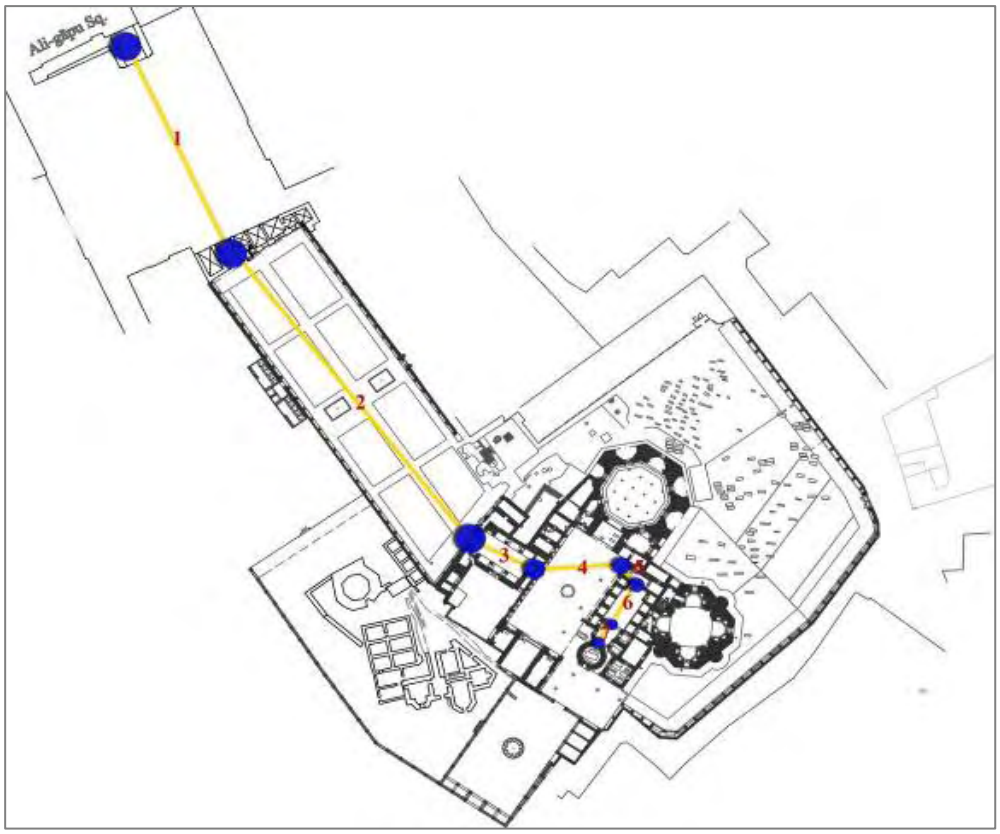


Fig 11. Seven stages in *Safavi's Tariqat* in reaching the truth, manifested in *SKSEA* plan

Composition

In *SKSC* ensemble, the compositions have not been finalized at once; rather, they have been conducted to ultimately reach a final perfection over a span of time. The ensemble has however developed in such a way that the final composition could be attributed to the last days of the *Safavi* rule according to historical evidences. The ensemble has been designed to serve the main objectives of *Safavi* credo, and to embody all of its aspects. The plan develops and moves in a way as if it leads the visitor through the seven stages of mysticism, and finally to the portal of the shrine of *Sheikh*. The composition of spaces as well leads to the tip of the domes. In Islamic architecture, domes are rendered to be a symbol of unity in multitude, and the tip of the dome is a symbol of the essence of being.

According to the following plan, there are seven gates with their seven inscriptions on the way to the shrine of *Sheikh*, or the perfect man, who is the caliph of *Allāh* on earth. After passing through the first, second, and third gates, which are all in the same direction, the disciple takes a 30-degree turn northwards so that he reaches the fourth gate. The disciple who is passing through this gate then takes a 20-degree turn to reach the fifth gate; as expressed in the inscription of the fifth gate, when the disciple enters the secure shrine of Abrahim, he can reach the sixth gate following a calm and steady move. *Sheikh*'s grave is right across this gate, so the disciple reaches his goal, which is the burial site of *Sheikh*, or the symbol of annihilation in *Allāh*; here, the disciple does not need any deviations as the grave site is in south west direction, which is exactly in the same direction as *Allāh*'s house, *Ka'aba*.

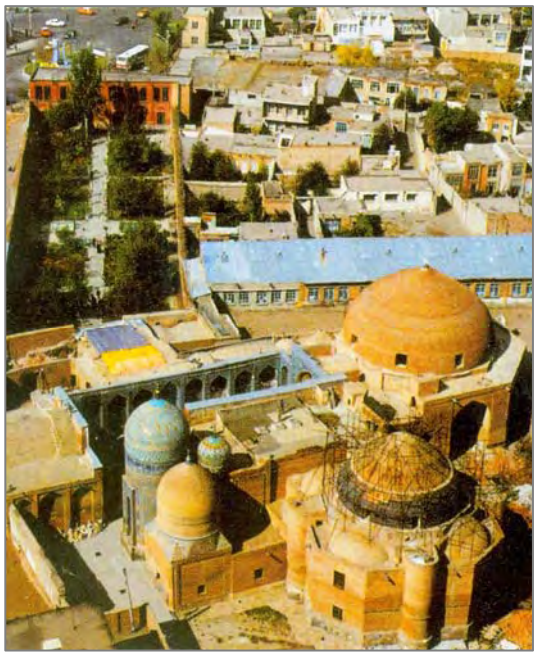


Fig. 12. Composition of spaces in *SKSEA*

Also, signs and symbols of Islamic mysticism are obvious in all items of art work in *Sheikh Safi al-din Ardabili*'s shrine and *Khānegāh* ensemble including the architecture and related arts such as inlay work, wood engravings, murals and wall decorations, carpets, and prayer carpets. Along with the inscriptions, the floral motifs used in the ensemble, which symbolically represent the paradise, are other signs of the presence of Islamic mysticism.

Birds of paradise, octagonal and decagonal roundels, sacred numbers of seven and eight, the 12-sided pool (which symbolizes the 12 *Shiite Imāms*), are some other signs and symbols in this regard.



Fig. 13. sided pool (which symbolizes
the 12 *Shiite Imāms*)

All motifs and patterns of the chests and doors, including arabesques and *Khatāii* [*Cathay*] patterns, pentapetal, six-petal and eight-petal flowers, roundels, and turnings of the arabesques are all yet more of the signs of mystical ideology of *Safavi School*.

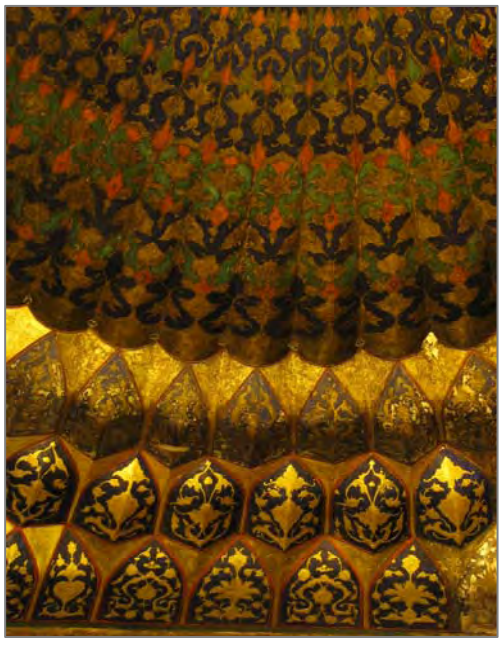


Fig. 14. Motif of peacock tail which is
a symbol of a bird of paradise

Taking all of these points into consideration, it can be assumed that the compositions employed in the design and planning of this ensemble are altogether an example of an architectural ideal, which can represent a *Gesamthkunstwerk*; as if they all sound like a musical piece in which all notes serve the harmony of mysticism.

Decorations

Decorations used in various spaces of the ensemble are among its most significant elements. The decorations can be discussed in view of their content and connotation, forms, choice of colors, style of performance, material used, function, and date of creation. Designers and creators of the ensemble have in fact shifted the attention of the observers from the small measurements of the spaces, and given them a sort of spiritual and mystical immensity instead by using colors and ornaments; instances of this are spotted in the tombs of *Sheikh Safi al-din* and *Shāh Ismail*, the alcove, *Chini Khānā*, and various parts of *Qandil Khānā* [the lantern house].



Fig. 15. A part of glorious decoration of *Chini Khānā*

C. with utmost delicacy and fineness, the decorations are all meant to remind the viewer of God.

A symbolic representation of the paradise, which is in fact a fundamental notion in the Islamic and mystical architecture, has been meant by the use of floral motifs in decoration of

the *Khānegāh* and shrine ensemble of *Sheikh Safi al-din Ardabili*. No instance of portraying, and scenes of feast, fight, hunting, or fictional scenes is spotted as such themes are not favored by *Safavi* credo. Altogether, the motifs employed are evidence of *Safavi* credo's interest in the use of sufistic and mystical symbols.

There is a logical link between the decorative elements of the *Khānegāh* and Shrine ensemble of *Sheikh Safi al-din Ardabili*, their delicacy, and where they are inserted. Being in possession of the most exquisite masterpieces in artworks and the most beautiful chinaware and celadon dishes and containers, it is globally considered as the most prominent, most perfect collection of the type. The most significant masterpieces of human genius in the ensemble are described below:

- All motifs, patterns on the chests and doors including the arabesques, *Khatāii[Cathay*] patterns, flowers of 5, 6, and 8 petals, roundels, and the curves in the *arabesques* are in line with the basic principles of *Safavi* credo.
- The oldest, most exquisite wood engraving work of the ensemble belongs to the *Ilkhanid* era, the year 724 AH/ 1323-1324 AD, and is located in the shrine of *Muhiyy al-din Mohammad*.



Fig. 16. Wooden box of *muhiyy al-din*'s tomb

made by the skilful craftsmen and masters of the *Ilkhānid* school of engraving, inlaid and fretwork in *Tabriz*, this chest belongs to *Khwāja Muhiyy al-din Mohammad*, the son of *Sheikh Safi al-din*.



Fig. 17. details of wooden box of *muhiyy al-din*'s tomb

- The enamel worked tablet on the east side of the chest, from the period of *Sadr al-din Musa Safavi*(735-794 AH/1334-1394AD), is one of the oldest, most unique enamel works the *Āl-e Jalāyer* era in *Iran.*

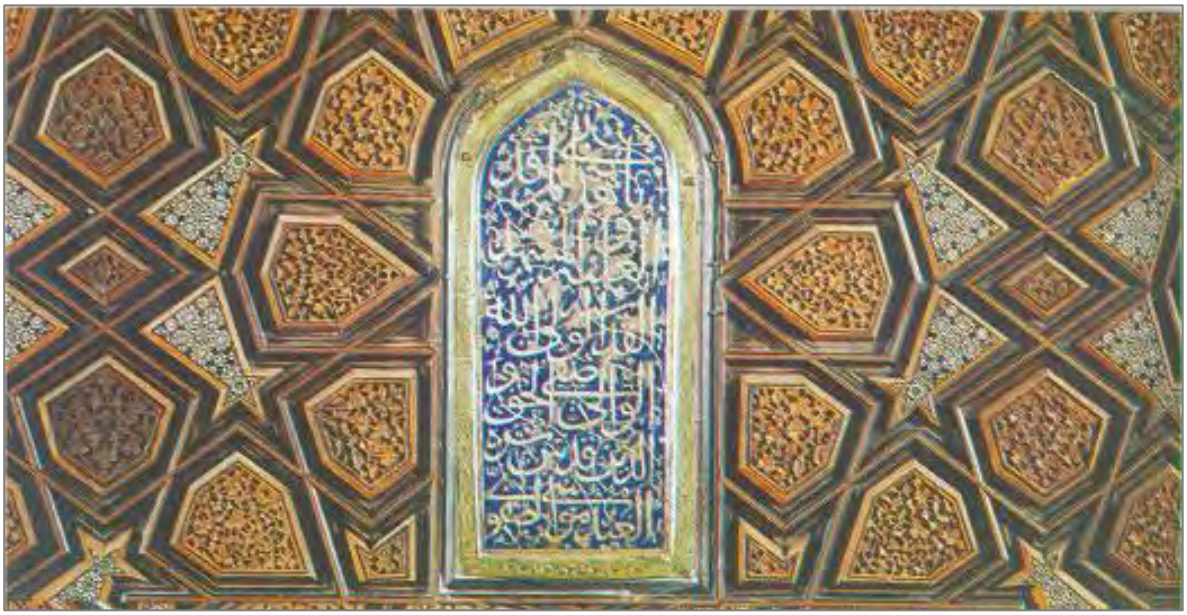


Fig 18. Enamel work of *sheikh safi*'s tomb

- Artistic styles and architectural skills developed and progressed during the reign of the *Temurids*, and new a style emerged, whose traces can be spotted in *Dār al-Huffāz* building, the tile work of its portal, and its artistic objects. The most amazing chest with wood engraving and inlay work, dated to the *Āl-e Jalāyer* era, is located in *Sheikh Safi al-din*'s tomb, which is just one part of the art gallery of the shine of *Ardabil*. this significant piece "has been made in *Tabriz*", as the artistic center of the time [38.]



Fig 19. Wood engraving and inlay

The grave chest of *Shāh Ismāil* is the most exquisite piece as for its artistic delicacy, the engraving and inlay work, and the mystical elements it bears. Art experts and researchers, who have visited this treasure, were impressed by it. "*Arthur Upham Pope*, the renowned American orientalist, has visited the shrine of *Ardabil* in the year 1356 AH/ 1935 AD. He writes about the preciousness of the chest that such a chest could never be replicated.[39]"Pope specifies that "this wooden chest is the fruit of the efforts, works, and faith of the most skilled craftsmen of the Safavi era, and ranks among the most significant works of fine art in *Iran*[40]."

38. Ibn-e Bazzāz Ardabili, *Safwat al-Safa*, :Tashihe Gh. Tabātabāii majd, Tabriz, Puplisher Mosahe, 1994: 1024.

39. Safari, B. *Ardabil Through History*, Book 2, Islamic Azad University, Ardabil, Second Published, 1991: 238

Master *Sani' Khātam*, the contemporary inlay work master, too, believes that "this chest is one of the most notable masterpieces of the fine arts."[41]



Fig 20. Engraving and inlay work *Shāh Ismāil*'s tomb

- Existence of mystical patterns and motifs, such as 40 birds, indicates the number which, in Islamic mysticism, marks the period of mortification In order to be purified for sufi gnostics, and for *Sheikh Safi al-din* [42], and also the age of perfection of the man, and the position of the perfect man in *Safavi* credo. On the ceiling of *Dār-al Huffāz* hall, there is a symbolic account of the related story and its philosophy in *Manteq-ol Tayr by Attār, Shabestari, Sohrevardi, and Qazzāli*. [the number] is a representation of the perfect man, or the pivotal character in *Safavi Tariqat.*

- "The artists have mainly used symbolic motifs and floral patterns to decorate the *Khānegāh* and shrine ensemble of *Sheikh Safi al-din*. Taking into consideration the function of various spaces of the ensemble, the painter has employed beautiful floral motifs and symbolic patterns such as birds of paradise. The bird patterns used in decoration of the ceilings of the middle chambers of the first floor on the right and left, whose number reaches 40, inserted in arabesque patterns, is undoubtedly related to

40. Dibāj, Ismāil. *Rahnama-ye athar-I Tarikhi-yi adharbaijan*, Tabriz, 1343:55- 88

41. Ibn-e Bazzāz Ardabili, ibid: 238

42. *Sheikh Safi al-din* was praying and abbestinanting forty days and was eating just one almand and alittle water daily (Olearius, ibid: 492)

Islamic mysticism. Depicted while flying around a center at regular distances, these birds are of mystical notion, and are in fact manifestation of angles appearing as birds[43."]

Decorative birds are representation of the legendary bird (*Simorq*) or birds of paradise in mystical literature of *Iran*. So, here, too, the aim has been to establish a link between the character of the deceased and his position in the after life. "The perfect man, Too, is called *'Anqā'*[the mythical bird, which is the symbol of great wisdom] who is impossible to find."[44]

The symbolic representation of peacock and its feathers in the Semi-dome of the alcove which is linked to *Sheikh Safi al-din* 's tomb is also related to the symbolism employed by the *Safavi*. Peacock is a symbol of a bird of paradise: as mentioned in *Attār's Manteq-ol Tayr*, it is the guide of people to the heaven. In the public's belief, the figure of peacock on the portal of mosques welcomes the believers and disposes of the evil at the same time.



Fig. 21. A part of glorious decoration of ensemble of *sheikh safi*

The inside of the [illegible] gs, and painted with various colors. It is as colorful as a peacock tail. Looking at it, the eyes of the beholder are drawn downwards to the tomb of *Sheikh Safi al-din*. The use of such figures and motifs here cannot be interpreted without having an eye on the symbolism used in the artworks by the *Safavi*. Peacock is a symbol of a bird of paradise: may be, as mentioned in *Attār's*

43. Gol Moqāni Zādeh Asl and Yousefi, Hasan. *Archaeology & art history of Sheikh Safie al-din Ardabilis Shrine*, Ardabil, nik amoz, 2005: , 2005: 390)

44. Sajjādi, Seyed jafar. *the gnostic expressions and Interspersions glossary*, Tehran, Tahoory, Six Published, 2002: 60



Manteq-ol Tayr, It is the guide of people to the heaven. In the public's belief, the figure of peacock on the portal of mosques welcomes the believers and disposes of the evil at the same time.

The *Chini Khānā* edifice is indeed of the most astonishing masterpiece of art and architecture in the entire ensemble, which employs numerous, various *Tong-bori* decorations[45] in an extravagant and amazing way so one of the most wonderful works of human genius is created. Built inside *Sheikh's Khānegāh*, this building is a mixture of the sublime art of the 17th century AD in an air of the 14th century, which indicates the continuation of The tradition through the course of time. The design of over one-thousand glass vessels and containers in the four alcoves of the building, and writing and illuminating the words *Allāh , Mohammad*, and *Ali* in the east and west alcoves while the integrity and authenticity of the structure is preserved, portrays the echo of the whispers and invocations of the *sufis* in the *Khānegāh* to its best, insomuch as *Olearius* writes about the beauty of *Chini Khānā* , "The style of this building made us all wonder and admire.[46]"

45. Making some decorations like pots and potteries in the surface of *Chini khānā* with plaster and wood.

46. Weaver, *the Conservation of the shrine of Sheikh Safi at Ardabil*. Second preliminary study, paris, 1971. pp: 95

47. Pope, A U. *Calligraphy and inscription*, Translated Muhammad Ali Sabouri, Nameh Astan Qods, 4 Number, 8 Period, 2001:309

The *Ardabil* carpet, that has maintained in *Victoria* and *Albert Museum* nowadays, with all big and small lantern figures woven in it, has been an indication of the source of true light[i.e. *Allāh*]; the use of lantern in holy sites, and its reflection in the *Ardabil* carpet is certainly The *Ardabil* carpet is of both historical and artistic value and significance. Firstly, it is a masterpiece of the art of carpet weaving in *Iran* in the *Safavi* era. The other match of this carpet, kept in *Paul Getty Museum* of Los Angeles, "is more elaborately patterned, and calmer than most carpets of the time, and the most appropriate on for the holy place it was endowed to[47]."

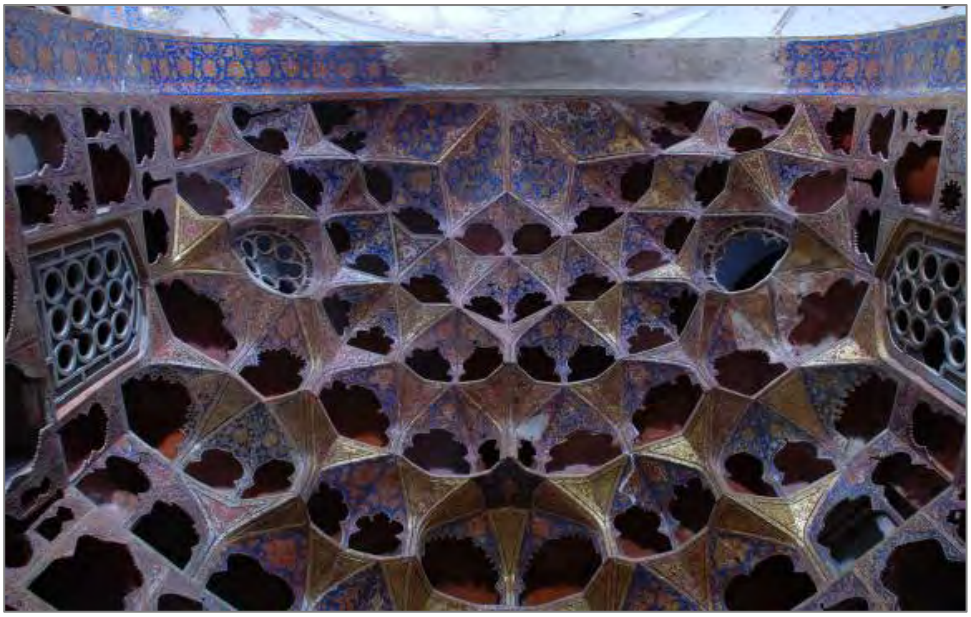


Fig. 23. decoration of *chini Khānā*



Fig. 24. *Ardabil* carpet

Secondly, it has a perfect pattern of medallions. Also, the date and the name of the *Weaver* are woven into the carpet. Excellent symmetry and balance is visible in the manufacture of this carpet, insomuch as to give it the look of paintings or miniatures. Its middle medallion is a symbolic replica of the lanterns which once lit the shrine of *Sheikh Safi al-din*.

Around the central medallion, small medallions are woven; there is one lantern pattern on each of its sides, which are indicative of the holiness of the carpet; in each corner of the carpet, a quarter of the central medallion is woven. It is indeed a representation of gardens of paradise, which is seen in a variety of forms in almost all carpets.



Fig. 25. Reproduced *Ardabil* welknown carpet

The floral *arabesques* of ty and multitude. With their specific way of turning, the *arabesques* lead all moves and directions into one point which is the symbol monotheism. Its coloring, too, is an indicative of the Islamic mysticism. The background is dark blue or navy blue. "To us, the color blue is the symbol of faith, while

to the Chinese it bears the notion of immortality; all in all it is an indicative of the invisible world[48]."

Blue is a sign of wisdom, and is the color of the sky. It is a link between this world and whatever in it; it is an eternal color. "Blue is introvert. It has such a power that ends in darkness at the summit of its greatness. It leads the souls to the endless routes by the waves of faith. Though this carpet is covered with open and delicate patterns, yet it gives the beholder a sense of tranquility with its ultimate stillness, and takes him into deep contemplation.[49]"

Other colors used in the carpet are also in perfect harmony, which brings a sense of balance to the whole work. With all its roundels and arabesques, this carpet is a compilation of attractions with an air of mystical concepts. Nowadays, the historical carpet of The *Khānegāh* and shrine ensemble has been reproduced and set in the *Chini Khānā*. There is also a line of poetry from *Hāfez* in one of the corners*:* "I have in the whole universe no resort but your court, There is no place to rest for my head except for your threshold."

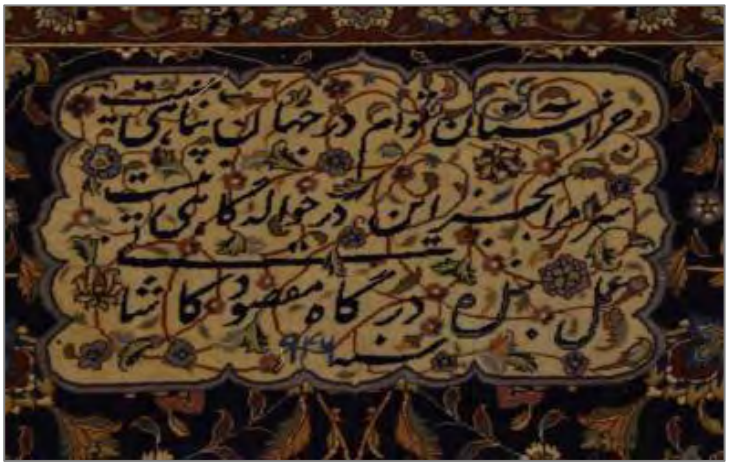


Fig. 26. The woven poam carpet

The *Khāneg...* and shrine ensemble of Sheikh Safi al-din Ardabil is in possession of one of the most beautiful chinaware collections of the *Safavi* era.

It holds over one-thousand pieces of porcelain, jade, and celadon, with all their delicate shapes and patterns. The majority of this collection is now put up in national museums of *Iran*.

48. Zāviye, Seyed Ahmad. *Survey and analysis of structural and conceptual relationships poem and carpet,* Tehran Art University, 1995: 261.

49. Wilson, C. *Art history of Islamic*, Translated by Masod Rajab- Nia,Tehran, Bongah Tarjome ve Nashr Ketab, First Published, 1976: 157 ..



Fig 27. *Ardabil* porcelain in 19 century.



Fig 28. *Ardabil* porcelain

- The *Khānegāh* ensemble of *Sheikh Safi al-din Ardabili* is also the owner of one of the most perfect book collections of its time. There used to be a lot of manuscript copies including historical books, divans, etc, which were all taken to *Russia* at the time of occupation of *Ardabil* in the year 1828. That has been preserved the *Russian museum*.

C. with utmost delicacy and fineness, the decorations are all meant to remind the viewer of God.

The structure

Like other historical sites, the structures of this complex is also indeterminated; only the spaces of the lateral chambers of *Dār al-Hadith* and the chambers around the *Mo'allā* portal are covered with flat roofs. Other spaces are covered with the domes described below:

Allāh Allāh Dome

It has a cylindrical form, and is mainly made of bricks over a polygonal stone dado. The stone dados however have been transformed from their original cylindrical shape into polygonal forms for the purpose of framing of the foundation of the tower over various courses of restoration work. The arch of the dome is of *Pātupā* type; the stem and cylinder of the dome are intangibly connected.

The plan of the tower is circular outside and octagonal inside. Thus, in order to change the octagonal plan of the structure, *Barnakhsh* have been made over the arches of *Bashn* of the structure, and then *Peykānehā* have been mounted over them to make the plan as a hexadecagon; *Sambusehā* have been erected over the small vaults, which have made it possible to set up *Garivār*; like the domes of the ensemble, they are decorated with *Koranic* inscriptions.

There is a crescent-shaped dome above this inscription which has beautiful decorations on a white backdrop. The dome is double-shelled, and there is a height of 1.8 m between its *Āhiyāneh* and *Khuod*. The two shells are connected by a *Shangarak.*

Chini Khānā

The dome of this structure is also double-shelled, made of *Āhiyāneh* and *Khuod*, and is built in the 8th century. During the rule of *Shāh Abbās*, a third shell, or the *Kamarpoosh*, was installed inside, below the previous *Āhiyāneh* in the form of a *Cheft Āviz* so as to make the inside environment more humanistic, and to bring tranquility and balance to the structure. The *Kamarpoosh* of the building is made in a decorative manner, with a combination of

stalactites and *Rasmi-bandi*; the stalactites are ultimately changed into *Rasmi* in the *Nahānbān* of the structure (look at map 4-6, section c-c).

Jannat Sarā Dome

The octagonal plan of *Jannat Sarā* has formerly had a dome with an opening of approximately 16.5 m; may be the profile of this dome has been the same as *Chini Khānā*. However, the dome of this building has collapsed sometime in the past, and has been replaced by a flat roof during the *Qājār* reign. As explained by Weaver, this roof has been made of wood, clay, and brick, and had been erected over 16 wooden pillars with carved stone bases.

Within the past few years, this structure has been covered with a brick dome through the works of restoration proved by the *ICHHTO*. The dome has originally been in the shape of an ogee arch, and has been single-shelled. The arch used in the *Āhiyāneh*, which was meant to be double-shelled, was of a ratio of 1/4. The arch is made of 16 strips.

Haram Khānā Dome

This dome is double-shelled. The dome is double-shelled and integrated; such domes are separated from the *Shekargāh* angle of 22.5 degree on.

Shāh Ismāil Dome

This dome is of higher scales as compared to other multi-shelled domes, but in the meantime is in a lower level than the tip of the adjacent domes. Its *Rasmi-bandi-e Akhtari* is of 8-sided type, and there are *pābārik* or two-sided squares mounted on each side. The inside of these *Rasmi- bandi* is decorated with beautiful layered ornaments of the *Safavi* period in cobalt blue and gold. The *Rasmi-bandi-e Akhtari* belongs to the third lower shell of the *Gonbad khānā,* and is known as *Kamarpoosh* This one is in fact the only triple-shelled dome in the entire ensemble.

Building materials

Building material used in the construction of the ensemble mainly includes wooden lumbers, brick in various sizes, stone in the foundations of the buildings and dados, a variety of multi-color tiles, faience, gilded tiles, and marble in decorations and paving, various types of wood in chests, chinaware of *Chini Khānā*, gold plating, vermillion, cobalt, cotton, plates of gold, copper, and silver, and plaster and lime and clay mortar. The quality and types of the materials would be described later.

Architectural spaces and the connection between the spaces

Based on what was explained earlier about the goals of the ensemble, the architectural spaces have been defined, formed up, and developed a logical connection. Some of the spaces have lost their original function over a span of time or through architectural developments, and have been abandoned. However, what is now known as the plan of the *SKSEA*, and what is referred to as the logical connection between the spaces of the ensemble, is the heritage of 700 years ago, which has developed over this period of time based on the alterations of Safavi school, and has ultimately transformed to its current shape. The special connections are elaborated in Fig 8; what follows is a detailed description of these spaces, their functions, and their locations within the ensemble…

A. *Sheikh Safi al-din* 's shrine (*Allāh Allāh dome)*

Sheikh Safi al-din's Shrine is located to the southern side of the building known as *Qandil-Khānā* or *Dār al-Huffāz*, and to the north of the area known as *the* graveyard. This cylindrical structure was built in the year 735 AH/ AD 1335 after the departure of *Sheikh Safi al-din's* son and successor, *Sheikh Sadr al-din Musā* after his departure. It took 10 years to be constructed. In the eyes of people of 11th century AH, the shrine of *Ardabil* was where miracles happened. As *Olearius* explains, "*Sheikh Sadr al-din* had an architect who had brought With him from *Medina* to *Ardabil* build this structure." This political agent further clarifies that *Sheikh Sadr al-din* is the one who had designed the plan of the building. He ordered the architect to close his eyes, and described to him the building he had in mind. The architect began to construct it

based on the image *Sheikh Sadr al-din* had depicted. Later, *Sheikh Junaid* was the one to build the many courtyards of the shrine, and to expand it on all sides."[50]

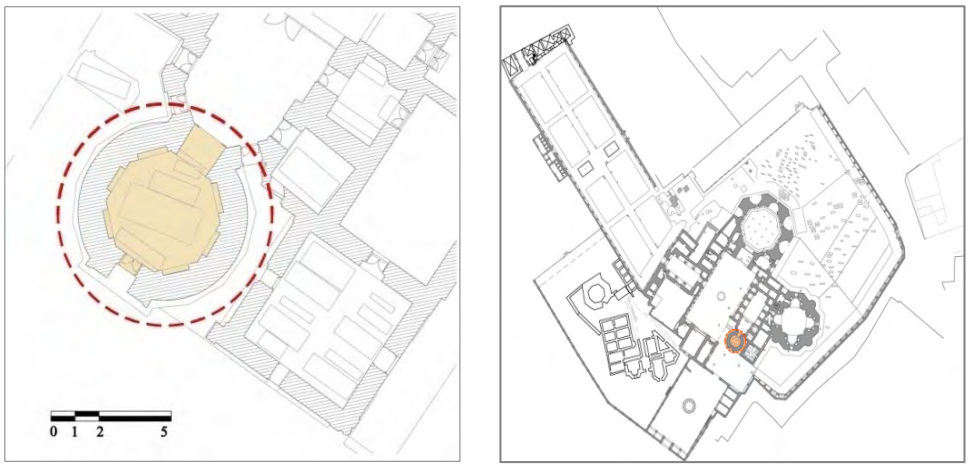


Fig. 29. Key plan of *Sheikh Safi*'s shrine (*Allāh Allāh* dome)

At present, the shrine building is reached through *Dār al-Huffāz*. The outside of the structure looks like a regular brick octagon, while the inside is a cylindrical body, with diameter of approximately 6 meters, circumference of 22, and height of 17.5 meter, built on a polygonal foundation of stone. On top of this, cylindrical body is erected a double-shelled dome, whose profile looks like a pointed horseshoe. In addition, there is also a finial apparently made of gilt copper or brass. Such structure is single in kind as for form and tile work as compared to similar structures of the time.

Sheikh Safi al-din's tomb is in fact a freestanding, separate structure. It has two doorways with the look of blind arcades, of which one is located on the western side and is named *Qibla Qāpusi* (Door to *Qibla)*, and has grilles, while the other one is located opposite the former, with the look of deep blind arcade, installed at the joint of the shrine tower to *Dār al-Huffāz Hall*. The entrance to *Sheikh's Shrine* was formerly located on to the south, but this door, which opens to the Graveyard (*Maqāber courtyad*), is currently used to give light to the inside of the tomb. "*Weaver* dates the construction and installation of window and door

50 . Olearius, ibid: 499

frames and the decoration of the front major courtyard of *Sheikh Safi al-din's Shrine* back to 950 AH/ 1543 AD, i.e. the 10th century AH."[51]

The floor of the shrine is covered with yellowish brown brick tiles; however, archeological excavations conducted by the ICHHTO on the floor of the dome building revealed proofs that very elegant tile works existed on the lower part of the wall. Of other texts located to the north west of this garden-like place is an inscription of faience tile in a circular frame written in *Thulth script*. The art man who has created this inscription is introduced in this phrase: "work of the humble worshiper, *Avaz I-bin-e Mohammad al-Marāghi*, who hopes in *Allāh* the Independent's forgiveness."

a. The point here is voluntary cooperation of artists and masters of various arts and crafts from *Marāghe*, and the connection established between the pair of cities (i.e. *Ardabil* and *Marāghe*) while constructing the shrine. Among the artisans who helped with construction and decoration of the shrine *Master Avaz Mohammad al- Marāghi, Master Ali Marāghi, and Master Othmān I-bin-e Ahmad al- Marāghi* are to be named. The first person's name, as mentioned before, is inserted in the western side of *Sheikh Safi al-din's* shrine on the circular inscription described earlier. The other two names are spotted between two of the wooden chests of *Haram Khānā* . Obviously, numerous craftsmen have been among those who created the exquisiteness of the shrine. influences of the architectural style of the city of *Marāghe* as *Mongolian Ilkhāns'* first capital on the structures of the shrine is undeniable; so is the influence of *Kabud Tower of Marāghe* on *Sheikh Safi al-din's Shrine*. According to what *European tourists* and travelers have reported, this connection became even more evident during the rule of *Safavi* kings *by Waqfs* (endowments) of numerous items oblation, one of which is the famous silver chain of the shrine door. *Olearius* says in this regard: "made of silver, these chains were contributions from *Khān* of *Marāghe*."[52]

51. Weaver, ibid: 81

52. Olearius, ibid: 495.

A.1. The outer decoration of the tomb

Various inscriptions of *Mo'agheli* type of *Kufic* calligraphy style and faience tile are visible on the outer shell of the dome; *Koranic* verses are inserted in inscriptions of two calligraphy styles of *thulth* and *Kufic* on top of the stem and on the spring of the dome. This tape inscription is 95cm width, and has two margins of 30 cm width made of faience tiles and ornamented by *palmettes* and latticed blossoms, and runs all around the shrine.

The upper inscription is in *Kufic* script in golden yellow, and the lower one is in white *Thulth* on a cobalt-blue background. Above the tape inscription mentioned earlier, on the brick background of the dome, decorative geometrical designs and rhombuses of turquoise tile are alternatively inserted. It should be mentioned that where the ceiling of the dome begins, there is a narrow decorative tape of simple geometrical designs. Such style of decoration is spotted outside *Iran*, in places like *Zeineb's shrine in Hisn Keyfa (Turkey), the Shrine of the Living King in Samarkand, and a shrine in Barda', Nakhjavani, the Republic of Azerbaijan.*

The tape inscription above the *Qibla Qāpusi* begins with the name of *Allāh* (In the name of *Allāh*, the merciful beneficent), and continues with verses of *Al-e Imrān, al-Anā'm,* and *al-Mo'men*. Verses 18 and 19 from the surah of *al-e Imrān* are read:

بسم الله الرحمن الرحيم. شهدالله انه لااله‌الاهو الملائكه و اولوا العلم قائما بالقسط لااله‌الاهو العزيز الحكيم. ان الدين عندالله الاسلام. (آل عمران /19 و 18)

"In the Name of *Allāh*, the merciful beneficent. *Allāh* [Himself] bears witness that there is no God but *Allāh*, and also the angels and the men of knowledge, standing firm for justice,

bear witness that there is no God but *Allāh*, the invincible mighty sovereign # Truly, the perfect religion in the sight of *Allāh* is Islam…"

The next part of the inscription bears Verse 65 of the surah *al-Mo'men:*

هوالحى لااله‌الاهو فادعوه مخلصين له الدين الحمدالله رب العالمين (مؤمن /65)

Mausoleum of *Sheikh Safi al-din*; known as *Gunbad of Allāh Allāh* from south- west.

"He is the Eternal Live, there is no God but He, so invoke to Him and make your religion sincere for Him only. Hanksgiving and adoration is due only to *Allāh* The Creator of the worlds and their inhabitants."

The third part consists of Verses 102 and 103 of the Surah *al-Anā'm:*

ذلكم الله ربكم لااله‌الاهو خلق كل شیء فاعبدوه و هو علی كل شی وكيل. لاتدركه الا بصر و هو يدرك الابصر و هو الطيف الخبير.(انعام/103و102)

"That is *Allāh*, your Creator and Nurturer; there is no God but *Allāh*, the Creator of all things, so worship *Allāh* [alone], and *Allāh* is the protector over all things the eyes do not attain *Allāh*, but *Allāh* attains the eyes; *Allāh* is the Accurate Knower [of the creatures and their affairs]."

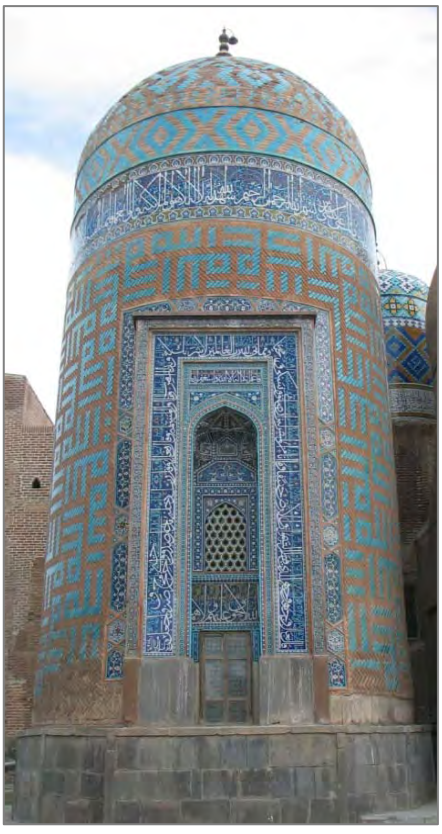


Fig. 30. View of *Allāh Allāh* dome

On the upper part of the mentioned *Thulth* inscription, there is another inscription in *arborous Kufic* script in russet, demonstrating verse 19 of the Surah *al-Showrā:*

الله لطيف بعباده يرزق من يشاء و هو القوی العزيز.

"*Allāh* is gracious to his human creatures, and he gives sustenance to which he wills [and also according to men's demand] and he is indeed the supreme invincible mighty".

Fig. 15. Mausoleum of *Sheikh Safi* from South-west

In this verse, *Allāh*'s graciousness is attributed to his infinite mercy and power. Of course, "graciousness" does not include mundane issues only, but also religious and spiritual gifts given to by *Allāh* to those he opts. Therefore, the worshipers are supposed to turn aside from the mundane worlds, and from desires, and dedicate himself only to god's worship as he sees the mercy and graciousness of him.

Ornaments of this part are put into three categories including *Mo'agheli* inscription of *Allāh Allāh*, ornaments of the northern part, and the decoration of *Qibla Qapusi*.



Fig. 31. One of the *Allāh Allāh* dome inscriptions



Fig. 32. Part of ornamentation ceil of *Sheikh Safi*

A.1.1. *Allāh Allāh* inscription

Outer ornaments of *Sheikh Safi al-din's* shrine include inscriptions of religious contents, the prophet's words, and the holy names of *Allāh, Mohammad,* and *Ali,* inscribed in with colors and *Mo'agheli* and faience tiles on various parts of the shrine.

The most significant part of the ornaments of *Sheikh Safi al-din*'s tomb is *Mo'agheli Kufic* inscriptions on the body of the tomb, which is decorated with the holy word of *Allāh*. The dome of *Sheikh*'s tomb has been renowned as *Allāh Allāh dome* due to repetition of this word on the outer shell of the structure. In this tower, the word *Allāh* has been inserted horizontally and vertically in *Mo'agheli Kufic* script, using glazed turquoise tiles with extreme delicacy. This part of the structure is unquestionably considered as the most elegant and most beautiful part of the whole shrine due to the combination of tile and brick. Such style in making inscriptions is one of the best-known styles of the type, which was frequently used in decoration of religious sites during *Ilkhānids* and *Timourids.*

The base of the dome with its narrow tape of simplest tile and brick ornaments is of great elegance. The holy word of *Allāh* is elegantly inserted in glazed turquoise tiles among the red bricks. What makes it a masterpiece of brickwork from the 8th century AH is undoubtedly the ingenious demonstration of the word *Allāh*, both horizontally and vertically, in *Banāii* or *rectangular Kufic script*. Glazed bricks are employed for producing inscriptions and for covering.

This is the feature of tile work of that period, as well as the earlier periods, which is characterized by the brickwork that does not fully cover the walls; rather, the bricks are used to show off the structural features more prominently. Thus, in the building the surface is not fully covered with tiles; instead, only the *Qibla* is decorated with tiles, but in the other parts, mostly coves and, in some instances, around the windows are tile-clad.

Turquoise color is a symbol of holiness, spirituality, and eternity as it symbolizes the sky. Repetition of the word *Allāh* is indicative of two points; firstly, it is meant to create a spiritual environment and an impression of eternal existence by using a combination of positive spaces (exterior) and negative space (interior). "Nothing else is found in this inscription but the holy word *Allāh*; thus, the craftsman who has created it meant to express more than a mere decorative element; rather, he has a tangible interpretation of verse 3 from the surah *al-Hadid:*

هوالاول و الاخر و الظاهر و الباطن، اول و آخر

"He is the first and the las and the manifest and the hidden…"[53]

Standing in front of this priceless work of art, one would merely see the word *Allāh* repeated in various directions from the top of the dado to the point where it is transferred. So, it is only *Allāh* present in the interior and exterior of the inscription:" He is the first and the Las and the manifest and the hidden…"

A.1.2. decorations of north east of the shrine

The inscriptions of the right side, from top to bottom, respectively include *koranic* verses and the prophet's words. The inscriptions, written in *MovaShāh Kufic* script, are read as follows: The first inscription:

قال علیه‌السلام افضل‌الذکر الحمدلله

Said [the prophet] peace be upon him: the best invocation is admiration of *Allāh*.

The second inscription:

هذه روضه قطب‌اولیاء صفی‌الدین و رحمه

This is the tomb [which is like a garden] of the great leader of god's beloved ones, *Sheikh Safi al-din*; may god bless him.

The reason why the word *Rawda* [garden] is used to refer to this tomb and those of other religious elites is probably a narrative from prophet *Mohammad*, saying:

القبر روضه من ریاض‌الجنان او حفره من حفر النیران

"Man's grave is either a garden among the gardens of paradise, or a hole of fire in the hell".

Another reason for this may lie in the fact that as the area adjacent to the prophet's tomb in medina mosque is called *Rawda* [garden], the tombs and shrines of other sacred persons are as well called so. Yet further, "*Rawda* [garden] is a symbolic indication of the heaven, which

53. Khazaii, Mohammad. *Collection of articles the first conference on Islamic Art*, Tehran, Institute for Islamic Arts Studies, 2003: 130-31.

implicitly refers to asceticism and abstinence of the one lying in the grave. In tombs of similar situation this word might have been used meaning *illuminated* or *scented*".[54]

The inscriptions on the left of the opposite side of *Qibla Qāpusi* are *Koranic* verses from top to bottom. Written in *MovaShāh Kufic*, they read:

The first inscription*: (Al-Waqi'a/ 10)*

اولئك المقربون فی جنات النعیم.(واقعه/10)

"This group will be the nearest to *Allāh* # they will abide in the exclusive blissful garden."

The second inscription: *(Al-Waqi'a10)*

والسابقون السابقون. (واقعه/10)

"And those foremost in faiths will be foremost and ahead of others."

The third inscription:

اللّه قل ان کنتم [...]

"*Allāh* said if you are […]"

All along the margin of the portal known as *Qibla Qapusi*, there are ornaments of faience tile and inscriptions written in secret *thulth script*. Made of white tiles on a cobalt blue background, it carries verses 79, 162, and 163 of *al-An'ām*, and verse 80 of *al-Isrā*. The verses from *al-An'ām* are as follows:

قال‌اللّه تعالی انی وجهت وجهی للذی فطرالسموات والارض حنیفاً و ما انا من المشرکین.(انعام/79)

"Indeed I have turned my face towards the one who originated the heavens and the earth; being upright in faith, I am not of the polytheists."

Interpreters believe that these verses refer to *prophet Ibraham*. After *Ibraham* iconoclastically warned his people against blindly following the ideas and beliefs of their fathers, and ruled out the worship of idols, stars, the moon, and the son, he tried to bring to their attention from the moon, the sun and other heavenly bodies, and the earth to true creator. He said: "instead of all these heavenly bodies, I believe in the only true creator who

54. Brand, Hillen. Albert. *Islamic architecture*, translated by Iraj E'tesam, Tehran, Processing and Urban Planning company, Municipality of Tehran, first ed, 1992: 317.

has created them all, the God who is greater than all these bodies, and there is no flaw in His being. He never falls, and never leaves his worshipers in loneliness, darkness, and aberration." The inscription continues with other verse of *al-An'ām:*

قل ان صلاتی و نسکی و محیای و مماتی لله ربالعالمین. لا شریك له و بذلك امرت و انا اول المسلمین(انعام/163و162)

"Say [o'Messenger]: my prayers, my rituals, my life and my death, all are for *Allāh*, the creator of the world # *Allāh* has no partner, and on this [Islamic monotheism] I have been commanded [to be the messenger] and I am the first of the muslims."

These verses refer to prophet *Mohammad*.

The third part of the inscription ends with verse 80 of *al-Isrā:*

قال تعالی و قل رب ادخلنی مدخل صدق واخرجنی مخرج صدق واجعل لی من لدنك سلطاناً نصیراً.(اسرا/80)

"And say [praying]: O' my creator and nurturer! Grant me favor that I enter my duty with truth and fulfill it with truth [to attain *Allāh*'s pleasure], and grant me from your own presence an authority to support me [in my mission]".

Talking about the verses inscribed, it is to be mentioned that they are all proofs of being worshipers for *Allāh*, and denial of him having any partners. Also, the rest of the inscription, which includes verse 80 of *al-Isrā surah* commands prophet *Mohammad* emphatically to pray to *Allāh* and ask him for support guardianship in all issues, and to grant him the authority [to protect].

Taken from *surah* of *al-Isrā*, these verses are all about asking *Allāh* and only *Allāh* for victory as well as for other issues. This way, man reaches the point where he would be counted among the pious; that is, he would act whatever he says, and he would be honest and sincere at heart, in action, and in words. Mentioning this verse, *Imām Sādegh* [the *Shiites*' 6th *Imām*] says: "whenever you want to commence a job, but you are fearful, say this verse, and begin". There are other inscriptions in *Thulth* visible on the cobalt blue background. In top of the first inscription, one can find verse 95 of the surah of *al-Nisā*:"

لایستوی القاعدون من المؤمنین غیر اولی الضرر والمجاهدون فی سبیلالله باموالهم وانفسهم فضلالله المجاهدین باموالهم وانفسهم علیالقاعدین درجه و کلا وعدالله لحسنی وفضلالله لمجاهدین علیالقاعدین اجراً عظیماً. (نساء/ 95)

"Those of the muslims who sat at home without any excuse or disablement are not equal with the believers who strive hard and fight in the path of *Allāh* with their possessions and their lives.

Allāh has raised the grade of those who strive with their wealth and their lives above those sitting at home. To each one *Allāh* has promised the best, but *Allāh* has preferred those who strive and fight by a great reward above those who sit at home and hold back."

Adjacent to the aforementioned inscriptions is another one in a rectangular frame on the front façade of *Qibla Qapusi*, written in two scripts of thulth and *Kufic* with faience tiles. It has verse 19 of the surah of *Mohammad*:

من قال لااله‌الاالله صدق ولم ولله دخل‌الله (به خط كوفى و زرد طلايى) فاعلم انه لااله‌الاالله واستغفر لذنبك

"*Allāh* the great said [in yellow and golden *Kufic*]: "so, [O'Messenger!] know that there is no god but *Allāh*; then ask *Allāh*'s forgiveness for your faults…"

This verse emphasizes on practical commitment to the invocation of tahlil [praise of *Allāh* as the one and only god: there is no god but *Allāh*], and on repenting of one's sins.

Historical documents have more to tell about *Sheikh Safi al-din*'s interpretation of the لااله‌الاالله "there is no god but *Allāh*" in this verse: "*Sheikh*, may whose grave be blessed, said about this verse: "in other occasions and instances, saying 'there is no god but *Allāh*' is a command, just as it is in the basics of *Islam*, such as in *Sahihain*. But in this verse the order is to learn and understand; that is, just as saying 'there is no god but *Allāh*' is a religious obligation, it is also obligatory to understand and to obtain insight about it. To utter this phrase is indeed to profess the unity of *Allāh*.' *Sheikh* then provided an example, saying: 'if someone testifies in a court about something he has no knowledge of, he would deserve requital. That is he had to practice self-restraint through strict asceticism, so that he could reach certainty [in his beliefs and faith] rather than merely imitating [religious rules]".[55]

55. Ibn-i Bazzāz Ardabili, ibid 460-61.

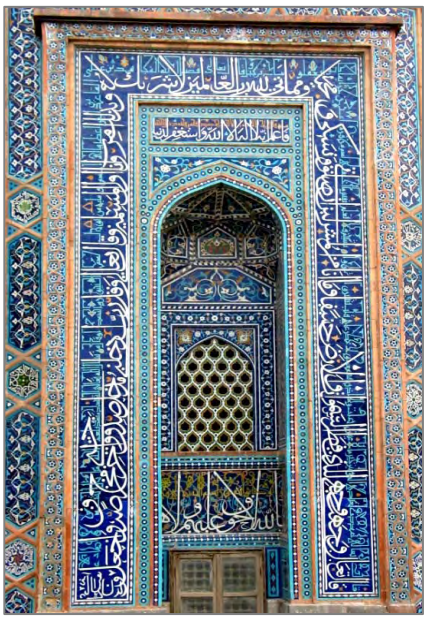


Fig. 33. View of *Qibla Qāpusi*

Another inscription in *Qibla Qāpusi* is situated at the rectangular frame above the grilled window. It is written in double scripts of *Thulth* and *Kufic* within interwoven round arabesques in turquoise and yellow. It shows verses 62, 63, and a part of verse 64 of the *surah of Yunus*. The thulth (mother) inscription is positioned below the *Kufic* (infant) inscription. The former carries verse 62, and the rest of the text lies on the latter, which reads:

الا ان اولیاءالله لاخوف علیهم ولاهم یحزنون. الذین امنوا و کانوا یتقون لبشری فی الحیوه الدنیا و فیالاخره.

"It should be known verily on the devoted friends of *Allāh* there is no fear, nor shall they grieve [in golden yellow *Kufic*] # [and devoted friends of *Allāh* are] those who believe in the oneness of *Allāh* and constantly act piously # for them is glad-tidings in the life of this world and in the hereafter… [In white *Thulth*]"

Allāh the glorious brings evidence on his guardianship over his worshipers, and then denies any fear or grief that might strike them, and gives them the good tidings about the Heaven, even in this mundane life. This means he promises to tend all affairs of the believers without them opting so. Thus, it is likely give them such good tidings as under *Allāh*'s supervision there would remain no room for villainy. So, as God refers to the believers'

asceticism, He turns the style of the verse a bit, saying…"those who believe… and constantly act piously…" rather than saying "they believed in *Allāh*, and they acted piously". This means that the piety referred to in this verse is different from the faith they initially placed in Islam; it is true asceticism, the truth of which lies in faith, and is free of any doubt or any trust in anyone but *Allāh*.

Altogether, the meaning and interpretation of the verses seem to be perfectly appropriate for this part of the shrine taking into consideration the spiritual and religious position of *Sheikh Safi al-din* and other persons buried at the shrine.

The verses are also meant to call people to believe in *Allāh*'s oneness, and to believe in his religious books in general. *Allāh* refers to his devoted friends, and describes them. As a whole, these verse talk about a particular class of believers, who have reached summits of faith.

Under the inscription just mentioned, and under the two inner sides of the blind arcade of *Qibla Qapusi,* there are two symmetrically installed rectangular frames with the holy word *Allāh* and the names *Mohammad* and *Ali* (*PBUT*). It is in brownish yellow thulth script on cobalt-blue background.

A.1.3. Ornaments of the south east of the shrine (*Qibla Qapusi)*

More inscriptions in the tower shrine of *Sheikh Safi al-din* are those situated at the southern side, or where *Qibla Qāpusi* is located. They are in *Thulth and Kufic* script, made of faience tiles on round, interlacing arabesques.

On the furthest margin of *Qibla Qapusi,* symmetrically on both sides are located 6 inscriptions, three on each side. There are two more on the top. All these hexagonal inscriptions, except one on the northern side, which is lost, are combination of tile and brick, demonstrating *koranic* verses and the Prophet's words in *MovaShāh Kufic* script. The two upper ones carry verse 25 of *Yunus.* The first one on the right has on it a sentence from prophet *Mohammad*'s words:

قال علیه‌السلام الدعا من العباده

"To pray is an act of worship".

The second inscription on the left carries verse 25 of *Yunus:*

دعوا الی دارالسلام

"And *Allāh* invites [mankind] to the home of peace and health, and does guide whom He wills to the straight path."

In *Safavi Tariqat*, Invocation is considered as one of the crucial bases. *Sheikh Safi al-din* was into the belief that invocation can increase the cordial insight. He also believed that repeating 'there is no god but *Allāh*' [*Lā Ilāha Illa Allāh*] 7 times a day is the key to an open heart. The initiate should purify himself by the invocation of the phrase of sincerity, which is the phrase 'there is no god but *Allāh*' before he is prepared to receive trainings from his preceptor and guide so he could reach the genuine faith, and his keeps repeating the invocations constantly.

Like the *Rumi* and *Sanāii*, *Sheikh Safi al-din* thinks of 'there is no god but *Allāh*' as a sweep that can brush off the dust from the truth, and reveals it. Yet in another example, he parallels [repetition] of this phrase to a well digger's pick: if the Initiate truly wishes to reach the truth, he needs to employ such a pick so his heart becomes brighten with insight.

Reflecting on what is written in other inscriptions around the *Qibla Qāpusi* and the side opposite it shows that by demonstrating such words and verses, something beyond their literal meaning was meant. The right side of the frame on the portal of *Qibla Qāpusi* the following words [of the prophet] are read:

اللهم احینی مسکینا و توفنی مسکینا و احشرنی فی زمره المساکین

1. "O'Lord! pray make me meek in this life, and allow me to die meek, and unite me on the resurrection day with the meek."

قال علیه اسلام افضل الذکر لااله اله الله

2. [He] said (*PBUH*): the best invocation is 'there is no god but *Allāh'*.

قال الله تعالی و یوم....

3. Said *Allāh* the most high, the day… [the rest of the inscription is illegible due to damages]

The prayer inscriptions of the frames on the southern side of *Allāh Allāh* dome are of those profound *gnostic prayers* of prophet *Mohammad* he constantly repeated. In other words, the prophet never neglected his connection to *Allāh*, nor did he forget his connection to his nation, particularly those of lower social classes.

In the first piece of prayer, one can discover complicated aspects of the prophet's insight, and the hidden subtleties of his thoughts, as well as the impatience of his soul. As a whole, this piece is a manifestation of his innermost thoughts and ideals.

The content of the inscriptions of the left of *Qibla Qāpusi* includes more of *Koranic* verses and words of the prophet. The inscriptions are as follows: [top to bottom]:

First inscription:

ليس شیء اکرم عند الله من الدعاء

"There is nothing more honorable for *Allāh* than prayer."

Right on, the other side, opposite *Qibla Qāpusi*, at the junction of the alcove and *Allāh Allāh* dome, there are more inscriptions of the same style and the same content: a combination of tile and brick, bearing *Koranic* verses and sentences from the prophet, and identification of the departed who lies in the related grave. The two top inscriptions on the horizontal margin carry *Koranic* themes related to prayer. On the first one, verse 19 of the surah *al-Showrā*, and on the second, verse 17 of the *surah* of *al-Tur:*

الله لطیف بعباده یرزق من یشاء.(شوری /19)

"*Allāh* is gracious to his human creatures and he gives sustenance to which he wills…" (*Al-Showrā*/19)

Second inscription "[said *Allāh* the Most High]

قال‌الله تعالی ان المتقین فی جنات و نعیم.(طور / 17)

Indeed the righteous will be in the gardens among the bounties".

Like the previously described side of *Qibla Qāpusi*, there is a decorative margin of tile and brick on both sides and on the rim of this part. Pentangles are made from the top to the

bottom. There are three regular hexagonal tablets are made on either sides, inside which lie *Koranic* verses and words from the prophet.

A.2. Interior ornaments of *Sheikh Safi al-din*'s tomb

"Formerly, the floor of the tomb was covered with precious and exquisite carpets, and there were *Koranic* verses all over the walls. There also were numerous gold and silver lamps to cast light on the room. Only one of the gilt-silver lamps had a diameter of 3.5 arash [a unit of measurement, equal to the distance between from top finger to elbow; approximately Half a meter] (*Olearius*), and perimeter of one arsh" (*Le Braun*). Tavernier, himself a jeweler and goldsmith, has noticed the fineness of the engravings on this same lamp. Wooden lamps covered with silver plates were lit on holy days. Holmes has mentioned that he had spotted several small lamps which, he had been told, were of great value."[56]

At its ultimate splendor, inside of the shrine has, as historical documents explain, been full of precious and excellent accessories. "*Le Braun* has mentioned gold and silver dishes, while *Pitero Della Valle* has written: '*Sheikh*'s grave has been covered with precious silk fabrics.' *Le Braun* also has mentioned 40 large gold lamps (lanterns) hanging from the ceiling by free [a] ropes; probably, the lamps were hanging from these ropes. As *Le Braun* reports, the grave chest was of dimensions of 3×4×9 feet, with a surface decorated with ivory."[57]

The most significant ornaments of the inner body of the shrine are its colorful plasterwork, beautiful paintings, and works of calligraphy. The tomb has once been of eye-catching elegance with all its exquisite lanterns hanging from the ceilings.

A.2.1. The entrance to the tomb

The entrance to *Sheikh Safi al-din*'s tomb in the north east, and on the same side as the Alcove, is an iron square-shaped latticed transenna.

56. Weaver, ibid: 76.

57. Ibid: 76

A.2.2. *Koranic* inscription of tholobate dome

Where the cylinder of the tower changes into the dome, there are nice plasterwork of latticed flowers, and verses 1-5 of the surah of *al-Fath*, which runs along the diameter of the dome in *thulth* script:

بسم‌الله‌الرحمن‌الرحیم. انا فتحنا لك فتحاً مبینا. لیغفرلك الله ماتقدم من دینك ما تأخر و یتم نعمته علیك و یهدیك صراطاً مستقیماً. و ینصرك الله نصرا عزیزا. هوالذی انزل السکینه فی قلوب المؤمنین لیزداد و ایماناً مع ایمانهم ولله جنود السموات والارض و کان الله علیماً حیکماً. لیدخل المؤمنین و المومنات جنات تجری من تحتها الانهار خالدین فیها و یکفر عنهم سیاتهم و کان ذلك عندالله فوزا عظیماً. (فتح /5-1)

"In the Name of *Allāh*, the merciful beneficent [O' Messenger,] following that [blissful ordained victory] *Allāh* will forgive your faults of the past and those faults which may happen in the future. And he will complete his favor upon you and will keep you firmly on the straight way # and *Allāh* will aid you by a mighty aid. *Allāh* is the one who sent down the divine tranquility into the hearts of the believers so that to add faith to their faith; and to *Allāh* belong the hosts of the heavens and the earth, and *Allāh* is the knowing sovereign# this victory will cause the believers who assisted the messenger to enter the everlasting Garden in which flow streams; and also *Allāh* will blot out their evil deeds of the past and this in *Allāh*'s sight is a great achievement [for the believers]."

A.2.3. The inscription of the silver door to the *Qibla Qāpusi*

Of other inscriptions used as decorative elements inside the tomb of *Sheikh Safi al-din* are those of the door called *Qibla Qapusi*. The wooden window (door) in this part is covered with gilded and silver plates; the engravings are in Farsi, and are ornamented with gold blocking. By calculation of arabic numerical alphabet (*Abjad*), the inscription, which is inserted in *Nasta'ligh style* of calligraphy on a bed of *arabesque motifs*, is known to be the date of the inscription, which is 1057 AH/ 1647 AD. This can play a significant role in completion of historical researches on the shrine. The content of the inscription is about the offering of the door to the shrine by *Shāh*. The inscription is read:

در عهد صفی پادشاه کشور جود زین باب تقی یافت کلند مقصود

"In the reign of *Safi*, the great generous king, this spotless door became the key to fulfilling the wishes."

Thus, it is evident that not only development and completion of the shrine continues through to the rule of *Shāh Safi*, but also architectural improvements and corrections where not done yet by the reign of *Shāh Abbās* II (1057 AH/ AD 1647), as there used to stand an inscription dated 1057 AH/ AD 1647 on top of the main threshold of *Āli* portal located in the side of *Āli Qāpu* square.

A.2.4. Painting inside the cylindrical trunk

Right after the wooden cover, plaster has covered the walls up to the point they join the dome. These walls are in turn covered with oil paintings on canvas. Just as the favorite style of the *Safavi* era, these murals consist of interwoven arabesques, floral patterns, foliage, and *Shāh Abbāsi* flowers. However, a 50-centimeter area above the wooden cover is plain, without any ornamentation; seemingly, [the ornamentations there] have been destroyed and vanished in the course of the past centuries. "Researchers such as *Weaver* believe that such a style of studding murals with nails on the plasterworks is also spotted in the dome of *Oljaito's Mausoleum* in *Sultānia*. *Weaver* himself has examined thousands of handmade nails employed to fix panels of painting on the plaster of the dome there."[58] It is assumed that the paintings in *Sheikh Safi al-din*'s tomb are produced by the application of premade clichés on the canvas, and have then been nailed to the walls. This is somehow similar to how *calico clothes* are made. The redundant parts in some of the patterns and their repletion proves the theory of clichés.

The tip of the dome inside the shrine is decorated by *patched plasterwork*. In this method, the canvas is starched so it is stiffened like cardboard; then they cover it with plaster, and perform on it the desired plasterwork. Then the plaster-worked canvas is fixed on the wall by using glue and nails. The tips of the nails have conical shapes or polypetalous shapes, which is per se a decorative element.

58.Weaver, ibid: 48.

A.2.5. Wooden coat of the dado of *Sheikh Safi al-din*'s tomb

The walls inside the tomb are covered with wood up to the height of nearly 2.5 meter. The wooden coating carries lacquer paintings and works of calligraphy.

Up to the height of 230 cm, the inner wall of *Allāh Allāh* dome is covered with sheets of wood nailed to the original wall. *Weaver* believes that these sheets belong to a more recent time, approximately about 1270 AH /1854 AD. This british researcher tells mentions the installation of these wooden sheets on the wall of the dado; though Friedrich *Sarre* has referred to this wooden coat, it is obviously known that it dates back to a rather recenttime, may be even contemporaneous with restoration works of the year 1307 AH/ 18 AD. The machine-made nails used in building this dado proves that it cannot be done any earlier than the 13th century AH/ 19th century AD."[59]



Fig. 34. A part of ornaments fretwork inlaid work wooden Box of *Sheikh Safi al-din*

The date at which construction of *Sheikh*'s shrine began is described in *Silsilat al-nasab*: "[the date of construction] is recorded to be after *Sheikh*'s departure by *Sar al-din Musa*. It is mentioned that construction of the shrine has taken 10 years. He was the one who decided the order and manner of all issues such as the servants, the attendants, the candles and the torches. He also decided the order of the sanctum, the wash house, and other rooms."[60]

59. Weaver, ibid: 47.

60. Abdal-e Zahedi, ibid: 39.

A.3. Wooden chests of the shrine

There are four wooden chests inside the shrine, which are plain, or with inlay work or engraving on the, of which the most significant one belongs to *Sheikh Safi al-din*. The other three have decorative works of art on them, and are cubic chests made of wood.

A.3.1. *Sheikh Safi al-din*'s wooden chest

The most noteworthy work among the properties and accessories of the shrine is *Sheikh Safi al-din's* chest with inlay work, engraving, and fretwork work on it: "this chestd is located underneath the dome of the shrine on *Sheikh Safi al-din*'s grave. It was formerly covered with a piece of golden red fabric, woven artfully of silk threads by weaving masters; however, there has been no cover as such on the tomb ever since the aforesaid cover was moved to *Tehran* in the year 1354 AH/ 1935 AD."[61]

This piece of artwork, measuring 3.13 meter long, 1.14 wide, and 1.54 height, is located in the focal center of the dome inside a glass chest. The gravestone is made of white marble. The four upper sides of the grave chest were formerly covered with sheets of gold and were inlaid with precious gems such as ruby, emerald, and turquoise. In addition, the center of the flowers between the inscriptions and the letters of the long inscription on the upper edge of the chest were once marked by gems. All this interwoven volume of gold was placed in a background of blue. It is to be mentioned that in the middle of the north side of the chest there was a small enameled silver frame shaped like an altar [*Mihrāb*] on which there was an inscription in *Riqā'* [*Roq'a*] script with descriptions about the founder of the shrine and about the grave chest on it. Reportedly, "this fine wooden chest is originally from *India*, and is a gift sent by the Mongolian Emperor, *Homāyun* (936-963 AH/ 1530- 1556 AD)." [62]

Most orientalists and researchers of the *Safavi* epoch unanimously believe that "after he sought refuge at *Shāh Tahmāsp* I in the year 950 AH/ 1543 AD, *Homāyun* had a week's stop

61. Safari, Baba. *Ardabil in the Course of History*, v.2, Ardabil, Islamic Azad University, second ed, 1992: 237

62. Ibid: 49

in *Ardabil*, and visited the birthplace of the *Safavi* and the shrine of *Sheikh Safi al-din*. He was engaged to *Shāh'*s niece, the daughter of *Ma'sum Beyg-e Safavi*, the custodian of the shrine, and the governor of *Ardabil*; thus, he was already supposed to go to *Ardabil* to pay homage to the great ancestor of the *Safavi*. *Ma'sum Beyg* officially received *Homāyun*, and ordered all people to go out of the city in order to welcome him. *Homāyun* left *Tabriz* for *Ardabil*, and visited the tombs of *Shāh Ismāil*, and his great grandfather, *Sheikh Safi al-din Ishāq*. Doctor *Riyad-ol Islam* reports that *Homāyun*'s aim in travelling to *Ardabil* was to please the *Shāh*. Later, by support of *Shāh Tahmāsp*, *Homāyun* could regain his lost power, and come to power again"[63]. Altogether, the wooden chest of the tomb of *Shāh Ismāil* and *Sheikh Safi al-din* has been offered as a gift from *Homāyun*, the emperor of *India*, and the son of *Bābir*.

*Homāyun'*s journey to *Ardabil* and his visit to the shrine of *Ardabil* are acceptable; however, that the chests of *Sheikh Safi al-din* and *Shāh Ismāil*'s tombs are given by him is dubitable, as it is widely believed that those chests are not gifts from *Homāyun*, but they have been made by *Iranian* skilled masters of wood engraving, wood fretwork, and wood inlay. The reason to this claim is in the first place the utterly *Iranian* style visible in the engraving of the chest: the arabesques, the volute patterns, and the style of engravings on the chests resolve every doubt that they are carried out in *Iran*. Secondly, the inscriptions on the chests are in the then common *Riqa'* and *Thulth* styles of *Iranian* calligraphy. Finally, it is mentioned in *Safwat al-Safā* that these chests are produced in *Tabriz*, the proof of which is the name of *Musā al-Safavi* in the *Reqā'* enameled inscription on the eastern side of the chest. Anyway, it can be inferred that the chest has been made at *Sadr al-din Musā'a* time, contemporaneous with the construction of *Allāh Allāh* dome, or shortly after the end of construction of the shrine building sometime between 750 to 800 AH/ 1349 to 1398 AD. in the meantime, one of the exquisite chests of *Haram Khānā* , which is marked by the name *Sharafeddin Isā*, and the date 788 AH/ 1409 AD, has a lot in common as for the cubic shape, the decoration style, and the technique with the chest of *Sheikh Safi al-din*'s grave.

63. Riadol-Islam. *History of Ties between Iran and India during the Safavi and Afsharids*, translated by *Mohammad* Baqer Aram and Abbas Qoli Qaffari Fard, Tehran, 1994: 72-73.

A.3.2. *Sheikh* Abrahim's wooden chest

The first chest at the entrance to the shrine, with its rectangular prism shape and fabric cover, is located to the east of the wooden chest of *Sheikh Safi al-din*'s grave. This chest measures 113 cm long, 50 cm wide, and 37 cm height, and it bears no element of ornamentation.

A.3.3. *Sheikh Sadr al-din*'s wooden chest

This chest is located to the east of *Sheikh Safi al-din* and *Sheikh Abrahim*'s (*Sheikh Sadr al-din*'s grandson) grave chests, and measures 240 cm long, 80 cm wide, and 40 cm height, without any decoration.

A.3.4. *Sheikh* Heydar's wooden chest

The wooden chest of *Sheikh Heydar*, who is the father to *Shāh Ismāil* I, the founder of the *Safavi* dynasty, is to the west of *Sheikh Safi al-din*'s chest, right at the entry, or window, known as *Qibla Qapusi*. Its measurements are 324 cm length, 59 cm width, and 44 cm height, and it does not carry any decoration.

B. Shāh Ismāil's shrine

Eskandar Beyg-e Monshi briefly reports in *Tārikh-e Ālam Ārāye Abbāsi* that *Shāh Ismāil* passed away in *Mentouqāi*, near *Sarāb*, and was buried at the holy shrine of *Sheikh Safi al-din*."[64]

Another historian named *Romelu* writes: "*Amir Jamāl al-din Astar Ābādi* washed Shāh's body, and then they took his corpse to *Ardabil* to bury him in the vicinity of his father and grandfather."[65]

64 Turkaman, E. B, *Tarikh-e Alam Ara-ye Abbasi, edition and foreword*: Iraj Afshar, Tehran, Amir Kabir, second ed, 1971: 182.

65. Romelu, *Ahsan al-Tavarikh*, Corrected by Chorles Narman Siden and Abd-al-Hosein Navai, Babak Publication, Tehran.

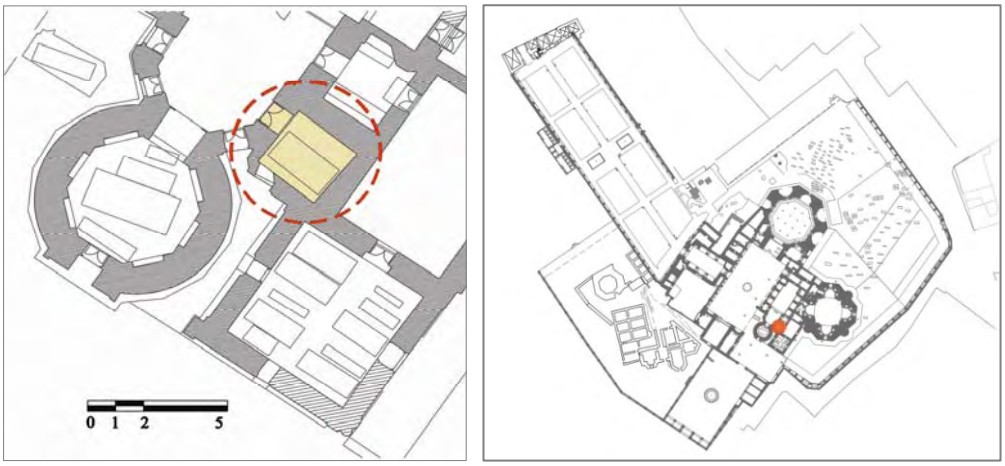


Fig. 35 . Key plan of *Shāh Ismāil*'s sepulcher

Shāh Ismāil's tomb is indeed too ordinary a structure for the man who was the founder of a long-lasting dynasty, and who ruled the country masterfully for nearly a quarter of a century. This shrine, which is known by the public as *Shāh Ismāil's dome,* has a shorter, narrower dome as compared to the adjacent structures, and is surrounded in a small, dreary room. It looks somehow undersized as compared to the pair of *Sheikh Safi al-din*'s and *Muhiyy al-din Mohammad's* tombs between which it is located.

Shāh Ismāil's shrine is square-shaped room measuring 2.4 by 2.7 meter, whose ceiling is shielded by a double-shell brick dome. Despite being shorter and smaller than most of the buildings within the ensemble, this shrine is the most elegant part of the *religious ensemble of Ardabil* as for its artistic fineness and decorative elements. It is of particular significance due to the existence of temperas, illumination works, an exquisite grave chest with its unique wood inlay work, and the plasterwork inscription done by *Alireza Abbāsi*, the prominent calligrapher contemporary with *Shāh Abbās* the Great.

Though most reliable and considerable European travelers have described the location of all of the buildings of the ensemble in details, there is nothing found [in their travel logs] about architectural details of *Shāh Ismāil*'s shrine. As inferred from their notes, they could not have had the permission to enter the inside of the tomb due to religious or governmental bans; thus, like *Haram Khānā* , it was a place they could not see and could not describe. Apparently, they were only allowed to observe [such buildings] from a distance. *Anthony Jenkinson, Della Valle, Olearius, Strays, De Bruin*, and *Tavernier* are some of the European

travelers who have mentioned this point while visiting the shrine of *Ardabil*. Efforts are made to reconsider the Western travelers' reports about this part.

Anthony Jenkinson was among the first travelers to visit *Shāh Ismāil*'s shrine in 970 AH/ 1562 AD. A British merchant, he was sent to *Shāh Tahmāsp*'s court as an ambassador with letters and nearly £40,000 worth of presents by *Queen Elizabeth I*, aiming to further develop the *East India Company*, and to establish commercial ties. *Jenkinson*'s logbook was published in London in the year 1303 AH/ 1886 AD; there, he briefly reports on his visit to *Ardabil* and to *Shāh Ismāil*'s shrine. This brief account is among the earliest texts, which refer to *Sheikh Safi al-din*'s shrine in *Ardabil*. Having stopped in *Ardabil* on his way to *Qazvin*, he writes: "*Ismāil* had built a large caravanserai, as well as a nice mosque attached to the shrine of *Farmān Farmā* [the Ruler], which had certainly been built at his time of life."[66]



Fig. 36. *Shāh Ismāil*s dom with tilework

Tavernier, the *French* merchant who traveled to *Iran* during the time of *Shāh Safi* I (1041-43 AH/ 1632-34 AD), mentions *Shāh Ismāil*'s shrine in his reports, saying: "[one] enters a small room through *Shāh Safi's* dome, in which one of the greatest *Sultāns* of *Iran* is buried whose name I did not manage to find out. Like that of *Sheikh Safi al-din*, his tomb is decorated with a large chest and golden brocaded silk. The ceiling of the dome is decorated inside with the arabian style paintings of gold and cobalt, while, just like *Tabriz Mosque*,

66. Weaver, ibid: 69.

faience tiles cover its outer shell"[67]. It is not clear whether Tavernier has stepped into the shrine of the founder of the *Safavi* dynasty in person, or what he has described is a mere citation of what he has been told, but the former condition is apparently more likely as he has no more point about other ornaments of the shrine, including the calligraphy works and the symbolic hand.



Fig. 37. Ornamentation ceil of *Shāh Ismāil* Dome

Adam Olearius travelled to *Iran* during the rule of *Shāh Safi* I. He has pointed out the location of *Shāh Ismāil*'s shrine and *Haram Khānā* among the buildings of the ensemble; however, he has never mentioned the wooden chests, or any of the decorative elements of the shrine. "To the left of the alcove of *Sheikh Safi al-din*'s tomb, there was another porch in which *Shāh Safi al-din* and some other members of the *Safavi* family had been buried. It did not have much of considerable decoration".[68]

67. Tavernier, Jean-Baptist. *Travel log of Tavernier, Abu Torab Nouri*, edited by Hamid Shirazi, Isfahan, Ketab Khāneh-ye Sanaii va Ta'iid, second ed, 1957: 576

68. Olearius, ibid: 497.



Fig. 38. Symbolic plate on top of the *Shāh Ismāil*'s tomb



Fig. 39. Symbolic hand, known as *Ali*'s hands

In all probability, *Olearius*, too, has not managed to see inside of the tomb and the grave chest due to a range of reasons including the existence of a silver-latticed window between the alcove and *Dār al-Huffāz* hall, the cover on the chest, and religious and governmental bans. It is understood from what he reports that he has seen the inside of the tomb only through latticed windows, for he has mentioned the magnificent ornaments of *Sheikh Safi al-din*'s tomb only in brief, whereas he has elaborated on other parts of the shrine in full: "the room was elegantly decorated, and the backside of it was elevated one step higher than the front. It was heavily gilded. The gravestone stood approximately 3 feet high from the floor, measuring 9 feet long and 4 feet wide. It was covered with crimson red silk fabric… the door to the transenna was closed, so nobody could approach the gravestone. The ambassador insistently asked to enter and see the gravestone closely, but he was told that no one, not even the kings, were allowed to enter the transenna."[69]

Pietro *Della Valle* is yet another European traveler who has visited *Iran*, and of course *Sheikh Safi al-din*'s shrine, in the year 1028 AH/ 1619 AD during the rule of *Shāh Abbās* the great. His account of the shrine of *Sheikh Safi al-din* and the founder of the *Safavi* dynasty is as follows: "along the width of the [*Dār al-Huffāz*] Mosque there is a door, which opens to a

69. Ibid: 497.

small, capped chamber, whose dome is possible to see from outside. The inside of the Harem is decorated with green tiles, which are told to have silverwork inside. The corpse of *Shāh Safi* is buried under a prominent grave [stone], which is covered with a piece of expensive fabric. It is surrounded by pickets so as to separate it from the rest of the tomb. Underneath this one, but not far, corpses of the kings and some relatives of the royal family are buried in graves so much like large coffins. All of them are covered with expensive brocaded silk"[70]

Obviously, it is gathered from what european travelers of the *Safavi*' era have said that none of them has been given the permission to see inside of the tomb and the wooden chest of *Shāh Ismāil* due to religious bans and to the fabric covering the chest. Nevertheless, these bans were all lifted ever since the *Safavi* were overthrown. Since then on, most of the travelers who have visited the shrine have had access to the tombs, and they have made notes about the ornaments and the grave chests.

B.1. Exterior ornaments of the tomb

These ornaments include tile work and inscription.

B.1. 1. Ornaments of the dome

The upper area of the tomb, from the cylinder up to the tip of the dome, is decorated with a combination of brick tiles and *Mo'agheli* tiles. There are blue and turquoise tiles in a bed of brick tiles, the margin of the upper part of the stem and the shell of the dome have black, white, turquoise, golden, yellow, and cobalt blue tiles. These tiles run around the dome in rhombus patterns. Between the rhombuses and the yellow patterns, there are 7-colored with patterns of symbolic trifoliate palmettos. These seem to be the most common, most basic artistic patterns of the reign of *Shāh Abbās* I.

70. Pietro, della Valle. *Travel log of Della Valle*, Sho'a'eddin Shafa, Tehran, Bongah-e Tarjome va Nashr-e Ketab, 1969: 296

"The upper part of the tomb consists of a brick cylinder, erected improperly over a brick base of irregular sides. The diameter of the upper cylinder is longer than the prism-shaped base underneath."[71]

The great praise is manifest over the area of the cylinder. This inscription is a prayer in white *Thulth* script among a bed of round arabesques on a bed of blue brick tiles:

اللهم صلی علی محمدالمصطفی و علی‌المرتضی و فاطمه الزهرا و الحسن و الحسین و صلی علی زین‌العباد و الباقر و الصادق و الکاظم و الرضا و محمدالتقی و علی‌النقی و العسکری و المهدی صاحب الزمان.

"O'*Allāh*! Praise *Mohammad al-Mustafa*, and *Ali al-Murtaza*, and *Fatima al-Zahra*, and *Hassan*, and *Hussein*. O'Lord! Praise *Zain al-Ibād*, and *Bāqer*, and *Sādiq*, and *Kāzim*, and *Rezā*, and *Mohammad al-Taqi*, and *Ali al-Naqi*, and *al-Askari*, and *al-mahdi*, *Imām* of the Time."

Another decorative theme of *Shāh Ismāil*'s dome is the name *Ali*, which has been performed in oblique *Mo'agheli* script with turquoise tile, on the outer shell of the cylinder of the dome within rhombus shapes, underneath the phrases of the great praise.

B.1. 2. The swords and the steel plate

On the outer part of *Shāh Ismāil*'s dome, right of the top, there is a steel plate, a metal finial made of gold or brass, and five symbolic daggers, which are leaning on the finial in a curve. The holy words of *Allāh, Mohammad,* and *Ali* are cut into the middle of the steel plate in the form of latticework. There are two finely made chinese dragons symmetrically on both sides of these words. The public believe is that the five daggers are the symbol of *Panj Tan-e Āl-e Abā* [the five holy persons respected in Islam, including the prophet, his daughter, *Fatima*, his son-in-law, *Ali*, and their two sons, *Hassan* and *Hussein*], or "a symbol of the weapons of those families who have supported and helped *Shāh Ismāil* to seize the power."[72]

71. Reza Zadeh Ardabili, Mojtaba. *Shrine of Safi al-din, collection of articles from the Congress on the History of Architecture and Urban Planning of Iran*, v.2, Tehran, ICHHTO, 1995: 657

72. Sayyed Jamaleddin, Torābi Tabātabāii. *Archeological monuments of east Azerbaijan*, Tehran, Anjoman-e Asar-e Melli, 1977: 179

B.1.3. The entrance to the tome

The entrance of the shrine of *Shāh Ismāil* is located on the right of the alcove, consisting of wooden double-doors with silver coating. This door was formerly very magnificent with its inscription ornaments and the symbolic hand; however, not much of its ornaments are left now, and only traces of the lines remaining from them are visible.

B. 2. Interior ornaments of the tomb

The inside of the tomb is indeed a gallery of the history of *Iranian* painting and illumination. Various works of art, such as murals, tile work, gilding, and inscriptions are manifest here to the perfection.

B. 2. 1. Ornaments of the ceiling of the dome

The dome of the tomb is put up on four corners, squelch, and four intersecting arcs connecting one corner to the next, and thus forming a concave octagonal star.

The inside of the dome is decorated marvelously with illumination and works of calligraphy. The ornaments of these building are so much similar to those of the murals of the shrine *Amineddin Jebrail* in *Kalkhorān* as for techniques and style. Thus, this shrine is undoubtedly built at the same time, or shortly after or before the shrine of *Sheikh Amin al-din Jebrail.*

Thus, it would be acceptable to assume that the decoration of *Shāh Ismāil*'s shrine has been carried out by those same painters and *calligraphers* of *Sheikh Amin al-din Jebrail's* shrine, that is, by *Tāhir Ibn-e Sultān Mohammad Naqāsh* and *Sultān Mohammad Isfahani*. *Le Braun* mentions the unique ornaments of the dome in parts of diary as well as the golden ornaments of *Shāh Ismāil*'s dome. Overall, the illumination works of *Shāh Ismāil*'s shrine demonstrate the summit of *Iranian* art of illumination in *Shāh Abbās* It's reign.

B. 2. 2. Inscriptions of *Shāh Ismāil*'s shrine

One important point in the ornamentation of *Sheikh Safi al-din*'s shrine is the integrity and connection of the decorative elements with religious themes. Considering the decorative elements of *Shāh Ismāil*'s tomb proves that they are not meant to merely function as beautifying elements; rather, they are meant initially to serve the goals and ideology of Shiite, mysticism, and the *Safavi* school of *Sufism*. Choosing words from Imām *Ali*, the symbolic hand called *Ali's hand*, and various types of repeated word of *Ali* in the decoration of the wooden chests are to be mentioned in this regard.

The most prominent inscription of *Shāh Ismāil*'s shrine, which is contemporaneous with the dome of the shrine and its ornaments, is the mystical inscription inside, which has the look of a decorative strip between the gilded tiles and illumination works. It is written in plasterwork *Thulth*. This inscription has not only ever been systematically examined by the time of the reconsideration by the authors [of this texts], but was not known even during the courses of restoration work in the past decades. *Dibāj*, who has been in charge of the restoration and reconstruction works of the shrine for many years during the 1360s and '70s AH/ 1941 to 1951 AD, suffices about the inscription of *Shāh Ismāil*'s tomb only to its *Koranic* content: "there is an inscription with two lines of *Koranic* verses along the top of the walls"[73]. *Torābi Tabātabāii*, the prolific author of the book *Historical Relics of East Azerbaijan*, points out the *thulth* script of this inscription, and describes that it is runs along [The domes], and is plaster-worked in really beautiful *thulth* script on a black background. There are two rows of *elephant-trunk shaped* and *Touriqi* arabesques."[74]

Of course, *Hillenbrand*, unlike other researchers, believes that this inscription is in *Naskh* script."[75]

German Sarre, *Martin Heartman*, *French de Morgan*, and *british Morton* and *Weaver*, who have carried out the most elaborate research works about the architecture and archaeology of

73. Dibaj, Ismāil. *Archeological monuments and historical structures of Azerbaijan*, Tehran, Shora-ye Markazi-ye Jashn-e ShāhanShāhi-ye *Iran*, 1967: 46.

74. Torābi Tabātabāii, ibid: 175-77.

75. Brand, R. Hillen. *Safavi art and architecture*, London, British Museum, 1998:7.

the buildings of this ensemble, have not at all mentioned the content of inscription at *Shāh Ismāil*'s tomb.

The plasterwork inscription inside *Shāh Ismāil*'s tomb, measuring 10.20 meter long and 45 cm wide, has been written by the most prolific calligrapher of *Shāh Abbās* the great's era. It is installed 2 meters above the current floor of the tomb; as it is evident from its incomplete text, after the *Safavi* were dethroned, a part of it has been destroyed where a shutter has been made in the south-west corner of the tomb. Like the one in *Sheikh Amin al-din Jebrail's* shrine, this one is another selection of Imām *Ali*'s words, and is a part of a prayer which talks about *Allāh*'s being the Supplier, and gives some advice to the people. The remaining part of the inscription is read:

مظهرالعجایب و مظهرالغرایب و مفرق الکتائب و الشهاب الثاقب امام المشارق اسدالله الغالب علی‌بن‌ابی‌طالب علیه‌السلام یابن آدم لاتحمل هم یومك الذی لم یاتك علی یومك الذی قداتاك، فانه ان یك من عمرك یات‌الله فیه برزقك الناس، الدنیا عاملان عامل عمل الدنیا قدشغلته دنیاه عن آخرته یخشی علی منیخلفه الفقر و یا منه علی نفسه فیغنی عمره فی کتبها علی‌رضا عباسی،1307.

"[…] call on *Ali*, who is the manifestation of wonders, and the leader of the horizons, and is *Allāh's* victorious lion [*Imām Ali's* epithet], the son of *Abu Tāleb*. O' you! All sons of *Adam*! do not worry about tomorrow, as it is yet to come, for if you are to live tomorrow, *Allāh* will supply you. People fall in two groups in this world: one, those who strive for this mundane world, and become so enchanted by it that they fall negligent over the resurrection day. Such people are afraid their heirs might become poor, thus, they suffer hard from poverty and indigence so their legatees live in indulgence."

The first line of the inscription has seemingly included praise of *Imām Ali*, the leader of the pious, and praying to him. This inscription has contributed to the spirituality of this small shrine. This same pray is also spotted in *Sheikh Amin al-din Jebrail's* shrine as well as on numerous gravestones of *Shahidgāh* cemetery. The inscription of *Sheikh Amin al-din Jebrail's* shrine, too, has been performed by the perfectly skillful calligrapher of the time, *Alireza Abbāsi*. The only apparent difference between this inscription and that of *Sheikh Amin al-din Jebrail's* shrine is that *Shāh Ismāil*'s inscription seems to have been done after the one in *Sheikh Amin al-din Jebrail's* shrine, and it has taken by far shorter to be carried out.

B. 2. 3. Tilework of the walls of tomb

The floor of the shrine is covered with plain of buff color, of the same time found on the floor of *Sheikh Safi al-din*'s shrine. Up to a height of 1. 75 m, walls of the tomb are covered with cobalt blue brick tiles with golden arabesques, *Turiqi* patterns, and floral patterns. Above the tiled part runs a decorative strip along [the wall] with floral and volute patterns, and *Shāh Abbāsi* flowers in a nice alternation, which makes a pleasant chain-like ornament around the room. These elements are engraved plaster, and the dominant lines are outlined in black. There is another margin in this part, which is an inscription strip; yet above this one, there is one decorative margin with semi-embossed patterns.

B. 2. 4. The stone hand

Religious signs and symbols made of stone and metal are among other considerable works of art in the spectacular shrine of *Shāh Ismāil*. One of these works is an engraved piece of stone installed in the tiles of the east wall of the tomb. It is a piece of white limestone measuring 39×39 cm, shaped as a human hand, three times bigger than the natural size. Rather deepened, it is installed as a finial. The white color of the stone has changed into dark due to the course of time. A traditional narration has it that it is a symbol of *Imām Ali*'s hand; it is also believed that *Shāh Ismāil* has brought with him this piece of stone from *Saudi Arabia*.

B. 5. Inscriptions on the wooden chest of *Shāh Ismāil*'s tomb

Beneath the dome of *Shāh Ismāil*'s shrine, whose inner shell is decorated with illumination works and golden-black lacquer paint, there is a finely manufactured wooden chest made of betel nut, which is listed among the masterpieces of *Iran* and *Sheikh Safi al-din*'s shrine as for its exquisite craftsmanship. Delicate arabesque patterns, reliefs, and wooden and ivory inscriptions on it are some examples of the genuine *Iranian* artworks of the *Safavi* era. As mentioned earlier, the chest is decorated by works of wood inlay, engraving, and knotting work. *Shāh Abbāsi* flowers, arabesques, and other floral patterns made of (bone) ivory,

outlined with extremely fine wires of gold, and decorated with tiny turquoises have made a superb combination. The heart of these decorative elements is marked by octagonal and decagonal roundels, which are symbols stages of Islamic *Sufism* and mysticism.

The surface of the four sides of this wooden chest is proportionately divided into geometrical shapes, in the center of which decagonal stars and semi-star shapes are repeatedly inserted. The stars in turn are outlined with very fine wood inlay work. Inside of the stars, there are patterns of *Shāh Abbāsi* flowers and arabesques, which are amazingly cut and mounted. The margin around the four sides of the chest, decorated with knotting works, decorative waves, and an inscription is of commendable beauty.

The most significant *Thulth* inscriptions of the chest are undoubtedly the holy words of *Allāh*, *Mohammad*, and Ali; the artisan has performed them inside regular quadrilaterals, around a center inside hexagons, in such a way that he has made a decorative pattern in the middle of the hexagon; also, the end of the word seems to be broken.

The inscription of the upper margin of the west side bears verse 1 and a part of verse 2 of the surah of *Qāf:*

بسم‌الله الرحمن الرحيم. ق و القرآن المجيد. بل عجبوا لن جاءهم منذر منهم فقال الكافر. به نام خداوند بخشنده مهربان. و قسم به قرآن با مجدّ و عظمت بلكه از آمدن رسولی كه آنها را اندرز دهد به شگفت آمده و كفار نادان گفتند. فكشفنا عنك غطاك فبصرك اليوم حديد و قال قرينه هذا مالذى فى جهنم كل كفار عنيد. مناع للخير معتد مريب الذى جعل مع الله الها آخر فالقيا فى العذاب الشديد قال قرينه ما اطغينه.

"In the name of *Allāh*, the merciful beneficent *Qāf*. By the glorious *Koran*, [that *Mohammad* is the messenger of *Allāh*] # they are surprised that a messenger has come to them from their own people. So the disbelievers said…"

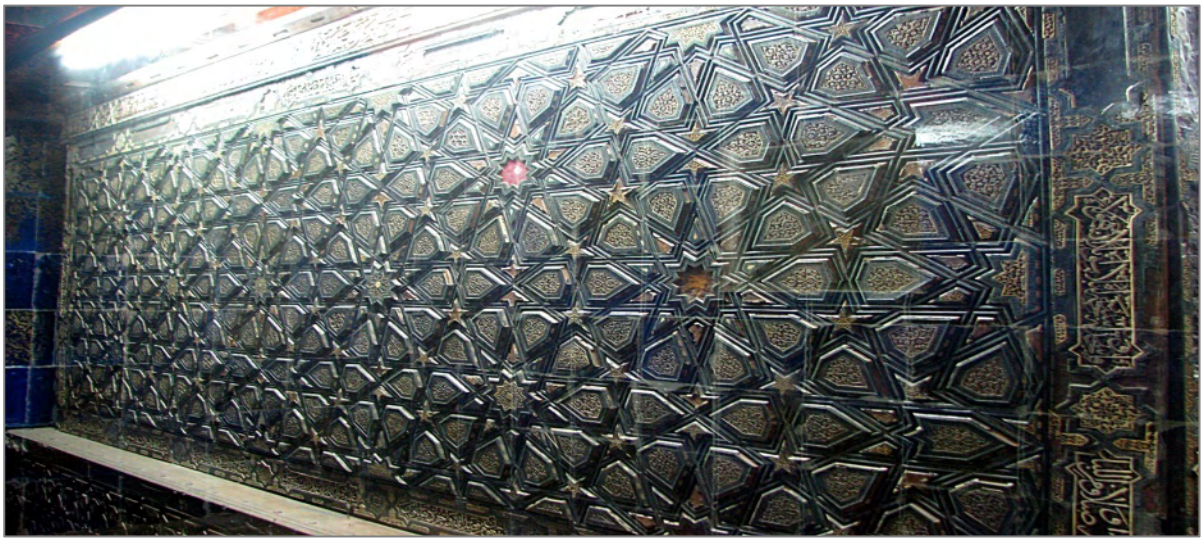


Fig. 40. Wooden box of *Shāh Ismāil*

The inscription on the left of the north side carries verses 6-8 of *al-Muzammil*. It is done vertically in ivory, and reads: "verily, the rising by night [and leaving the bed is hard, but it] is more suitable for uttering words of invocation and adoration [and receiving inspiration from the divine presence] # Because in day time you are busy attending to responsibilities charged on you, # so at night celebrate your creator's name, and attribute while devoting yourself to him completely."

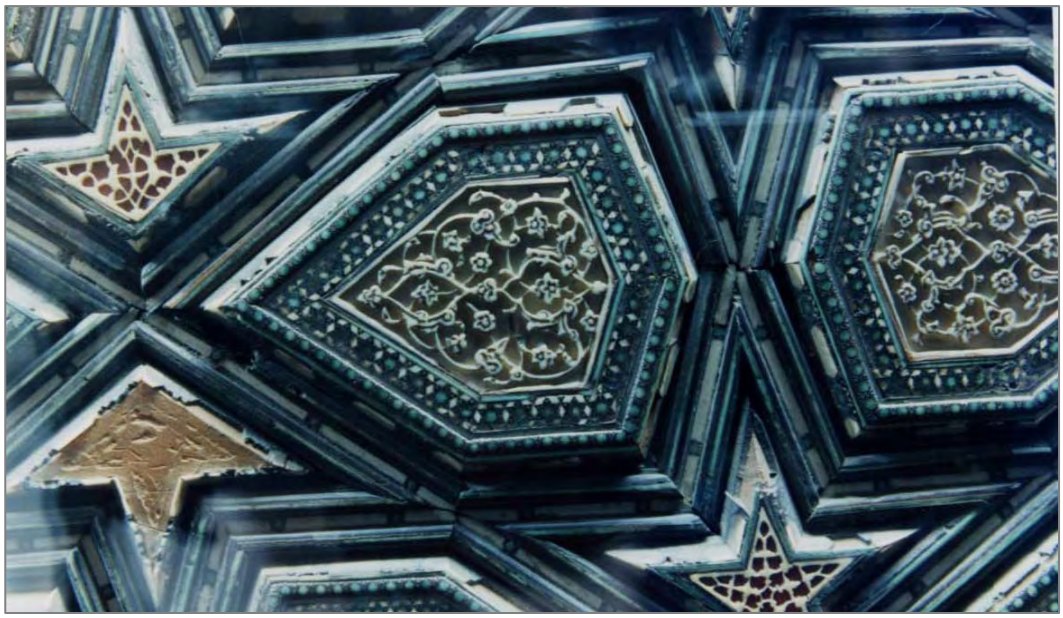


Fig. 41. A part of omamentation case (Wooden box) of *Shāh Ismāil*

The second ivory inscription of the north side includes part of verse 20, *al-Muzammil*:

و مرضی و اخرون یصربون فی الارض (ماتیسر من القرآن علم ان یسکون منکم) یبتغون من فصل‌الله و اخرون یقاتلون الصلوه و اتو الزکوه واقرضوالله قرضاً حسناً و ماتقدموا لانفسکم من خیر تجدوه عندالله هو خیرا و اعظم اجراً

"[*Allāh* knows that some of you are] sick, some travelling in the land, seeking *Allāh*'s bounty through trade; and another group are busy fighting in *Allāh*'s path [so all of you will not be able to perform the night-prayer regularly]; then recite of the *Koran* as much as is possible and easy for you; and establish prayers regularly; and pay alms and lend to *Allāh* fair loan [by lending money to the needy], and whatever good you send ahead of yourself, you will find it with *Allāh*…"

On the northern side of the chest mentioned there is also another inscription to the right, which is read from bottom to top. It carries verses 25 to 27 of *al-Dahr*:

واذکر اسم ربك بکره و اصیلاً و من اللیل فاسجدله و سجد لیلاً طویلاً ان هولا. [یحبون العاجله و یذرون و رآءهم یوماً ثقیلاً.]

"and celebrate the name of your *creator and nurturer* morning and evening # and some part of the night be prostrating for Him, and celebrate *Allāh*'s attributes a longer part of the night [so that you may benefit from the blessings of the invocation and *Allāh*'s remembrance] # surely these [disbelievers love the temporal and transitory life, and they are heedless of coming a day which is great.]"

On that same side, there is another ivory inscription, which carries verses 30 and 16, and parts of verses 31 and 17 of *al-Dahr*:

[مزاجها الا ان یشاءالله ان‌الله کان علیماً حکیماً. یدخل من یشاء قواریرا من فضه قدروها تقدیراً و یسقون فیها کاساً کان زنجیلاً]

"[and youth believers do not wish something] unless it is according to *Allāh*'s will verily; *Allāh* is the knowing decree # *Allāh* will admit to his grace …"

"The silver cups are of various sizes # and they are given a drink which [tastes of ginger]."

The ivory inscription of the upper part of the west side, too, bears verses of *al-Dahr*:"[was not there a time that man] was of no significance to be mentioned verily, we created man from a mingled sperm [of male and the female's ovum] and in order to try him […]"

The ivory inscription to the left on the west side runs from top to bottom, and has part of verse 2, and verses 3 and 4 of *al-Dahr*:

[فجعلناه سمیعاً بصیرا. انا هدینا السبیل اما شاکراً و اما کفورا.] انا اعتدنا للکافرین سلاسلا و اغلالاً و سعیراً:

"[We granted him the faculties of hearing and sight # then we showed him the straight path: whether he chooses to be grateful or be ingratitude and disbeliever]. Verily, we have prepared for the disbelievers chains, fetters, and blazing fire."

There is yet another inscription to the right of the west side of the chest, which reads verses 9 and 10, and a part of verse 11, *al-Muzammil*:

رب المشرق و المغرب لااله‌الاهو فاتخذه وکیلا و اصبر علی مایقولون [واهجرهم هجراً جمیلاً. و ذرنی و المکذبین اولی.]

"*Allāh* is the creator of the east and the west, and there is no god but him, so ask him as your only protector and supporter; # and be patient [*O, Mohammad*] against what they say against you, [and keep away from them in sound manner # and leave these affluent and proud beliers to me…]."

The inscription down the west side reads from right to left verses 11 [part of it] to 14 of *al-Muzammil:*

النعمه و مهلهم قیلاً. ان لدنیا انکالاً و حجمیاً و طعاماً و عذاباً الیماً یوم ترجف الارض و الجبال.

"… and give them a little respite for a while# since verily, with us are fetters to blind them and a blazing fire# and also a food that chokes and a painful chastisement# and all these [for the disbelievers] shall be on the day when the earth and the mountains will be in a wild shake…"

Apart from the significance of the building per se, the wooden chest of *Shāh Ismāil*'s shrine is one of the most notable pieces of art work from the *Safavi* epoch in *Ardabil*, and one of the examples of the art of wood inlay work in *Iran*. The very elaborately worked ornamentations of this unique piece consist of wood inlay, engraving, and knotting work, which are out together with perfect mastery.

The beauty of this chest charms any beholder of delicate taste, and makes him wonder. Its stunning beauties have impressed most travelers, art critics, and researchers. "*Arthur upham Pope*, the renowned American orient list, visited the shrine of *Ardabil* in 1356 AH/ 1935 AD. He mentions about its greatness that such a chest could never be replicated."[76] Pope specifies, "This wooden chest is the fruit of the efforts, works, and faith of the most skilled craftsmen of the *Safavi* era, and ranks among the most significant works of fine art in *Iran*."[77] Master *Sani' Khātam*, the contemporary inlay work master, too, believes that "this chest is one of the most notable masterpieces of the fine arts."[78]

76. Safari, ibid: 238.

77. Dibaj, ibid: 78

78. Safari, ibid: 238

The one obvious point is that this exquisite work has been carried out by a perfectly proficient master of inlay work and engraving, whose name is possible to spot on the southern side of the chest in a tiny script as *the work of master Maqsoud Ali.*

Most european researchers and travelers of *Safavi* era have almost unanimously commented on the date of manufacturing of *Shāh Ismāil*'s wooden chest, which is closely related to the erection of the dome of the shrine. It seems that some of those researchers have assumed, without any solid evidence or without taking into consideration the style of this piece of artwork, that this masterpiece, together with *Sheikh Safi al-din*'s chest, are presents from *Zahireddin Homāyun Bābir*, the mongolian emperor of *India*, as a token of gratitude for *Shāh Tahmāsp* I's helps in supporting him and sheltering him at the shrine. This is while, unlike what some travelers and researchers of *Qājār* period claims in their reports, there is no reliable proof in historical texts that *Homāyaun* has sent any presents. Seemingly, such a theory has in the first place been published during the *Qājār* era by *James Morier*, who was among the first people who visited the shrine of *Ardabil* during the rule of *Qājārs* in the year 1233 AH/ AD 1808 without providing ant reliable documents, he mentions the shrine of *Shāh Ismāil* in his reports, and adds: "the chest of the tomb is offered to the shrine by *Homāyun*, the mongolian emperor of *India*. The surface of the chest is covered with some sort of artwork similar to wood inlay, using ivory, hide, tortoise carapace, and turquoise, showing some *Koranic* verses"[79]. *Alexander* (1241 AH/ AD 1825), and *James Fraser* (1242 AH/ AD 1826) were the ones who visited *Sheikh Safi al-din*'s shrine after him. "*Fraser*, like *Morier*, notes that *Shāh's* grave chest is told to have been brought from India."[80]

Following the ones mentioned, *Holmes* (1261 AH/ AD 1845), *Sheil* (1272 AH/ AD 1856), *Thilmann* (1292 AH/ 1875 AD), *Krauzen* (1309 AH/ AD 1892), *de Morgan* (1313 AH/ AD 1896), and *Sarre* (1314 AH/ AD 1897) visited the buildings of the ensemble, and lefts some notes. The most important report among them is that of british *Sir John Sheil's*. Coronal Sheil, who was britain's minister plenipotentiary in *Tehran* for 4 years during the rule of *Nāser al-din Shāh Qājār*, and had lived long before that in *Iran*, managed to visit *Ardabil* shrine while on a trip to the birthplace of the *Safavi*. It is inferred from what he says that he has been under the impression what had been told earlier about the chest. *Sheil* writes in a part of his diary:

79. Weaver, ibid: 77

80. Brand, ibid: 3.

"*there is a large wooden coffin-like chest in the shrine above the grave of Shāh Ismāil, on which are enameled tiny pieces of ivory. This coffin has been sent by Homāyun, the king of India.*" [81]

Comparing this chest with that of *Sheikh Safi al-din*'s tomb, *Weaver*, too, considers it as more valuable and more exquisite than the latter one, expressing: "the wooden chest of *Shāh Ismāil*'s grave is a gift from *Homāyaun*, the *mongolian* emperor of *India*. He assumes that *Shāh Ism Ism Ismāil's* wooden chest is more magnificent and more splendid than *Sheikh*'s grave chest"[82]. *Laurence Lockhart* is also among those who believe that *Shāh Ismāil*'s chest is a gift from *Homāyun*: "*Homāyun Shāh* made a present of a sandal-wood chest which was delicately engraved to *Shāh Tahmāsp* I. *This chest is now positioned on the grave of Shāh Ismāil in Ardabil*"[83].

Thus, it is clear that most european historians and researchers have confirmed *Morier*'s idea, and repeated the same historical mistake.

C. *Muhiyy al-Din Muhammad*'s shrine (*Haram Khānā*)

The historical building of *Muhiyy al-din Muhammad*, also known as *Haram Khānā* is located in the south of *Sheikh Safi al-din*'s shrine and the alcove. Apparently, it comprises a vestibule, a corridor, and two spaces, one square-shaped, and the other, rectangular.

As for the nature and the real reason of construction of this building, some believe that as it was used to bury the *Safavi* ladies, it has been given the name *Haram Khānā* [*the Ladies' Quarters*]. These researchers assume that the scholars and elites of *Ardabil* chose to settle their ladies in a place different from the ordinary place of the daily frequentation of themselves and the strangers; they meant to save them from the sight of those who were not intimate enough by the religious rule to see their ladies. Such a place was called *Haram Khānā* , and in most recent centuries, it was given then name *Andarooni* [i.e. the ladies'

81 . Lady (Mary), Sheil. *Glimpses of life and manners in persia*, Second Edition Arno press, NewYork. 1978: 327.

82 .Weaver, ibid: 135

83. Pārsādoust, ibid: 498

apartments]. Historical documents have it that *Sheikh Safi al-din*, too, has had a linked residence at this place, known as *the House of Baleh Yusuf*; it has been used as the *Khānegāh* and the place for *Sheikh Safi al-din*'s admonishing; other wives [a] [and family members] of *Sheikh* also resided there; thus, it was known as *Haram Khānā* . But this cannot be true. According to documents from the *Safavi* epoch, the real reason of *Haram Khānā* being there is different from what is generally supposed by the public. This place was not meant for *Sheikh Safi al-din*'s family to dwell at; rather, it was built particularly to bury *Sheikh*'s son, *Muhiyy al-din Mohammad* in the year 724 AH/ AD 1323-24; later, with more of *Safavi* family members buried there, it changed to the family tomb for the *Safavi*, and was given the name *Haram Khānā*. No solid proof is yet available to prove that it has originally been the tomb of *Sheikh*'s wife.

C. 1. The entrance to the shrine

The main entrance to *Haram Khānā* is to the right of the width of the wall of the alcove. It comprises a double-door the surface of which is covered with a silver plate. Like other doors of the shrine, the door of *Haram Khānā* was once decorated with arabesques, floral patterns, and Farsi inscriptions, but now not much of that glorious beauty is left. Vandals have brutally devastated the ornaments and their date of creation.

Formerly, this door had a *Nasta'liq* inscription on it, with embossed silver decoration; it was about the offering of the door as an item of oblation during the rule of *Shāh Abbās* the great, and in the period of custodianship of *Sheikh Abdāl-e Zāhedi*. In the second hemistich of the last couplet of the above-mentioned Farsi inscription, the date of this act of donation has been beautifully inserted. The inscription has been removed from the surface of this door within the past years, and there is no inscription on it for the time; however, the once there inscription read as follows:

چون به دوران شاه دین عباس　　خواجه چوبانی از صدق و یقین

این در نقره نمودند چون نذر　　بهر درگاه صفی قدوه دین

برسر کعبه اصحاب کمال　　هادی مقصد دلهای حزین

یافت از تولیت شیخ ابدال　　فیض اتمام چو آثار مبین

فردی اندیشه تاریخش کرد گفت باب سیم از خلد برین

"*In the time of the guardian of religion, Shāh Abbās*

Because of their faith and their honesty, some noble men

Made an item of oblation out of this silver door

To donate it to the shrine of Safi al-din, the religious Leader

[As this door] showed the way to those with cheerless hearts

Towards the Mecca of the Elites

And in the period of custodianship of Sheikh Abdāl,

It reached the perfection of flawlessly truthful works,

An individual thought to record its date,

So he mentioned it as the third chapter of Khold-e Barin."[84]

C. 1. 1. The first space of the shrine: the corridor

Passing through the aforesaid door, one enters a corridor of 2.75 1.77 m; on either sides of it are two marble gravestones with their superb engravings. The corridor is covered with white plaster, and is clear of any sort of patterns, decorations, or inscriptions.

After the door stands a rectangular space, which is extended northwards, and southwards. It comprises the vestibule, the main passageway through to the portico and the porch of *Haram Khānā* , and the main space of *Haram Khānā* . There are two marble gravestones on either sides of this corridor, which rank among the most significant gravestones of the shrine and *Haram Khānā* due to their charming engravings. *Weaver* "has reported the two gravestones as nameless."[85]

84. Torābi Tabātabāii, ibid: 182.

85. Weaver, ibid: 52.

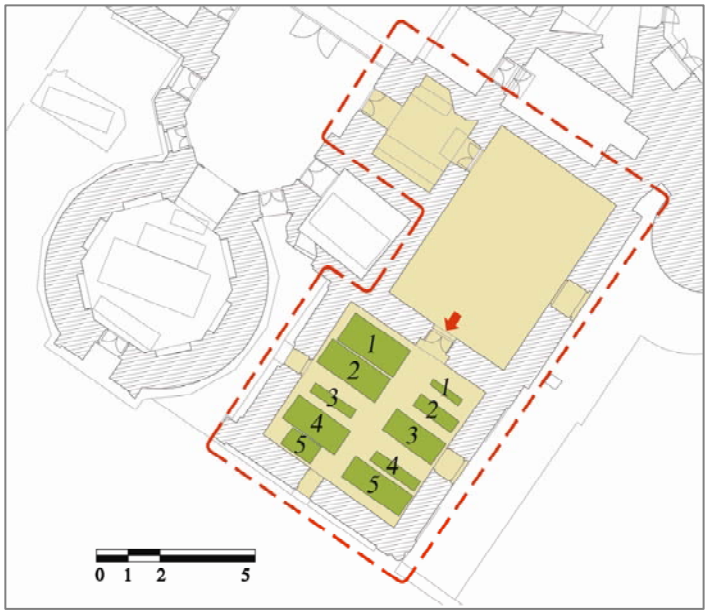


Fig. 42. Key plan of *Muhiyy al-din Mohammad*'s shrine
(*Haram Khānā*)

C. 1. 2. Gravestone of *Mahmoud Beyg-e Mohrdār*

On the southern and northern sides of the corridor of *Haram Khānā* , there are two gravestones with their arabesques and *Shāh Abbāsi* floral patterns, which are attributed to the noblemen of the *Safavi* government. The southern gravestone, or that of *Mahmoud Beyg-e Mohrdār*, measuring 1.32 m long, 39 cm wide, and 33 cm high, is set up exactly parallel to the opposite gravestone, which belongs to *Imām Verdi Afshār*.

The phrase *Mahmoud Beyg-e Mohrdār (May Allāh … him with His forgiveness)* is engraved in *Thulth* script in one of the medallions of the gravestone. In the adjacent medallion the phrase "*and may [Allāh] settle him and accept him in his paradise, passed away in 932 AH [AD 1526]*" is engraved.

The other text visible on this gravestone is the word *Mohammad*, which is repeated 4 times in a circular pattern and in *banāii* script inside two small squares. The use of these two decorative squares in the center of the text of the inscription in order to show its rotation has made it look like a swastika.

Unlike other gravestones which carry the name of the deceased and short koranic inscriptions, this one is blank on the front, as if the name of the former deceased has been removed, or there has never been an engraving at all. *Āyat-ol Korsi* [verses 255-57 of *al-Baqara*] is engraved along the north margin of the gravestone. The upper part of the left margin of the gravestone bears on it *the great Praise*.

C. 1. 3. Gravestone of *Imām Verdi Khān-e Afshār*

The gravestone of *Imām Verdi Khān-e Afshār* is located to the left of the corridor. With its splendid engravings and its religious inscription, this marble stone has blocked what previously was the entrance to *Shāh Ismāil*'s shrine.

On the rectangular frame of the front side of the grave, this phrase is engraved: "*This is the grave of the Blessed Imām Verdi Khān-e Afshār*". On the right side of this stone is praise of the *Immaculate [Shiite] Imāms*. It is a stone of 2.19 m length, 50 cm width, and 20 cm height with deep embosses.

The left side of the gravestone carries five decorative waves in the same way as the gravestone of *Shāh Ismāil*'s mother, though the former one is not comparable to the latter as for its delicate decoration. The inscription carries *Imām Ali*'s prayer, which is engraved in beautiful *Thulth* script:

فعفوك عن ذنبی اجل و اوسع

"Yet, your forgiveness is by far greater than my sins.

الهی اذ غنی طعم عفوك یوم لا

O' Allāh! grant me the sweetness of your forgiveness on that day

بنون ولامال هناك ینفع.

When man's children and wealth are of no benefit.

الهی اذا لم تعف عن غیر محسن

O' Allāh! If you do not forgive those who have been negligent in performing due asceticism,

فمن لمسئی بالهوی یتمتع

Therefore, who would be to forgive the ones who have committed sins following their desiresa

C. 2. The second space of the shrine

The east end of the corridor leads to a rectangular, domed space measuring 4.34 by 6.35 m. there is a double-paned window installed in the eastern wall of this room, which opens to the space behind the *Haram Khānā* , or *Shahidgāh*. The inside of this room [a] is covered with white plaster, and its ceiling is with a compressed dome.

"*There used to be the grave of a Sayyed* [one of the descendents of the Prophet or the *Imāms*, who are respected by the Shiites] *named Ali I-bin-e Mohammad I-bin-e Abd-ol Karim to the right of the door opening the main space of Haram Khānā ; however, no trace of such gravestone is now spotted there.*" [86]

C. 2. 1. Felts of the shrine

The floor of the portico of *Muhiyy al-din Mohammad*'s shrine is covered with three pieces of small and big felts, measuring 8.7 by 3.2 m, 8.8 by 3.2 m, and 6.4 by 7 m. they have geometrical and floral patterns. The colors used in producing these felts are all herbal, including red, black, etc.

C. 3. Entrance to *Muhiyy al-din Muhammad*'s tomb (*Haram Khānā*)

86. Weaver, ibid: 52.

On the southern wall of the mentioned portico there is a double door made of walnut wood, whose surface is decorated and gilded with red lacquer paintings, *Shāh Abbāsi* floral patterns, arabesques, ringent patterns, and marvelous interlacing patterns. Another work of art that makes the *Haram Khānā* even more beautiful is the plaster inscriptions with their content of the prophet's words and glorious names of *Allāh* on the portal.

C. 3. 1. *Muhiyy al-din Muhammad*'s shrine

The semicircular dome of this building over a sloped, oblique area shows the transformation of the square of the base into the dome; this are, in turn, is erected on four squilch the base of the dome is decorated all around with complicated geometrical patterns of knotting work, and with a combination of white and turquoise tiles and plain bricks, which gives astonishing beauty to this burial site. In the photo taken in the year 1314 AH/ AD 1897 by *German Sarre*, this part of the dome has patterns and ornaments much like those of *Allāh Allāh* dome.

The most comprehensive restoration work inside the dome was carried out by *Sheikh Abdāl-e Zāhedi* in the year 1001 AH/ AD 1601; however, reconstruction of the shell of the dome was conducted in 1333 AH/ AD 1915, during which the original patterns of the tile works were not performed, but the tile work spaces were kept on the outer shell.

Ismāil Dibāj, who has carried out a great part of the restoration work back in the year 1364 AH/ AD 1945, believes that "*there used to be an inscription in the three eastern, southern, and western sides of the structure, which has been destroyed in the restoration works of the early Qājār era in the year 1307 AH/ AD 1890, and after that. Right now, only the fermented decorations of the springing, which run around the dome, are still there.*"[87]

C. 3. 2. Inscriptions of *Muhiyy al-din Muhammad*'s shrine (known as *Haram Khānā*)

87. Dibaj, ibid: 49

The inscriptions of the *Haram Khānā* building, or the shrine of *Muhiyy al-din Muhammad*, consist of *koranic* verses, words of the prophet, and verses of Farsi poetry. Their contents point out the faith in *Allāh*'s oneness and *Mohammad*'s apostleship, worship of *Allāh*, instability of the mundane life, and praise and adoration of those who lie in the graves. *Koranic* verses are seen on the surface of gravestones, wooden chests, and the inner shell of the tholobate dome. Plaster inscriptions with the Prophet's words on them decorate the portal of the *Haram Khānā*. The content of these ones, too, is about the mundane life being transient, availing of the opportunities, the world being perishable, and the man being mortal.

Taking into consideration the content of the inscriptions of *Haram Khānā* , it is clear that this place has originally meant to serve as burial site, not, as some assume, as a residence.

This structure dates back to the 8th century AH/ AD 14th century, and has been constructed contemporaneous to the reign of *Abu Sa'iid Bahādor Khān* of Ilkhanids by the order of *Sheikh Safi al-din*.

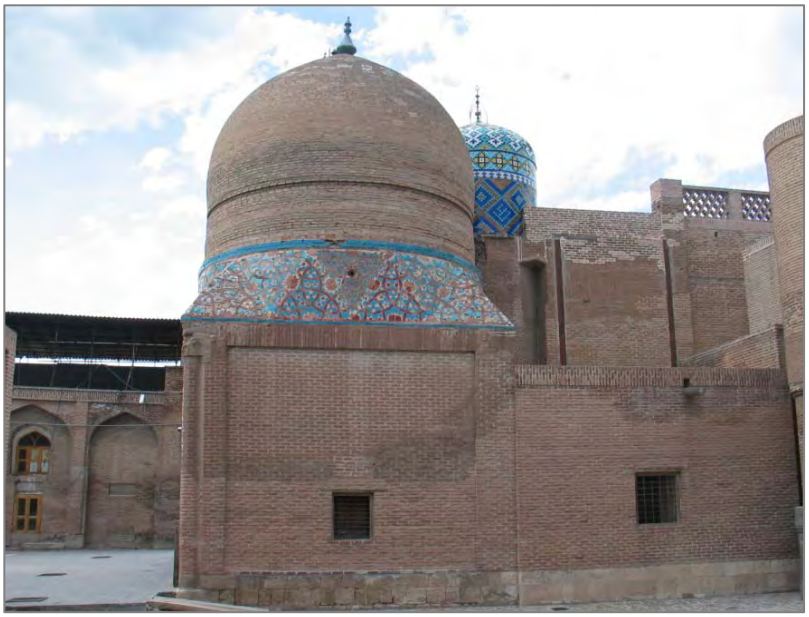


Fig. 43. Tomb of *Muhiyy al-din*, known as *Haram Khānā*.
the tomb of *Ismāil* is behind its

C. 3. 3. Inscription of the door and the entrance to the shrine

There is double door in the wall of the south side of the portico of *Haram Khānā* , which is richly decorated with beautiful patterns and arabesques accompanied by *Shāh Abbāsi* flowers. The lacquer ornamentation of this door is considered as one of the superb examples of artworks of the *Safavi* era. Above this door, there is a nice plaster-molded frame measuring 90×155 cm, which bears a variety of inscription ornaments as well as *Kufic* and *thulth* scripts. The inscriptions of this frame comprises of the prophet's words, the names of *Imām Hassan, Imām Hussein*, and *Imām Ali*, and *Shāhādatain* [the two phrases of testimony of the Islamic creed, admitting the belief in the unity of *Allāh* and the apostleship of *Mohammad*]. In the center of the frame, the phrases "there is no god but *Allāh; Mohammad is* the messenger of *Allāh"* are inscribed in *Kufic* script decorated with foliage. The content of the inscription deals with the two initial principles of Islam, which is the *Unity of Allāh (Towhid)*, and the apostleship of *Mohammad (Nowbovvat).* This text is among those found in a range of religious buildings of the 5th to 8th centuries AH/ AD 11th to 14th, including the great mosque of *Isfahan*, the great mosque of *Yazd*, and *Sultānia dome.*

On the uppermost part of the portal of the *Haram Khānā* , and in the trifoliate tablets, which seem to be a symbol of palm tree, seven of the glorious names of *Allāh* are inserted on a plaster tablet in *Thulth,* which are separated by abstract blossoms. The author believes that once there were 99 of these glorious names, which were the great names of *Allāh*. The 7 names are read from right to left as *al-Rāfi', al-Muzill, al-Mo'ezz, al-Sami', al-Basir, al-Halim.* As it is evident, the beginning and the end of the inscription have been destroyed. Those names used to give a sense of spirituality to this religious place. However, the point is that "these names which always company the word *Allāh,* are the moral basis for the man, as man is declared as *Allāh's* successor on earth, and should possess these qualities so he could reach the succession of *Allāh.*"[88]

The phrase beneath the *Shāhādatayn* is a sentence from prophet *Mohammad*:

الدنیا ساعه فاجعلها طاعه.

"This world is only a very short time, so make haste and worship *Allāh*."

88. Makarem Shirazi. *Tafsir-e Nemouneh*, v. 24 and 25, Tehran, Dār al-Kotob al- Islamia, 1999: 23.

This inscription certainly points out the fast passage of our time of life. Availing one of each moment of the mundane life to do acts of benevolence is the issue the prophet and the *Immaculate Imāms* have advised. The *Rumi* has put this phrase of the prophet in a splendid poem saying:

پس تو را هر لحظه مرگ و رجعتی است مصطفی فرموده دنیا ساعتی است

"So, you are destined to have a death and a departure any moment,

Mustafa [epithet of Prophet *Mohammad*] has mentioned that the mundane life is as short as only one single hour."

This phrase, which has been plaster-molded in *manifest Thulth,* is among the those favorable texts seen in most of the religious buildings of the 8th century AH/ AD 14th century such as *Sultānia dome,* on the back and on the side of the left arch of the north western entrance. The other point to be mentioned is that the style of this inscription as for the script and writing is comparable to that of the coins issued contemporaneous to the construction of the *Haram Khānā* .

In the corners of the aforesaid rectangular frame, between its vertical and horizontal lines, there are 6 plaster tablets inserted in which the names *Ali, Hassan,* and *Hussein* are written on *Thulth* script,, in such an order that the name *Ali* is in the medallion of the right corner of the frame; *Hassan* in the lower corner medallion, and *Hussein* is written in the middle of the lower circle.

As for the inscriptions, this place is obviously under the influence of sultānia dome. As the historical quotes have, there are strong proofs of *Sheikh Safi al-din,* or, as some others believe, *Sadr al-din Musa,* being present in the ceremony held on the end of construction of sultānia dome. Also, *Sultān Mohammad Khodā Bandeh, Abu Sa'iid Bahādor Khān, and Rashideddin Fazlollah Hamadani,* the influential vizier of the time have all reportedly been extremely devoted to *Sheikh Safi al-din.* Thus, the influence of the architecture and decorative elements of the great dome of Sultānia on such a small structure is not baseless.

In the lower part of the margin, on its left and right, and above it, there is another inscription in *Kufic* script, which begins from the lower left margin of the structure, runs around the frame, and then ends at the opposite point. It contains words from the Prophet

about every man being taken by death, and about recitation of *Koran* while visiting the graves.

قال‌النبی علیه‌السلام قراء حمد فی یقدر هو سعید من اهل القبور. قال‌النبی الموت کاس و کل‌الناس شاربه و القبر باب و کل‌الناس داخله.

"The great prophet of Islam said: death is like a cup from which all men are to drink, and the grave is like a door through which everyone will ultimately pass."

Finally, on the furthest margin of the entrance portal, on a strip that runs along, there are words from the prophet in manifest *Thulth* script, the beginning and the end of which seem to have been destroyed. The remaining part of the inscription is read:

[کن فی‌الدنیا کانك] غریب او عابر سبیل وعد نفسك من اصحاب القبور. و اذا اصبحت انفسك فلا [...]

"[live in the world] as if you are stranger, or a passerby; and count yourself among those who would end in the graves. And when you prepare yourself, do not […]."



Fig. 44. Inscription of *Muhiyy al-din Mohammad* mausoleum entrance

The point to be noticed is that the inscriptions of this religious site and its portal are of the oldest calligraphy works of all buildings of the shrine. The fact is the *Haram Khānā* was reached through its north and west areas while it was being constructed; now the remains of those entranceways are spotted in the southern and northern parts. Anyway, they have been

blocked later on, or changed into window one of these entrances was located in the north side of the main space of the *Haram Khānā* , and the other, in the south of the current shrine of *Shāh Ismāil* I. seemingly, the latter one has been blocked only after the departure of the founder of the *Safavi* dynasty. This issue is further discussed in the part on the architecture of *Shāh Ismāil*'s shrine.

C. 4. The main space of the shrine

After passing through the portico and the porch, one enters the main space of the *Haram Khānā* , or the shrine of *Muhiyy al-din Mohammad*, the son of *Sheikh Safi al-din*. There are 10 graves in *Haram Khānā* with marble gravestones and wooden chests. The chests are regarded as some of the most valuable treasures of the shrine back from the 8th century AH as for their decorative elements of engraving, fretwork, wood inlay, and knotting work.

C. 4. 1. The tholobate of the dome inscription

In the inner space of the neck of the dome of *Haram Khānā* , there is an inscription, which is divided by four light windows at regular distances. The northwestern quarter of the stem of the dome, which is the fourth part of the inscription, was once decorated, but is now totally destroyed and vanished. The inscriptions are written in white on a bed of cobalt blue. The text of the inscription is severely damaged in several parts, and it is now exposed to erosion by the moisture and the water from rain and snow. Considering the style of this inscription shows that it has a lot in common with the inscription of the portal of the *Haram Khānā* , and they have both been made at the same time. The inscription, which comprises two separated but linked parts, bears verses 26 and 27 of *al-Rahman*, as well as praise and adoration of the deceased and the owner of the shrine. It reads as:

بسم‌الله‌الرحمن‌الرحیم.کل من علیها فان. و یبغی وجه ربك وذوالجلال والاکرام. صاحب هذه المقام‌الشریفه لمطهره القدسیه الزاهد سلاله المشایخ المحققین المرحوم السعید محیی‌الملّه و الدین قدس‌الله سره‌العزیز.

"In the name of *Allāh*, the Merciful Beneficent # whatever in the world are doomed to perdition only the existence of your *creator and Nurturer* is the eternal; the one who is the Source-owner of sublimity, honor, and bounty The owner of this shrine is one generous and virtuous man; a pious man from the descendants of the elites of the righteous people, the

prosperous deceased, who revived the nation and revived the religion. May *God*, who is the knower of secrets, purify and esteem him."

"The rest of the inscription, which has probably had the date of the inscription, or that of the death of *Muhiyy al-din Mohammad*, has been destroyed. This inscription is written in white *Naskh* script on a background of cobalt blue. The characteristic of this script is that some of its letters are tall, stretched, and narrow, like how the [arabic] letter any in seen in the middle of the words, or the way letter *Hā* looks."[89] It is obvious that similar types of scripts were in use since the 7th century AH, as they are used in the decorative painting of the joint of *Sultānia* dome in *Zanjan*, or in the shrine of *Oljaito*, above the right wall of the chamber of the northern porch of *Sultānia*, and on some of the gravestones of *Shahidgāh*. "*it* does not seem unlikely that the inscription of *Haram Khānā* is a part of the original decoration of the shrine."[90]

C. 4. 2. The inscriptions of gravestones and the wooden chest of *Haram Khānā*

In the past, there were several exquisite chests on the graves of the *Safavi* family and their descendants within the religious ensemble of *Sheikh Safi al-din*; however, not many of them have survived frequent plundering. In the list of the wooden accessories of the shrine made by the order of *Sayyed Mohammad Ghāsem Beyg-e Safavi* in the year 1172 AH/ AD 1759, and in a document dating 1247 AH/ AD 1831 written by a *Mullah Mohammad Tāher*, these items are registered as follows:

"1. The engraved wooden chest of the vestibule of *Haram Khānā* ;

2. The engraved wooden chest of the porch of *Haram Khānā* ;

3. Plain wooden chests without any silver or gold [decoration] around the grave chest of *Sheikh*'s;

4. Plain wooden chest of the grave of *Sheikh Sadr al-din Musā*;

5. Plain wooden chest of the grave of *Sultān Ibraham Heydar*

89. Morton, *The Ardabil shrine in the reign, Shāh Tahmāsp I*, Iran: XII, 1975.

90 . Ibid: 50

6. Wooden chest of *Sultān Heydar Qāzi*;

7. Wooden chest of *Sultān Ali Mirzā*;

8. Chest of the tomb of *Shāh Ismāil*;

9. Five chests of *Haram Khānā* ;

10. The chest for *Sheikh Safi al-din*'s Lady

11. Four chests with inlay work and engraved for other ladies."[91]

Currently, there are 10 graves inside the *Haram Khānā* . *Weaver* states while researching that "some of these graves covered with wooden chest may have hidden more than only one grave underneath, just as is the case with the fifth grave from the left of the door."[92] There is a second gravestone under the mentioned grave chest, with the names *Sayyed Musā I-bin-e Sultān Heydar* and *Āqā Hussein Sar Kārāti* and two different dates on it. As a whole, there are grave chests on six of the graves of *Haram Khānā* with delicate engraving and inlay work on them. Among them, only the fifth one from the right of the entrance bears no inscription; the rest are decorated with inscriptions of intertwined *Kufic* and *Thulth* scripts. They are some of the most beautiful pieces of artwork in the shrine and in the history of art in *Ardabil*.

Undoubtedly, the archeological significance of the inscriptions and their role in determining the dates of historical sites is publicly acknowledged. So far, no organized study has been conducted on the chests of *Haram Khānā* , and most of those who have done researches on the history of *Ardabil* and that of the shrine have, by common use, have simply relied on the works of *Dibāj*, *Weaver*, and other writers. Identification of the grave chest of Muhiyy al-din *Mohammad* and *Sharaf al-din Isā* –who are the sons of the wise gnostic and the man of piety, *Sheikh Safi al-din*- and reading the inscriptions on it, was of the most notable achievements of this research.

As described earlier, there are 10 graves in *Haram Khānā* with their gravestones and grave chests; the authors have already identified seven of the owners, but the rest still remain

91. Me'māri, Yousef. *Plundered treasure of Sheikh Safi al-din shrine*, Tamashaye Zendegi Magzine, No. 11, 19, 10, 11: 1993.

92. Ibid: 52

unidentified due to absence of any inscriptions on them. However, the stone graves and the chests of the right side from the entrance to the *Haram Khānā* are as follow:

C. 4. 3. Chest of grave #1 to the right of the entrance to *Haram Khānā*

Right upon entering the *Haram Khānā*, one notices 5 gravestones and grave chests. To the date of reconsideration by the authors of the present article, the first wooden chest on the right was recognized as belonging to *Sheikh Safi al-din*'s daughter, and, as mentioned before, no scientific study had been carried out on it. This wooden chest stands among the oldest artworks of the shrine, and the most significant masterpieces in wood arts in *Iran* back from the 8th century. It is a glory of this religious site because of its *Kufic* inscriptions, and fretwork, knotting, and engravings. The overall look of the chest is much like that of pre-Islamic tombs in *Iran*. It is made of two separate parts: the lower part is a large rectangular prism, and the upper part is an ogee arch. There are some *Koranic* verses on it; it is also decorated with Thulth and intertwined *Kufic* scripts, and a variety of engraving and. Thus, it is one of the most elaborate wooden works of art.

The name of the craftsman who has made the chest, together with the name of the deceased and the date, written in arabic letters in the engraved ornaments is a significant finding of this research, and would certainly be of great importance in perfection and conclusion of archeological studies on *Haram Khānā* , and consequently on the whole shrine.

As explained earlier, the first chest to the right of *Haram Khānā* with its elaborate engravings is stunningly beautiful. The ornament of the southern side is a cube comprising elephant-trunk shaped patterns, symmetrical arabesques, and nice flowers and leaves, which are embossed in the style common in the 8th century. In the southern part of the chest, and in its centre an octagonal roundel is inserted, and there hexagonal patterns engraved around it. There are two plain strips on the margin of this same side of the chest. The only elaborately decorated part is this side of the inscription, which is engraved as a strip on the base. In other words, the inscriptions are engraved on the upper part of the chest, along its length, and at the junction of the summit of the two arcs. The inscription bears the *Āyat-ol Korsi*, which begins from the south on the right side, and ends at the opposite point.

On the right side of the chest, too, there are decorative elements including octagonal and decagonal roundels in the center, plus stars and other elements, which surround the focal pattern.

The most important part of the chest in light of artwork and historical value is the inscription on the upper part of the southern side, along the narrow ogee arch, written in intertwined *Kufic*, which carries mystical and sufistic phrases and titles. The name of the artisan who has carried out the artwork of the chest is mentioned in this inscription together with the name of the deceased, the date of his death, and his praise and adoration. The inscription begins from the southern side of the chest, and ends at the opposite point after running around the ogee fringe. The inscription reads:

هذه روضه الشاب المرحوم السعید الفقیر الی‌الله تعالی محیی‌الدین محمد اعلی‌الله ذریته العالمین معنی و الصدیقین و شهدا و الصالحین

"This is the garden [grave] of the young deceased, the auspicious man who was humble before *Allāh*, *Muhiyy al-din Mohammad*; may *Allāh* grants superiority to his descendants of scholars, honest men, martyrs, and the pious ones." Beneath the inscription, under the ogee arch, all inside the arabesques the name of the craftsman is spotted in the phrase "the work of master *OthmanI-bin-e Ahmad al-Marāqi'i"*.

The date of production of the chest is inserted on the strip margin of the cubic body in arabic letters as 724 AH/ AD 1324. Narratives have it that *Sheikh Zāhed* (*Sheikh Safi al-din*'s preceptor) and *Sadr al-din Musā* (*Sheikh Safi al-din*'s son), too, have had sons with the same name, stories about who emerge in *Safwat al-Safā*.

In the book *Tārikh-e Sultāni* [the *sultāni* history] written by *Husseini Astar Ābādi*, an account of *Sheikh Safi al-din's* children is given as follows: "His excellency had two noble children with *Fatima Khātoon*, the daughter of *Sheikh Zāhed*: one, *Sheikh Sadr al-din Musā*, who was born on *Eyd-ul Fitr*, after the dawn prayer in the year 764 AH/ AD 1363. Then, four years after the death of *Sheikh Zāhed*, [they had] another son named *Abu Sa'iid*, who was of great charm; [they also had] a daughter named *Jamila Beygom*. Two boys, *Sayyed Alā-eddin* and *Sayyed Sharafeddin Ali*, and a girl, *Satti Esmat Beygom* were the children of the daughter *Suleyman Kalkhorāni*'s children; the daughter married *Sheikh Shamseddin*, the son of *Sheikh Zāhed*, and the descendants of *Sheikh Zāhed* are their children. Among the sons of *Sultān Safi al-din Is'haq* none had any children but *Sayyed Sadr al-din*; the author of *Bahr-ol Favāyed*

says he has had two other sons, too: *Sayyed Rafi'eddin Mansour*, and *Sayyed Muhiyy al-Din Mohammad*, with the daughter of the *aforesaid Suleyman*. As for appearance, he was of fair and rosy complexion, tall, fleshy, with black eyes, long eyebrows, and bushy beard."[93]

The history has it that "*Muhiyy al-din* was the joy and comfort and the favorite of *Asfiyā* [the elites]."[94]

The person considered here, just as the historical sources confirm, is *Muhiyy al-din Mohammad*, the eldest son of *Sheikh Safi al-din*. Unlike other historians, of course *I-bin-e Bazzāz* and the author of *Silsilat al-nasab of the Safavi* assume that *Muhiyy al-din* is *Sheikh Safi*'s son with his first wife, *Bibi Fatima*, the daughter of *Sheikh Abrahim Zāhed.*

و منهم الغطريف المنور و العفيف المطهر، درى السماء الولايه و دره داماء الهدايه، مقتبس انوار بها ينشق الظلام و مظهر انواء بها يستقى الغمام. نور الدوحة الصفويه و نور الملة المصطفويه سلاله السلطان المشايخ و العارفين خواجه محيى الملة الدين روح‌الله روحه‌العزيز.



Fig. 45 .Inscription on the drum of the dome of *Muhiyy al-din Mohammad*, Known as the *Haram Khānā*

93. Sayyed Hassan bin Mortada, Husseini Astar Ābādi, *Tarikh-e sultānia Sheikh Safi ta Shāh Safi*, by offices of Dr. Ehsan Eshraqi. 1985: 21

94 . Ibn-i Bazzāz Ardabili, ibid: 411.

The author of *Silsilat al-nasab* of the *Safavi* indicates about *Muhiyy al-din* that he was the eldest son of *Sheikh Safi al-din* and *Bibi Fātimā*; he also notes that *Muhiyy al-din* passed away in the year 724 AH/ AD 1324, and *Sheikh Safi al-din* ordered a domed building (*qubba*), known as dome of the Shrine (*Haram*) to be set up over his grave.

Quoting a story from *Mowlānā Yusuf Andaroodi* about the nature of *Haram Khānā* , and about why it was made, the author of *Safwat al-Safā* writes: "I was ones standing on an old place where the domed building of *Khāje Muhiyy al-din -May Allāh* ease his soul-is located, it occurred to me that it was so strange of *sheikh* to care so much about a building [as it is mundane]. As I was thinking, I saw *Sheikh-May* his grave be sanctified- coming forth, intending to enter the building. I stepped towards the door. He held my hand, and glanced at the ceiling, and pointed with his blessed hand [at the ceiling] and reported what I had in mind, saying: 'I swear by *God* that this is not done by my order, but *Muhiyy al-Din* 's mother –May *Allāh* bless her-and some friends made efforts, and I did not prevent them, so it is not with my consent and will."[95]

As described earlier in full details, grave chest #1 to the right of the entrance to the *Haram Khānā* cannot be attributed to *Sheikh Safi al-din's* daughter; firstly, there is no evidence for this claim in historical texts. Secondly, the name of *Muhiyy al-din Mohammad* and the date of his death on southern side of the chest prove that it belongs to the eldest son of *Sheikh Safi al-din*. In other words, the chest was made a *Sheikh*'s time of life, and was set on the grave of the father's favorite one.

The other point is that after *Khwāja Muhiyy al-din* passed away at a young age, *Sheikh Safi al-din* "suspended *Samā'* ceremony for one year, but then he saw the son of *Khwāja* in a dream, and he asked for aid, so by the intercession of *Sheikh Zāhed*, he resumed the ceremonies."[96]

The grave chest on the farthest right end of the *Haram Khānā* seems to belong to *Sheikh Safi al-din's* daughter as, like other graves attributed to the ladies of the *Safavi*, it bears no name and no inscriptions. This unique chest is comparable to other wooden works of the era as for its engravings.

95. Morton, ibid: 33

96. Ibid: 1226

C. 4. 4. Chest of Grave 2 to the right of the entrance to *Haram Khānā*

As its inscription has, the second wooden chest to the right of the *Haram Khānā* belongs to the daughter of *Sheikh Zāhed-e Gilāni*, or, in other words, the wife of *Sheikh Safi al-din*. Compared to *Muhiyy al-din's* grave chest, this one is not as sumptuous, and lacks any *Koranic* decoration, or any decorative pattern and engraving. The only inscription on it is a text in fretted *Thulth* inside a small rectangular frame, inserted vertically on top of the grave chest, where supposedly the head [of the deceased] rests. It is read as:

لاشه هذا المرقد المنور العارف بالله الشيخ ابراهيم الزاهد زوجة الواصل الىاللّه الشيخ صفى الحق و الدين قدساللّه ارواحهم. توفيت فى سنه خمس و ثلثين و سبعمائه

"[…a] this is the blessed grave of the one who obtain an insight and knew *Allāh, Sheikh Abrahim al-Zāhed*, the wife of [the man who was] connected to *Allāh, Sheikh Safi al-din*, [the man of] truth and theology- May *Allāh* sanctify their souls. She died in the year seven-hundred thirty-five [735 AH/ AD 1335]".

The history has it that "*Sheikh Safi al-din* died at the dawn of Monday, *Moharram* 12, [735 AH/ AD 1335] at age 85, and his wife, *Fatima*, passed away 18 days later."[97]. Confirming what the author of *Safwat al-Safā* has noted, the writer of *Habib-al-Seyar* says: "the extraordinary point is that on the day of the departure of that selected son of the *Sayyed* of the world (Peace be upon him and his Family) [i.e. Prophet *Mohammad*] his esteemed wife, *Fatima*, the daughter of *Sheikh Zāhed* and the honorable mother of *Sheikh Sadr al-din* was in such an extreme state of grief that he prayed to *God* and said: "*O' Allāh*! I swear by the [knowledge] in the chest of *Sheikh Zāhed*, and by the eminence of *Sheikh Safi al-din –May* both their souls be sanctified- take me close to your mercy [i.e. allow me to give up my soul]; this was fulfilled only eighteen days after that unbearable calamity when that veiled Lady, whose prayer was heard, passed away; the favorite one departed for her friend, and the companions gathered together again. Bearing the agony of those days, *Sheikh Sadr al-din Musā* repaired the blessed place of her respectable mother: he spared no efforts to have the

97. Abdal-e Zahedi, ibid: 21

heavenly place decorated to the perfection, and supervised that place to which *Allāh*'s mercy and blessing descends, to be cleaned, and made great efforts doing so."[98]

In *Safwat al-Safā*, *Sadr al-din Yuqroush* (*Buqrous*h) quotes his mother, *Qabh-e Turkān* about the departure of this pious Lady saying: "when *Sheikh -May Allāh* sanctify his grave- had passed away, I wanted to express my condolences to *Bibi Fatima*, the chaste woman of Islam, who was the wife of *sheikh* and the daughter of *Sheikh Zāhed Gilāni –May Allāh* sanctify his soul. *Bibi Fatima- May Allāh* have mercy on her- said, 'my only worry is about [my] children, but when *Sheikh* was in a dying state, I said I would come to join you in only a month, but *Sheikh* that it would be less than a month.' So, it was only 18 days after *Sheikh – may* his grave be sanctified- had departed for the eternal world, when [the lady passed away] and enjoyed *Allāh*'s mercy; thus, the words of *Sheikh* came true."[99]

Unlike what is stated in the inscription of the wooden chest about the date of *Bibi Fatima*'s death, *"Walter Hintz* considers the date of *Fatima*'s death as 10 years before *Sheikh*, but without providing any reliable proof."[100]

C. 4. 5. Gravestone 3 to the right of *Haram Khānā*

There is piece of cube-shaped marble on grave #3 to the right of the entrance to the *Haram Khānā* , which is so notable for its fine stone carving, inscriptions, floral patterns, and foliage patterns, round arabesques, *Shāh Abbāsi* flowers, and the flower-vase pattern. Certainly, the faience patterns of the shrine have had their influence in the extended vase pattern on this gravestone.

The inscriptions of this stone are in Farsi *Nasta'liq* and arabic *Thulth*. On the northern side of the grave, there is a sentence, which defines the relationship between the owner of the grave and the *Safavis*:

هذه روضه المعظم المكرم المرحوم سلام الله ابن خليلالله الصفوى.

98. Khwand Mir, ibid: 420-21

99. Ibn-e Bazzāz Ardabili, ibid: 759-985

100 . Walter, Heintz. *Formation of national government in Iran*, translated by Keykavoos Jahandari, Tehran, Kharazmi, 2 nd, 1982: 13

"This is the honorable, respectable garden [grave] of blessed *Salām-ollāh I-bin-e Khalil-ollāh al-Safavi*."

The surface of the stone is divided into two square frames of 5×5 cm, in some words are carved in arabic script. In the upper frame, the word *Ali* is written in *Banāii script*, repeated four times in a way that it forms up a cross-like shape. In the lower one, which is located under a festoon-shaped medallion:

كل شيء هالك الا وجهه ربك

Verse 88 of *al-Qisass* is read: "*Everything will eventually be perished except the holy existence of Allāh.*"

On the southern side of the stone there is a *Thulth* inscription, which reads "*Jumada II in the year 909 AH/ AD 1503* "; there are lines of Farsi poetry on the left and right of this inscription. These words are written in *Nasta'liq*, and move up surrounded in round arabesques and polypetalous flowers. The longest gravestone text is written on the margin of all four-side s of the gravestone with the width of 5 cm. It runs around the four sides of the stone in *Thulth* script, and is about praise of prophet *Mohammad* and his immaculate descendants.

C. 4. 6. Grave 4 to the right of the entrance to the *Haram Khānā*

Undoubtedly, the chest of grave 4 to the right of the entrance to the *Haram Khānā* is one of the oldest and most valuable grave chests of the shrine in the light of the style and techniques employed to make it. Though it is severely damaged by vandals, yet the remaining part bears enough evidence of the golden era of the art of wood engraving and wood inlay in *Iran* during the 8th century. In fact, the inlay work done on it is among the oldest works of the type in the *Iranian* history of art.

The gravestone comprises three different layered parts; the first part is like a mound, set up on the top. The middle part is a small rectangular prism, and the lowest part is made as a large rectangular prism. The upper part is decorated by fabulous inlay work and knotting this unique piece of artwork, of the ornamentations of which no more than little remains, is of great importance in studying the history of the art of inlay work in *Iran*. The right and left

sides of the middle box of the chest include three rectangular frames made of hexagonal and octagonal roundels, arabesques, and floral patterns made by inlay work and engraving.

In the northern side of the upper margin of the large box there is a *Thulth* inscription about the owner of the grave, which begin with the words:

توفی المرحوم المغفور قره عیون العارفه[...]

"Passed away the blessed deceased, the light of the eyes of the Gnostics […]"

The part of the inscription which has had the name of the deceased is destroyed, and the only part remaining from the rest is below text:

محمد نورالله قبرهما فی شهر محرم سنته ثلث و خمسین و سبعمائه

"[…] *Mohammad- May Allāh* cast [His] light on the graves of the two-in the month of *Moharram* in the year seven-hundred fifty-three AH".



Fig. 46. A part of ornamental inlaid work in the wooden box of *Muhiyy al-din* tomb



Fig. 47 A part of ornaments inlaidwork wooden box of the *Muhiyy al-din Mohammad* dome (number 4)

The name *Mohammad* is spotted in the end of the inscription on the wooden chest; seemingly, the words before this name are removed and destroyed. Like the phrases on the stone graves and wooden chests, this shows the name of the father and grandfather of the owner of the grave. It is assumed in the light of evidence from comparing the names on the wooden and stone graves of the *Haram Khānā* that this chest has been removed from its original place in the left of the *Haram Khānā* , from grave 2, and is placed in the current position. Nonetheless, it would be clear only when the inscription on the gravestone beneath is completely read.

C. 4. 7. Small chest of Grave 5 to the right of *Haram Khānā*

Despite being the smallest piece known in the *Haram Khānā* , the small chest of grave 5 is considered as one of the oldest select works of art in the shrine. Having no inscription, this remarkable piece comprises two separate levels; the upper part is a cube, and the lower part is like a mound. It is decorated with arabesques and patterns with convex engravings. The engraving work of this chest is undoubtedly among the most valuable works of the 8th century; the style of these decorations is comparable to that of the patterns of the level ground of the southern porch in *sultānia dome*. That there is no name inserted on the gravestone proves that it belongs to a female. In addition, its being smaller than the usual size of chests provides evidence that it belongs to a child; thus, the authors suppose that it *Sheikh Safi al-din*'s daughter lays in this grave. We also believe that it ahs been made sometime earlier, or at the same time as *Sheikh Safi al-din*'s grave chest.

C. 4. 8. The first gravestone to the left of the entrance to the *Haram Khānā*

Just as to its right side, currently there are five graves seen to the left of *Haram Khānā* , out of which two have wooden chests, and the rest have marble gravestones. The first gravestone on this side is a rectangular prism, distinguishable from others by its beige color. All sides of this stone are covered with lines of calligraphy, floral and foliage patterns, arabesques, and the flowers known as *Shāh Abbāsi* floral patterns; there is also a beautiful, symbolic festooned altar.

There are floral patterns, arabesques, voluted patterns, and Pentapetalous flowers on the surface of the stone and its margins; there is a rectangular frame on the front side of the stone with verse 26 of *al-Rahman:*

كل من عليها فان

"Whatever in the world is doomed to perdition?"

On the northern side of the stone, there is a *Thulth inscription*, which introduces the owner of the grave as:

هذا مرقد المرحوم سلطان بايزيد بن خواجه شيخ الصفوى.

"This is the tomb of the blessed *sultān Bayzid I-bin-e khwāja Sheikh al-Safavi*."

There are lines of Farsi poetry in *Nasta'liq* on the right and left sides of the stone, within the decorative waves, which are separated by octapetal flowers:

بر سر تربت ما چون گذری فاتحه خوان — روح ما را به دعا شاد نما
در بهشت عدن دایم صحبت با حور باد — ای که چون سیری به منزل آباد کنی
نوجوانا روضه‌ات تا جاودان پرنور باد — روحت اندر باغ جنّت دایماً با حورباد

"Pray for us [by reciting *al-Fātiha* from *Koran*] as you pass by our grave

And send some peace for our soul."

"May your soul remains eternally in the *paradise* of *eden*"

And, "O, young child! May your grave be lit by [*Allāh's*] light eternally,

May your soul rest in the gardens of heaven with the houris [the angels of *paradise*]."

On the southern side of the gravestone, the date of the departure of the owner is inserted as "died in the year nine-hundred and eight AH [AD 1502]."

Sultān Bāyzid (Abrahim) is apparently the son of *Sultān Khwāja Sheikh*, or *Sheikh Shāh*; this is based on what the author of *Safwat al-Safā* says about the children of *Khwāja Sheikh Abrahim*, or *sultān Khwāja Sheikh Shāh*: he had 6 sons and some daughters; the most privileged and the most learned among them, and the successor to his father was *Sultān*

Junaid. He added the title "*Sultān*" to his name in the year 851 AH/ AD 1447. The youngest son of *Khwāja Sheikh Shāh*, he was one the prominent and influential individuals in the political history of the *Safavi*. It appears that he and his brother where the first *Safavi* sons who were given the title "*Sultān*" and used it.

The history has it that *Junaid* was the first person in the *Safavi* lineage who was exiled from *Ardabil*, the capital of the *Safavi*, and lived in exile for 11 years in *Diyarbakir* and *Hisn Keyfa*. He set himself to fight the *Qarā Quyunlu emirs* and the *Shervān Shāhs*. The type of person he was, he decided to revenge for his being oppressed, and overthrow those who held the power. Seeking his freedom in the victory of a political revolt, he rose and used his religious beliefs as the bases for the order of his troops.

"*Junaid* relinquished the title of '*Sheikh*', and chose to command as '*Sultān*'. He was the first among the *Safavi* who united religion and politics, considering the pair vital for his aims. His strong character helped him succeed in this difficult movement, which was the first of the type in the Safavi dynasty. His enthusiasts turned to formidable warriors, to whom dying for him was welcome."[101]

According to the date on the gravestone inside the *Haram Khānā* , *Sultān Bāyzid* passed away half a century after *Sultān Junaid*.

C. 4. 9. The second gravestone to the left of *Haram Khānā*

The second marble gravestone to the left of the entrance to the *Haram Khānā* bears six-petal flowers, *Shāh Abbāsi* patterns, volute patterns, ringents, vase patterns, voluted arabesques, and an altar with the shape of an ogee arch.

On the right and left sides of this stone, there are several decorative waves with nice phrases, separated with 8-petal flowers. As the Arabic text on the stone has, there has been a second burial in this grave, but the exact date of either of the burials is not known. The date on the gravestone has most probably been on the northern side, which has been removed following the second burial.

101. Parsadust, ibid: 142.

The Thulth inscriptions on various sides of the stone read as follows:

The left side:

هذه روضه الخلاصه اولاد المصطفوی

"This is the garden of the best sons from the *Mustafavi [i.e.* the lineage of *Prophet Mohammad]*"

The right side:

السعید شیخ اویس شمس‌الدین محمد بن صفوی

"The prosperous *Sheikh Ovayss Shamseddin Mohammad I-bin-e Safavi*"

The rectangular frame on the front side, which indicates the second burial, is read as:

المرقد المرحوم یوسف بن مرتضی قلي خان

"*The tomb of the blessed Yousuf I-bin-e Mortazā Qoli khān*"

The inscription on the northern side, which, like other gravestones, has probably had the dates of death on it, has been removed and cleared.

Now, about the identity of the two persons buried in grave 2 to the left of the *Haram Khānā* , it must be mentioned that the name inserted on the right side of the gravestone supposedly belongs to the son of *Sheikh Shams al-din Mohammad*, the grandson of *Sheikh Zāhed-e Gilāni*. In other words, *Shams al-din Mohammad* was the elder son of *Sheikh Zāhed-e Gilāni* with his second wife. On the other hand, there is only one person from the *Safavi* family with the name *Shams al-din Mohammad* recorded to have existed in the 8th century, who must correspond to *Sheikh Safi al-din*'s son-in-law.

The history has it that *Sheikh Safi al-din* married *Bibi Fatima*, the daughter of *Sheikh Abrahim Zāhed*, and married off her daughter from his other marriage to the daughter of Suleyman *Kalkhorāni*, to *Shams al-din Mohammad*. *Sheikh Hussein Pirzādeh Zāhedi*, the author of *Silsilat ol-Nasab* of the *Safavi* was one of the descendants of *Shams al-din*, and therefore received considerable respect in the court of *Shāh Suleyman* the *Safavi*. All in all, "*Hāji Shams al-din*, the son of *Sheikh Zāhed* and the son-in-law of *Sheikh Safi al-din* were so favorite with him; when he married his daughter, *Safi al-din* granted him properties and

possessions, and then added to them more and more year after year, and managed to pay off his debts. *Sheikh Safi al-din* did not take his wife words to bestow two third of his possessions to his son-in-law, but accepted to give him the benefits from his properties."[102]

The second person buried in the same grave is, as the inscription on the stone has, *Yusuf I-bin-e Mortadā Qoli Khān*. The fact is in the whole *Safavi* lineage, there were only two people recorded with the name *Mortadā Qoli Khān*, who had responsibilities in the *Safavi* court; both of them have been the custodian of *Sheikh Safi al-din*'s shrine at two different periods. The first person with this name was a poet as well. "It is on the list *Meshkāt*'s donated library; prayer in verse: [there are] twenty-nine fivesome poems, the rhyme of each is one arabic letter, in the alphabetical order (*Alef-yeh*, all translated; a few doublets of its preface is interpreted as 'I am, *Mortadā Qoli*, the servant of *Sheikh Safi al-din's* shrine, [its] custodian; in the year 1068 AH [AD 1658] I turned it to verses at *Dār al- Ershād* in *Ardabil*."[103]

The other person with the same name has once "been the custodian of *Sheikh Safi al-din's*; it seems that he was the same *Mortadā Qoli Khan Shāmlou*, the custodian and the vizier in *Ardabil*; he was the author of the book *Zafaria*, selected from *Gowhar-e Morād by Mullah Abd-ol razzāq-e Lāhiji*. He has also interpreted the translation of *Shawāriq*. The beginning of *Zafaria*: 'In the name of *Allāh* the merciful beneficent. 'The everlasting piece of the great words were finished, and when the gnostic reached this point...

این زبده گوهر مراد است بنام — از سعی کمینه مرتضی گشته تمام
هفتاد و سه هزار هجری چوگذشت — اوراق گل صحیفه شد عنبرفام

[Poem] the name of this [book] is the selection of *Gowhar-e Morād*

Which is done by the *Humble*, *Mortadā.*

In seventy-three years after the year one-thousand of *Hijra*,

102. Siori, Roger. *On the Safavi*, translated by Ramezan Ali Ruhollahi, Tehran, Nashr-e Markarz, first ed, 2001:8

103. Musavi Ardabili, Fakhreddin. *The history of Ardabil and the scientists*, v.2, Ardabil, Sheikh Safi al-din, 2 nd, 1999: 285-86

The petal-like papers of the book turned yellow as ambergris." [104]

Thus, in the light of what was told about the two people of the same name, who could potentially be the owner of grave # 2 to the left of *Haram Khānā* , it can be inferred that the aforementioned inscription refers to the first person described, without the part *Shāmlou* at the end of his name, who has been buried in the tomb almost two centuries after *Ovayss*.

C. 4. 10. The third grave to the left of the entrance to *Haram Khānā*

There is another great wooden chest on the grave 3 to the left of the entrance to the *Haram Khānā* , which has extremely delicate decorations of engraving and Knotting work. This one is also told to be one of the oldest wooden chests of the shrine, and, unlike other chests, has four wooden legs. It comprises two parts: one lower, cubic part, and another upper ogee arch. Apparently there has once been a sphere on each corner of the upper square side of the cube, which are now gone. The decorative engraved elements of the chest include decagonal and pentagonal roundels, and shapes of rhombus, Peacock tail, hexagon, pentagon, and tetragon. On both right and left sides of the chest, and in the focal center of each, there are two decagonal roundels, in which floral patterns and arabesques are engraved. Both on the lower part and the upper part of the chest, the inside the decagonal roundel and some of the pentagonal elements are decorated with 4-petal or polypetalous flowers. These flowers have a look similar to that of sunflowers or roses. Other than floral figures, there are also *Kufic* inscriptions of verse 255 of *al-Baqara*, which is a part of *Āyat al-Korsi*. The verses on the four sides of the chest read as follows:

"[The west side] *[Allāh]* the eternal *[Live];*

القیوم لاتاخذه سنة و لانوم له ما فی‌السموات و ما فی‌الارض من ذالذی یشفع.

Slumber does not overtake *Allāh,* nor does sleep. To *Allāh* belongs whatever is in the Heavens and on the Earth. Who dares to intercede?

[The north side]*:*

104. Ibid: 286

عنده الا باذنه يعلم مابين.

In *Allāh*'s presence without His leavea, *Allāh* knows what happens to

[The east side]*:*

ايديهيم و ما خلفهم و لايحيطون بشيء من علمه الا بماشاء وسع كرسيه السموات و الارض و لايوده حفظهما و هوالعلى العظيم.

The people now, and what happens to them in the future; and none of them will ever encompass anything of *Allāh*'s knowledge except as much *Allāh* wills. *Allāh*'s throne is extended over the heavens and the Earth; but preserving both of them [at the same time] does not trouble *Allāh*. And *Allāh* is the supreme-exalted great."

There is no name of the deceased or date of death on grave chest 3. Only on the south side, the name of the craftsman who has done the engravings on the chest is inserted as "*the work of Master Ahmad I-bin-e Marāqi'i*".

The fourth gravestone to the left of the entrance to the *Haram Khānā* is a cub-shape piece of marble with a text containing the identification of the deceased on it. The front side of the gravestone is a carved rectangular framed, which is divided to equal partitions inside. The name of the owner is read as:

هذا المرقد مرحوم مرشد قلىآقا بن الله قلىآقا ايشيك آقاسى.

"This is the grave of the blessed morshid *Qoli Āqā I-bin-e Allāh QoliĀqā Ishik Āqāsi*".

This person was one of the commanders and courtiers of the reign of *Shāh Abbās* the Great, and has been the Caterer for formal feasts.

C. 4. 11. The fourth grave to the left of *Haram Khānā*

There is a cross-like sign under the name of the deceased with a horizontal line above, which can be related to the owner of the grave or his profession, or the signature of the stonemason. Other elements on this gravestone are an ogee-arched altar and a symbolic festoon seen inside the arch. It is believed that the floral decorations of the surface of the stone have been added in later periods.

C. 4. 12. The fifth gravestone to the left of the entrance to the *Haram Khānā*

Currently, the chest of gravestone 5, which looks like a large rectangular prism, with its engravings and lattice works, is located in the furthermost left side of the entrance to the *Haram Khānā* . This one has so much in common with *Sheikh Safi al-din*'s chest as for the look and style; however, *Sheikh Safi al-din*'s is a lot more exquisite in view of its being perfectly delicate and elaborate.

There are *Thulth* inscriptions carved in the rectangular frame and the upper margins of all four sides of the chests. Weaver, along with many other researchers who have studied the shrine and its buildings and treasures, believe that this grave belongs to *Sayyed Mirzā I-bin-e Sultān Haydar Shāh*, who is also named as *Sayyed Musā I-bin-e Sultān Haydar*. Besides, *Weaver* gives an account of another burial in this same grave, writing: "there is a re-written date in this grave, which bears the words 'the grave of the blessed *Āqā Hussein Sar kārāti*, the year 110 AH [a]' are carevd."[105]



Fig 48. A sample of glorious woodworks in
Haram Khānā .

105. Weaver, ibid: 53

It is believed that the arrangement of some of the grave chests of the *Haram Khānā* has been shuffled in a period. In other words, some of the wooden works of some graves have been moved, and set up on another grave. Chest 5 is an example, as it has a gravestone underneath with the name *Sayyed Musā I-bin-e Sultān Haydar* 792 AH/ AD 1391, and a second burial has been *Āqā Hussein Sar kārāti;* this can be explained by the theory explained above.

There are *Thulth* inscriptions on the upper margins of the four sides of this chest with verse 255 of *al-Baqara:*

The inscription begins from the right side, and ends in the left. It is read as:

"[The right side]:

الله لااله‌الا هوالحی القیوم لاتاخذ سنه ولانوم له ما فی‌السموات و ما فی‌الارض من ذالذی یشفع عنده الا باذنه یعلم ما بین ایدیهم.

There is no god but *Allāh*, the eternal [Live]; slumber does not overtake *Allāh*, nor does sleep. To *Allāh* belongs whatever is in the heavens and on the earth. Who dares to intercede in *Allāh*'s presence without his leave *Allāh* knows what happens to the people now, [and what happens to them in the future; and none of them will ever encompass anything]

[The north side]*:*

من علمه الا

Of *Allāh*'s knowledge except

[The left side]:

بما شاء وسع کرسیه السموات و الارض و لایوده حفظهما و هو العلی العظیم و صدق‌الله العظیم و صدق رسوله الکریم.

As much *Allāh* wills. *Allāh*'s throne is extended over the heavens and the Earth; but preserving both of them [at the same time] does not trouble *Allāh*. In addition, *Allāh* is the supreme-exalted great. # the great *Allāh* told the truth, and his great messenger told the truth."

Decorative elements of this chest include beautiful *Gereh chini (*Knotting*)* pentagonal and hexagonal shapes, peacock tail shapes, decagonal and octagonal roundels, and integrated lattices on the right and lefts sides of the chests worked vertically. Inside of the geometrical shapes is also decorated with nice *arabesques* of the *Ilkhanid* period style. The similarities

between this piece of artwork and the decorations of *Sultānia* dome in *Zanjan* are considerable. The decorative elements and patterns of brickwork, tilework, and plaster molding in *Sultānia* have had their influence on the work of the craftsman who has performed these wooden decorations.

In the center of the deliberately performed ornaments of the chest, an octagonal roundel is engraved; the inside of it is decorated with 8-petal and 4-petal flowers. 3-petal flowers, pentagonal shapes, peacock tail patterns, and pentagonal stars separate them from other parts.

The most important part of this chest is however the inscription, which bears the identity of the owner and the date of his death:

سلطان‌المحققین اکمل علماء الشیخ شرف‌الحق و الدین عیسی الصفوی تغمده‌الله بغفرانه فی شعبان سادس عشرین سنه 788ق.

"The king of researchers, the best of the learned, the grace of the right and the religion, *Sheikh Isā al-Safavi* – may *Allāh* grants him his forgiveness- on 26th of *Sha'bān*, the year 788 [AD 1387]".

The fact is *Khwāja Sharaf al-din Isā* was one of the sons of *Sheikh Ishāq*, and was the pioneering researcher of his time. Describing some of the characteristics and life events of the sons of *Sheikh*- may *Allāh* sanctify his grave- *Safwat al-Safā* reads: "beware that *Sheikh Safi al-din* Is'hāq had three sons with his glorious wife, the greatest of the chaste, *Fatima Khwātoun*, the daughter of *Sultān Sheikh Zāhed –May Allāh* ease her soul- [they were] one, *Sultān Khwāja Sadr al-din Musa* -may his blessing prolongs-, who was the successor of *Sheikh*, and was given the religious leadership, and the [authority to] guide and train the nation by his well-known grandfather and his supreme father. The other one was *Sharaf al-din Isā*, who was the best and the unrivaled one in the science in his time; and the third was *Khwāja Abu Sa'iid*, who was enchanted, and was told to have relation with the *Genii*, and had married one of them, and had children with her."[106]

Next to *Muhiyy al-din Mohammad*, *Sharaf al-din* seems to be the second or the third person from the *Safavi* family to have been buried in the family tomb, or *Haram Khānā* , following his death on *Sha'ban* 26, 788 AH/ AD 1387, in the time of *Sadr al-din Musa.*

106 . Ibn-i Bazzāz Ardabili, ibid: 1238.

Therefore, it can be assumed that *Sharaf al-din's* burial has been done under the supervision of his brother, *Sadr al-din*; so has been the case with the fabrication of the grave chests of *Sheikh Safi al-din* and *Sharaf al-din.*

D. *Shāhnishin* (The alcove)

The alcove is space of 4.8 by 5.7 m, located in the south end of *Dār al-Huffāz*. There is an elevation of 70 cm (two steps) between the floor of *Dār al-Huffāz* and the alcove. It is separated from *Dār al-Huffāz* by an iron window covered with silver plates, and a latticed door. *Olearius* explains that there are three silver steps from t *Dār al-Huffāz* to the alcove; they have probably been wooden steps, but covered with silver, just the way the wooden doors are.



Fig. 49. Key plan of *Shāhnishin* (The alcove)

The entrance of the alcove to *Dār al- Huffāz* forms an altar-like space. Thus, as a long hall, *Dār al-Huffāz* has been divided to two parts: the southern part comprises the blind arcade and the pentagonal porch, and is somehow shorter and narrower than the northern part. It seems that this was a kind of arrangement meant to draw the visitors' attention mainly to the tomb of *Sheikh Safi al-din,* which is located in the furthermost on the south of the area, under *Allāh Allāh* dome. The semi-dome of the mentioned space is separated from the main space of the chamber by a large four-centered arch with tall supports.

The point is the order of moves to arrive to the center of the ensemble ends here. This order includes the portal in the first place, which is then followed by the corridor, the Prayers room (which in turn includes the three parts of the entrance, the prayer room, and the alcove), and finally, the alcove and the tomb of *Sheikh Safi al-din*. There are four silver-enameled doors in the walls of the alcove, which are considered as significant examples of metalwork. The wooden door in the northern end of the west side of the alcove opens to a small chamber, which, according to the findings, was used as the treasury to keep the possessions of the custodian and the cash available at the shrine.



Fig. 50. portal of *Dār al-Huffāz*

There used to be fine pickets of metal bars in the end of the alcove, and the part leading to the tomb of *Sheikh Safi*, with the aim of preventing people from entering the tomb; according to the tourists, they were marked with their gold plating. As the writer of the book *Ardabil* in the passage of the history explains, "Formerly, the latticed pickets were beautifully covered with plate of pure gold, but in the past century, the gold plates were removed by the order of the ministry of education, endowment, and Fine Arts, and were taken to *Tehran.* While removing the plate, a mast of gold was revealed, inserted in the form of an ingot to reinforce and to hold the frame of the door of the tomb. It was moved to *Tehran* together with the

plates. The author of the book '*Ardabil*, the holy city' has stated the weight of this ingot as 47 kg, but the earlier [researchers] have estimated it to be times heavier."[107]

D. 1. The silver-enameled doors on the two sides of the alcove

The alcove has two silver-enameled lattice windows, and one plain wooden. The south-west window or the door in the end of the altar-like area of the alcove has a pair of wooden lattice doors, which are so delicately covered with decorative silver plates. There is another window in this same area, which has no silver plate or any other ornamentation.

D. 2. Decoration of the semi-dome

The southern half of the alcove, which is located on the short, pentagonal porch, comprises a short, fluting semi-dome, which has lines of nice stalactite work.

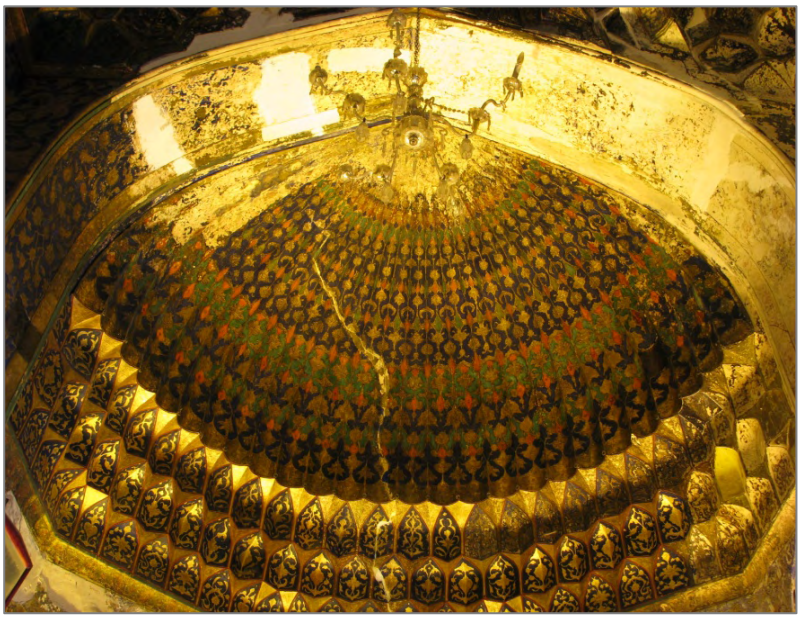


Fig. 51. *Semi* dome of *Shāhnishin*

As mentioned earlier, the northern part of *Dār al-Huffāz* has a semi-dome decorated with layered stalactite works, which look like the stalactites of the semi-dome of the southern porch at the other end of *Dār al-Huffāz*.

107. Safari, ibid: 233.

D. 3. The inscription of the alcove

The inscription of the alcove is in fact a part of the elongated inscription of *Dār al-Huffāz*. In other words, the inscription of *Dār al-Huffāz* begins from *Dār al-Huffāz*, and then, ends at the same point it begins.

On the left side of the inscription, and at the point of its beginning and end, the date '1037 AH' and the name *'Asadollah Rowda Khān'* is spotted.

D. 4. Silver transenna

The transenna of the alcove is a square lattice made of steel and silver, and there are some decorative palmette patterns above its horizontal lines.

D. 5. Green finial [علم]

Made of green fabric and reeds, this finial is considered as one of really valuable religious pieces of work in the shrine. The tip of the finial is decorated with a metal lattice piece.

D. 6. Metal *Torque* [طوق]

This metal lattice torque, attached to the latticed steel-and-silver window between the alcove and *Dār al-Huffāz*, is among those objects in the shrine that bears the holy names of *Allāh*, *Mohammad*, and *Ali* in its inscription. During the mourning ceremonies of the month f *Moharram*, it is moved from this place to *Āli Qapu* mosque as the finial of *Āli Qapu* neighborhood, and is returned to its original place in the end of the ceremonies.

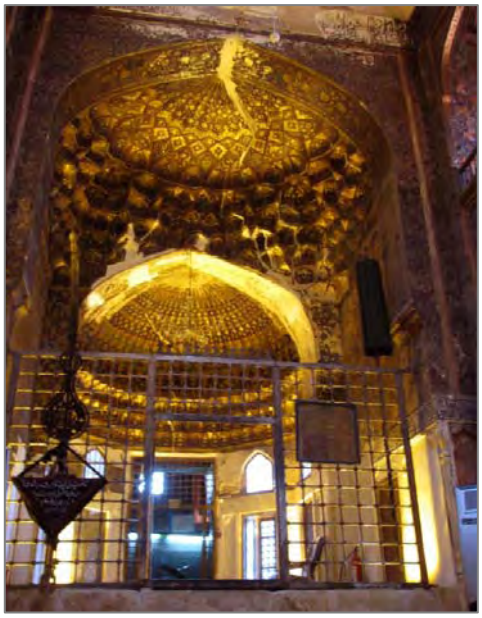


Fig. 52. View of *Shānishin* from east

E. *Dār al-Huffāz* Hall *(Qandil Khānā) [Qandils room]*

The *Ardabil* carpet, with all big and small lantern figures woven in it, has been an indication of the source of true light [i.e. *Allāh*]; the use of lantern in holy sites and its reflection in the *Ardabil* carpet is certainly connected to the meaning of verse 35 of the holy surah of *al-Noor*:

Though this hall functioned as a place for reciting and memorizing Koran during the *Safavi* period, [which is the reason why it is called the *Dār al-Huffāz*- the place for those who memorize *Koran*], it was also worthy of the name given to it later as *Qandl Khānā* [*Qandils* room] due to the many beautiful lanterns hanging from

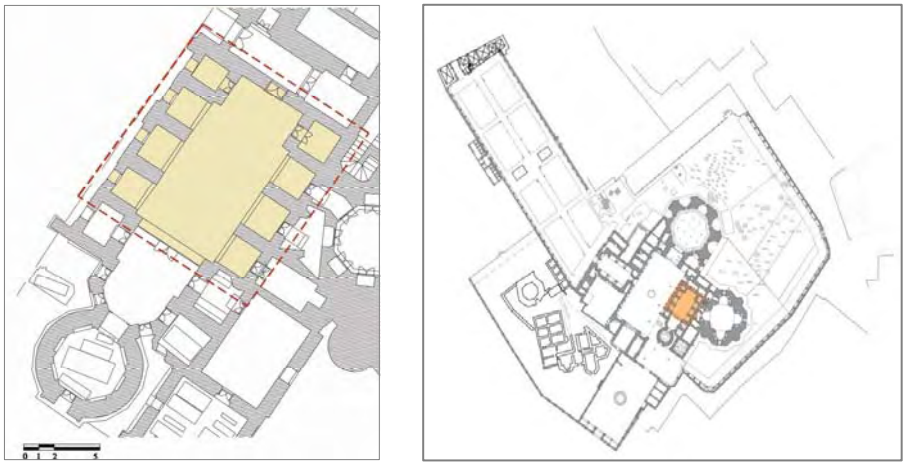


Fig. 53. Key plan of *Dār al-Huffāz* Hall *(Qandil Khānā)*

اللّه نورالسموات والارض مثل نور كمشكوه فيها مصباح المصباح فى زجاجه كانها

"*Allāh* is the light of heavens and the Earth; the similitude of *Allāh*'s light is a niche in which there is a lamp […]"

Therefore, this place had not been originally named as *Qandil Khānā*, and was named so only after the lanterns have been donated to it. At times the name *prayer room* is also used for the place, which seems to be given to it after the *Safavi* epoch as well.

Dār al-Huffāz is rectangular hall, measuring 11.5 by 6 m, which has expanded in the east side of the main courtyard of the shrine, northwards and southwards. This attractive building, which is nowadays known as *Qandil Khānā*, was originally meant to serve as a place for memorizing *koran*. There are chambers on the two levels of this hall, along the inside of it. Being attached to *Allāh Allāh* dome, it actually functions as the fore of the tomb. The southern part of the hall is built in the form of a porch inside, known as the alcove. This part has been skillfully linked to the cylindrical tomb of *Sheikh Safi al-din*.

The façade of *Dār al-Huffāz* which faces the courtyard comprises five vertical frames, in which are inserted 10 windows, that is two windows in each frame. The windows are made of metal lattice and faience, which are inserted in a vertical order, and open to the inside of the hall. The magnificent façade of *Dār al-Huffāz* is divided into five parts. These vertical frames are separated from the plain brick texture by faiences of blue, white, and orange. The first part is the basis of the structure, made of andesite stone. Some of these vertically inserted pieces are shutters used for ventilation or lighting of the space under the ground of *Dār al-Huffāz*.

The second part is composed of five windows, each with brass palisades on top of which there is a net of faiences. There are inscriptions of *Koran* and the prophet's words above these windows, made of faiences. Each of the windows with its palisades and inscriptions is decorated within a rectangular frame with faiences, floral patterns, and foliages.

The third part, too, is another five some of windows, each with metal palisades and an inscription above. Like the previous part, the calligraphy works here are done in a frame of faience above the shutters.

The fourth part is a long inscription, stretching from the portal to the end of the façade of *Dār al-Huffāz*. This, too, is made of faience, and comprises of two inscriptions of white and

brown *Thulth* script on a background of blue. A frame of faience like those around the windows surrounds the entire inscription.

The fifth part, which is the last part of the façade of *Dār al-Huffāz*, has a rather deep cymatium with large stalactites formed as register patterns. The decorative function of the faience work of the façade is that it covers the arch formeret, runs around the windows of the façade and the projecting opening. This style of decoration seems to belong to the late 8th or early 9th century AH/ AD 15th.

There is a rather large piece of marble measuring 135 by 115 cm between the second and the third windows of *Dār al-Huffāz* on the first level, carved in arabic and Farsi inscriptions, expressing some of the religious thoughts of *Shāh Tahmāsp* I of *Safavi*. This stone, known as the "*stone commandment of Shāh Tahmāsp*", has been installed on the wall of *Dār al-Huffāz* in the year 932 AH/ AD 1526.

The entrance to *Dār al-Huffāz*, which is at the same time the entrance to *Chini-Khānā* , *Sheikh Safi al-din*'s tomb, *Shāh Ismāil*'s tomb, and *Haram Khānā* , is located in the north-east corner of the courtyard, adjacent to the south-east corner of the wall of *Jannat Sarā*. In other words, there is a large portal in the northern end of the west wall of *Dār-al Huffāz* with the same style as the portals of the Timurids. The upper part of this portal is like a semi-dome, set up on trimorphous. The arch of the ceiling of the portal is a four-centered one, erected on a pair of small lateral pillars. Mae of marble, the pillars and their capitals are decorated with beautiful stalactites, and the pedestals are decorated with carvings and engravings.

The basis of *Dār-al Huffāz* portal is 55 cm high, made of marble and andesite. Its upper part is made of bricks.

The tile work of the portico, with its eye-catching beauty brings to mind the tall and shallow portals of the Timourids era in *Samarkand*. The portal frame, with its colorful faience work and its inscriptions, is in perfect harmony with the entire structure. The portal itself, together with its margins, almost up to the cymatium, the brackets, and the rectangular frame of the portal carry inscriptions and colorful faience works. The portal of the entrance of *Dār al-Huffāz* is so elaborately worked, and has interesting proportions. Though the proportion of the height of the portal to its width is 1 to 5, decorative arrangements are employed to balance it.



Fig. 54.View of *Dār al-Huffāz*; known as *Qandil Khānā*. looking tomb of Ismāil I in the right site of fig

According to the reports from european travelers, such as *le Braun*, this portal was formerly marked by *Maqsoureh* and heavy silver palisade. It is inferred from the notes of European travelers of the *Safavi* era that the door of the shrine and its threshold was covered with silver enamel work, and the pilgrims were not allowed to touch it; rather, they had to jump over it. As the old pictures from one-hundred years ago indicate, the mentioned *Maqsoureh* was marked by banisters rather than silver palisades; however, even those banisters were removed later due to the changes and alterations.

After walking through the threshold of the *portal*, one enters a space known as the Portico or the corridor, which measures 2.5 by 5 m, and has a marble dado. There is another space at the east end of the portico, measuring 4 by 2.25 m, and is separated from the *Dār-al Huffāz* portico by one-step. This space is told to have been used by the servants of the shrine to sleep in overnight; thus, it was also known as *Keshik Khānā.* There is a door in the north side of the *Keshik Khānā* , which, by two steps, leads to a simple rectangular room. The room measures 5.8 by 2.15 cm, and is built in west-east direction. "it is told that *Shāh Abbās* the great had been buried in this room; in the past century, when the room was being excavated, five graves which belonged to the elites of the *Safavi* and *Qezelbāsh* commanders were found with all

their beautifully carved marble gravestones. They were taken out of this room."[108] Few of these stones are now kept in *Shahidgāh* area. To enter the *Dār al-Huffāz* hall, one passes through a large double-door located in the southern side of the portico. Decorated with a silver-plate cover and *Shāh Abbāsi* flowers, this door is a great sample of the brilliant metalwork of the *Safavi* era.

Dār al-Huffāz is a rectangular hall of 11.5 m length and 6 m width. It has 3 chambers built along its east and west walls, decorated with stalactite work, calligraphy, and illumination work.

There are two narrow corridors in the east side of the hall, and in the northernmost corner of the wall, which lead to *Chini-Khānā* . Unlike other chambers of *Dār al-Huffāz* , the two symmetrical chambers on the right and left of the entrance have level ceilings without arches. There is an octagonal space in the south of the hall, which is based on double-centered trimorphous.

The ceiling of the portico of the north side is a rectangular, whose summit is indented. It is supposedly erected on pre-made pillars hidden by plaster stalactites. Thus, *Dār al-Huffāz* is made of a rectangular space divided into five openings along its width: three of them are located in the center, and two at the either ends each. This building, with five rows of iron windows in its façade, is attached to the arch formeret, and overlooks the courtyard. Each row consists of one double-window level to the ground, which has a tall, narrow arched opening filled with palisades, and forms one single rectangular opening in the floor of the chambers of the upper level. The floor of the porticos (the blind arches) is 30 cm higher than the wooden floor of the hall. There are two narrow corridors in the east side of the hall, and in the northernmost corner of the wall, which lead to *Chini-Khānā* .

There is spiral staircase in the furthest end of the west side of the north wall of the portico, through which the upper level of the hall and its chambers are reached. There is a double-door in the northern side of the portico, which is the only way of accessing the chambers of the second floor, and consequently the third floor from the ground level. Passing through this door and stepping up the spiral staircase, one reaches the landing of the second floor, and then, through the door in the south of this landing, to a rectangular space. The staircase goes up to finally end in a chamber on the third floor.

108. Safari, ibid: 229.

On the second floor, right above the northern blind arch, there is a rectangular space, measuring 2.8 by 7 m, which has stretched in the direction of the width of *Dār al-Huffāz* hall. There are two platforms in the eastern part of this space, which are built one on the other. The first one has an elevation of 30 cm from the floor of the place, and the second one, elevated 52 cm from the base of the first. In the southeast end of the platform, there is an entrance of 70 cm wide, through which the chambers of the second floor of the hall are accessed.

In the west of this space, there are two entrances, but without any doors. The first one leads to a simple chamber measuring 2.18 by 2.3 m. The second one in the end of the south-west corner reaches the chambers of the second and third floors through a narrow corridor. The corridor ends in a step, which in turn goes to a chamber of 2.03 by 2.03 m on the third floor. The height of this chamber from the floor to the dome is about 2.08 m inside; a short dome with a diameter of 2.05 covers this chamber. It is decorated with plaster works, and wall and inscription ornamentations. Though the greater part of the decorations has been destroyed, the chamber has been one of the most pleasant places of the hall. As mentioned earlier, the walls of this hall are plstered and decorated with inscriptions and other types of ornaments. At the square joint of the dome there is a decorative strip of *Thulth calligraphy* work, from which only a small fraction remains, but that same small part shows that the original inscription had been written in red and green.

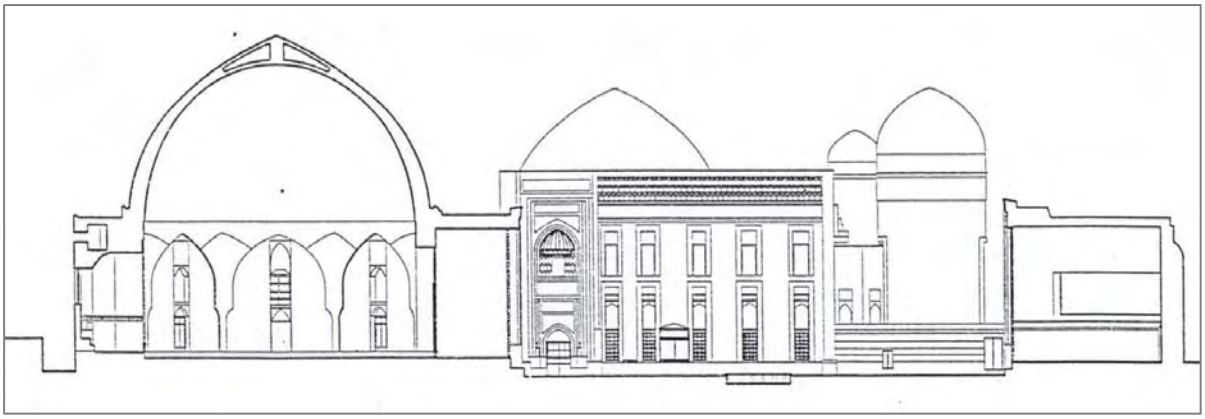


Fig. 55. Section of eastern side of *SKSEA*
(*Iranain* Cultural Heritage and Tourism Documentation Center)

As mentioned earlier, the two northern and southern sides of *Dār al-Huffāz* hall form the end openings, and are covered with semi-domes. The northern semi-dome is decorated with beautiful wide stalactites and flutings. The southern one is made of a semi-vestibule decorated with layered stalactite work. This part, which in fact forms the alcove of the *Dār al-Huffāz* hall, comprises a network of silver bars and a latticed double-door with silver enamel work in the middle, which separated the main space of the central courtyard from the alcove. The alcove is about 60 cm higher than the northern side, and reaches the floor of the alcove by two marble steps.

Numerous changes have been made in the alcove and in the front part of *Sheikh Safi al-din*'s tomb in the year 1021 AH/ 1612 AD by the order of *Shāh Abbās* I. It is told that the decorative patterns of the ceiling of the dome were inspired by the patterns of the famous *Ardabil* carpet. It is understood from *Holmes*' explanations that at the time of his visit in the year 1259 AH/ AD 1843, he has seen this hall without a ceiling due to the collapse of the roof. *Sarre*, too, explains that *Holmes* saw found the hall without a roof in the year 1259 AH. *Weaver* refers to this, and explains that *Holmes* actually meant *Jannat Sara* mosque, as he did not mention the lanterns hanging from the ceiling of *Dār al-Huffāz*.

One interesting point about *Dār al-Huffāz* is cooperation and donations made by the people of *Ardabil* for the hall to be constructed. In the third chapter of *Safwat, al-Safā* there is story indicating the active cooperation of people in the construction of the place.[109]

E. 1. Inscriptions of *Dār al-Huffāz* Hall

In view of wall inscriptions, the *Safavi* era is one of the most important periods in the history of *Iran*. The decorative elements of *Dār al-Huffāz* hall are of even more significant importance due to the particular style of the building and its inscriptions and other types of ornamentation. Novelty, creativity, and artistic taste have given an air of spiritual attraction to this place. The chambers of this hall have been painted and decorated with the aid of the fine *Iranian* artistic style.

Floral patterns have undoubtedly been the dominant theme of decoration in Islamic architecture. This is partially because of the diversity of such patterns, which has helped them

109.Ibn-i Bazzāz, ibid: 1052.

develop. It is an influential thought in the Islamic style of decoration to demonstrate the paradise using some floral figures; thus, such figures are manifestations of the Heaven in shrines of religious character. The area connected to the tomb of Prophet *Mohammad* in *Medina* in the Mosque of *Medina* is called *Rawda*, which means a garden of paradise. So is the case with the graves of people of religious holiness.

Islam certainly favors the painting and drawing of floral patterns as compared to other motifs; so, the painters have availed of this fact and, taking into consideration the very function of the hall and the whole shrine, have selected appropriate floral figures and symbolic religious patterns together with the images of birds of paradise in order to better decorate different parts of the hall.

In view of the function of *Dār al-Huffāz* hall, it seems that there is a relation between the bird figures used in the decoration of the ceilings of the middle chambers on the first floor, whose number reaches 40, and are performed within the arabesques, and the Islamic mysticism. Painted at regular distances while flying around a center, these birds in fact are manifestation of the angles.

Decorative bird figures are a demonstration of the legendary bird *(Simorq)* or birds from paradise, which are of great significance in the literature of *Iran*. Thus, it was meant to establish a link between such birds and the soul of the deceased and his position in the eternal life. "*The perfect man, too, is called 'Anqā' [the mythical bird, which is the symbol of great wisdom] who is impossible to find.*"[110]

In *Attār's Manteq-ol Tayr,* and the works of Islamic *gnostics* such as *Qazzāli*, *Sohrevardi*, *Shabestari*, etc there are accounts of *Simorq*. Here, it is no longer a symbol of wisdom, cure, and health as it was before Islam, but it is the symbol of the perfect man, eternity, and the Unity of *Allāh* in the Islamic mysticism. *Lāhiji* explains in the interpretation of *Golshan-e Rāz* [the Garden of Secret] that "*Simorq [thirty-birds] is called so as any color in the wings of any other bird is found at the same time in its wings.* "[111]

110 . Sajadi, Sayyed Ja'far,. *A Dictionary of Gnosticism Idiomsand Corrtexts*, Tahouri, sixth Edition,Tehran, 1982: 60.

111. Lahiji, Mohammad, *Interpretation of Golshan-e Raz*, foresord and correction by Mohammad Reza Barzegar et al, Tehran, Zavvar, 1992: 456.

Various types of paintings and plaster-worked calligraphy are use inside *Dār al-Huffāz* Hall for decoration. The paintings are done using tempera style, and the inscriptions are written in one-line *Thulth* and *Naskh* scripts. Tavernier points out that "*the upper parts of the Prayer Room have crimson red decorations with blue and golden patterns, and black color*"[112]

Decorative elements of this tall include flowers and foliages, *Shāh Abbāsi* flowers, and bird figures, all embossed on a level surface of plaster.

All blind arcades, chambers (portico), and the Alcove are decorated with beautiful stucco works, and covered with a layer of gold; this style of decoration has eliminated the rough lines from the construction. The northern semi-dome of *Dār al-Huffāz* Hall is inside a central plate, which is decorated from the coves to its ceiling with stalactites, which are in turn illuminated and decorated with plaster work or floral and foliage patterns. The decorations of *Dār al-Huffāz* Hall, with their use of gold scattering' technique, plasterwork, and paintings are not unusual for such a place; rather, such style of using floral patterns was among the favorite styles with the *Safavi*.

The inside of the southern semi-dome of the alcove is decorated with flutings, and painted with various colors. It is as colorful as a peacock tail. Looking at it, the eyes of the beholder are drawn downwards to the tomb of *Sheikh Safi al-din*. The use of such figures and motifs here cannot be interpreted without having an eye on the symbolism used in the artworks by the *Safavi*. Peacock is a symbol of a bird of paradise: may be, as mentioned in *Attār's Manteq-ol Tayr*, it is the guide of people to the heaven. In the public's belief, the figure of peacock on the portal of mosques welcomes the believers and disposes of the evil at the same time.

112. Weaver, ibid: 74.



Fig. 56. A part of *Dar al-Huffāz* ceilling

The illumination paintings of *Dār al-Huffāz* Hall, like the calligraphy works below them, are performed in the rule of *Shāh Abbās* I, thanks to his generous care of the work, as there is great similarity between this place and the *Chini Khānā* , and particularly the shrine of *Sheikh Amin al-din Jebraiil, Sheikh Safi al-din*'s father, as for the style and technique used. The fact is the reason why *Dār al-Huffāz* Hall has been decorated with really amazing murals is that this kind of artwork was so favorite with *Shāh Abbās* the great, and he also wanted to pay particular respect to his ancestral shrine.

As explained in details earlier, the painting and decoration of *Dār al-Huffāz* Hall with floral motifs and the symbolism in its decoration is because of its function and close link to *Koran* and other religious issues. Unlike other *Safavi* buildings in which they have amply used portraits, scenes from feasts, fights, hunting, and historical and fictional themes, no such things are seen in this site.



Fig. 57. Forty *Simorqe* (fonixes) which is
symbol of the perfect man and eternity *Dār al-Huffāz*

E. 2. Inscriptions on the façade of *Dār al-Huffāz* Hall

Above the metal lattice shutters of the façade of *Dār al-Huffāz* Hall up to the crenation of the roof, there are stalactites of faience in three rows in the form of register patterns. Under the register patterns, there is an inscription of two lines of *Thulth* and *Naskh* with *Koranic* verses, and a prayer in white and brown on a bed of cobalt blue. The inscription is perfectly performed in the round, turquoise arabesque motifs. The white *Thulth* inscription is beneath the brown *Naskh* inscription. The white one bears some *Koranic* verses and a prayer. The *Koranic* part reads verse 128 of *al-Baqara:*

قال صدق‌الله تعالی تب علینا انك انت التواب رحیم. اللهم اضیا بالقرآن وامنا بالقرآن واحشرنا بالقرآن وجوزنا صراط بالقرآن وادخلنا الجنه بالقرآن لاتفرقه بیننا و بین القرآن. اللهم اجعل ثواب تلاوتنا من کتابك الی ارواح آبائنا وامهاتنا و الی ارواح اهل القبور.

"*Allāh* the glorious said truly:'[…] and accept our repentance; truly, you are the merciful repentance-acceptor'. [Prayer:] o, *Allāh*! Enlighten our hearts with the light of *Koran*. Save us in the sanctuary of *Koran*. Unite us and associate us with *Koran* [on the resurrection day], and grant us [the ability] to recognize the right path. Accept us to your *Paradise* with *Koran*.

Do not separate us from *Koran*. O, *God!* grant our fathers and mothers and those who lay in the graves the bounty form our good deed of reciting *Koran*."



Fig. 58. *Dār al-Huffāz* Interier

The second inscription, written in brown *Naskh* script, is inserted above the first one, and bears verses 17-22 of *al-Milk:*

بسم‌الله الرحمن‌الرحیم. ام امنتم من فی السمآء ان یرسل علیکم حاصبا فستعلمون کیف نذیر. ولقد کذب‌الذین من قبلهم فکیف کان نکیر. اولم یروا الی‌الطیر فوقهم صافات و یقبضن ما یمسکهن الا الرحمن انه بکل شیء بصیر. امن هذا الذی هو جند لکم ینصرکم من دون الرحمن ان الکافرون الا فی غرور. امن هذاالذی یرزقکم ان امسك رزقه بلی لجوا فی عتوو نفور. افمن یمشی مکبا علی وجهه اهدی امن یمشی سویا علی صراط مستقیم.

"In the name of *Allāh*, the merciful beneficent # or are you secure that He who is in the heaven will not send upon you a violent storm of stonesa then you shall know how my warnings are fulfilled. In addition, indeed those disbelievers before them belied the truth; then see how severe was my punishment! # have these [shortsighted disbelievers] not thought about the birds above them spreading out their wings and folding them in none but *al-Rahman* can uphold them in the air. Verily, *Allāh* is the seer of all things. # Which army can in place of *al-Rahman*'s force give you aid [when encountering with your enemies] The disbelievers are but in the deceit of pride. # If He deprives you of his sustenance, is there anyone to provide it for youa but the disbelievers persist in rebellion and escaping from the

truth; # is the one who goes upon his face [like reptiles] better guided, or he who walks upright on the straight patha"

The pivotal issues of these verses are as follows:

1. Words about the origin and the characteristics of *Allāh*, and the order of creation

2. Issues of the resurrection day and the Punishment of the Hell

3. Warning the disbelievers about various punishments in this life and in the afterlife.

As mentioned before, the façade of *Dār al-Huffāz* hall facing the courtyard has 5 vertical, rectangular frames, in which there are ten windows; that is two in each window, one above another. The windows open to the chambers of the hall. The margins of the vertical frames are decorated with cobalt blue tile rims; then, within the rims, there are floral patterns, foliages, and nice arabesques. The pattern of the frames, stalactite works, diverse tile work, and the combination of colors white, orange, brown, and golden yellow has made the artwork of this part really prominent. There are inscriptions of white *Thulth* and brown *Kufic* on beds of black and cobalt blue, with *Koranic* verses and words of the prophet.



Fig. 59. A part of glorious decoration of *Dār al-Huffāz*

The verses discussed in this part are from the surahs of *al-Rum, al-Anā'm, al-Bayyena, al-Tawba, al-Mujadila, al-Mā'eda, Sāffāt, and Ahqāf.* The content of the inscriptions above the windows of the second row is mostly similar, and deals with the position of the Pious and the honest in *paradise*. The inscriptions above the latticed windows of the first floor carry some words of the prophet about praying, the acts of worship, and honesty. The *Koranic* inscriptions of the façade of *Dār al-Huffāz* hall read as follows:

و هم روضه یحبرون قال‌الله سبحانه و تعالی

1."said *Allāh*, glory to him, the most high [brown *Kufic*]: they will be happy and joyful in the garden of *paradise*. [white manifest *Thulth*]" (*al-Rum*, part of verse 15)

قال‌الله العظیم لهم دار السلام عند ربهم

2."Said *Allāh* the Great [brown *Kufic*]: for them will be the home of peace with their creator and nurturer… [white manifest *Thulth*]." (*Al-Anā'm*, part of verse 127)

صدق من کلمات رضی‌الله عنهم و رضوا عنه

3."The most truthful words [yellow *Kufic*]: *Allāh* is well pleased with such devoted worshippers and they are happy and thankful… [white manifest *Thulth*]" (*al-Bayyena*, 8)

صدق قال‌الله العظیم رضوان و جنات لهم

4."said truthfully *Allāh* the great (brown *Kufic*): [their creator and nurturer grants gladtidings of a grace and] pleasure from his presence, and of the gardens [with the lasting blessings,] which will be theirs. [white manifest *Thulth*]" (*al-Tawba*, part of verse 21)

صدق‌الله العظیم لمثل هذا فلیعمل العالمون

5. "Said truthfully *Allāh* the great (brown *Kufic*): to attain to this success, all must strive and do the righteous deed. [manifest *Thulth*]" (*Sāffāt*, 61)

یا قومنا اجیبوا داعی‌الله.

6."O, our people! Listen to the one who invites you to *Allāh*… [white manifest *Thuluth*]" (*Ahqāf*, beginning of verse 31)



Fig. 60. A part of glorious decoration of of *Dār al-Huffāz*

It is believed that the part from verse 21 of *the surah al-Tawba* **:**

- رضوان و جنات لهم

Pleasure from His presence and [of] the Gardens […] which will be theirs.) As a part of the decorations of the rectangular frame of the façade of *Dār al-Huffāz* hall is a significant point.

This sentence is also seen in the buildings of the *Ilkhanid* and *Timourid* periods. It is also spotted in the *altar of Imāmia mosque of Isfahan, the main door of Kaboud mosque in Tabriz, and Gowhar Shād mosque in Mashhad.*

Like the verses from Koran, the inscriptions with the prophet's words are written in white manifest [*Jali*] *Thulth* on a blue or cobalt blue background. These inscriptions are listed below:

احب الاعمال الی‌الله دوامها

1. "The most favorite deeds with *Allāh* are those which last long."(white manifest *Thulth*)

قال‌نبی علیه‌السلام خیر العباده احمز ها

2. Said the prophet, peace be upon Him (brown *Kufic*): "the best acts of worship are the most difficult ones. (white manifest *Thulth*)"

الدعا هو العباده

3. '"To pray is an act of worship. (manifest *Thulth*)"

اجيبوا هذه الدعوه

4. "Listen to, and answer this invitation. (manifest *Thulth*)"

A. 3. Inscriptions of the portal of *Dār-al Huffāz* hall

Above this tall portal, which calls to mind the structure of the shrine of *shirin Beik Āqā* in *Samarkand*, there are several inscriptions with content of *Koranic* verses and words of the prophet in *Thulth* script. There is another inscription beneath the cymatium and the cremation of the hall in *Naskh* script, which bears some sayings from prophet *Mohammad*. It is written all inside the arabesques in white on a background of blue, upon a bed of faience tile. The words are one of the sentences from the prophet used in several religious buildings during the *Safavi* rule, which talks about Imām Ali and his knowledge:

قال رسول‌الله انا مدینه العلم و علی بابها

"Said the messenger of *Allāh*: I am the city of knowledge, and *Ali* is the door to this city."

This sentence about the knowledge was written on the topmost of part of *Dār al-Huffāz* hall for a particular purpose. It is clear that *Imām Ali* favored science and knowledge a lot, and made great efforts to spread knowledge. He was the one who said: "*there is no such affliction as ignorance*."

Next to prophet *Mohammad*, *Imām Ali* was the first person to talk about facts of knowledge with logical and philosophical reasoning. He invented numerous scientific terms, and in order not to allow any mistakes in *Koran*, he invented the arabic grammar (*Nahv*).

These words of the prophet indicate his very high positions in religion, and that of *Imām Ali*'s, as he is referred to as the key to enter the land of knowledge. So anyone who wishes to obtain more knowledge about the Prophet is obliged to know *Imām Ali* to the best.

The choice of these particular words from among all the prophet's sayings indicates the remarkable efforts made by *Sheikh Safi al-din* and his descendants and related ones to spread the knowledge, to make *Koran* known, and to publicly propagate *Shiite* and *Shiite* culture, I

which *Imām Ali* is given the highest rank. *Imām Ali* to the Shiites means a gate to the paradise.

Beneath the mentioned sentence, there is another inscription in white manifest *Thulth*, which goes around the vertical, rectangular frame of the portal of the portico. It begins from the furthest down point of the portal, continues along the upper edge of the façade, goes down the right edge of the portal, and ends at the opposite point on the left. The beginning is with the name of *Allāh*, the merciful beneficent, and continues with the introduction of the owners and the founders of the shrine and *Dār-al Huffāz* hall. *Sheikh Safi al-din* and *Sadr al-din Musa* are referred to using mystical and Sufistic names, titles, and terms.

Parts of verses 125 and 126 from *al-Baqara* and verse 35 of the surah of *Abrahim* are written in the end of the inscription on the edge of the tall portal of *Dār al-Huffāz* hall. They are a part of prohet *Abrahim* [Ibraham]'s prayer, and are meant to consider *Ardabil* as being in the same rank as *Mecca*:

… for those who compass it round, or use it as a place for divine retreat, or bow or prostrate [in prayer] # [….] o, my creator and nurturer! Make this city a place of security, and provide its people who believe in Allāh and the Day of Judgment with fruits, food, and sustenance of every kind."

On the upper front of the portal of the portico, above the arch there is a horizontal rectangular frame in which there is a double-lined inscription in white *Thulth* with some mystical instructions on it:

مصقل مراه القلوب عن زیغ الشبهات و الذنوب مکمل صدور بالایات

"*clear the mirror of your heart from any desire for the dark [i.e. for ignorance and sins] and perfect the heart of yours by [reciting] the Divine Verses.*"

There is another inscription in golden yellow manifest *Thulth*, which has larger letters than the former one, and bears the titles of *Sheikh Safi al-din* and his honors and orders in mysticism:

سلطان‌المشایخ النبیله و برهان الاقطاب الجلیله الشیخ صفی

"The sultān of the noble chiefs, the guide of the glorious Leaders [of mystic sects, known as the Qutb], al-Sheikh Safi al-din."

There are yet other inscriptions after the one above the arch of the tall portal, bearing *Koranic* verses, and introduction and praise of the founder of the shrine. Made of faience tiles, on a bed of turquoise turning arabesques, they are inserted in the horizontal frieze inside the portal, under the stalactites in the portico. The inscriptions begin from the wall on the left of the entrance depression, above the small marble pillars, go around the façade, and then end on the right side, in the depression of the opposite side. It carries verse 97 of the surah of *Āl-e Imrān* in a double-lined inscription of white and brown; the upper one is in white secret [*Khafi*] *Thulth*, while the lower one is in golden yellow manifest *thulth*:

صیرها اللّه بالایات البیّنات کمقام ابراهیم من دخله کان آمنا کما ان جعلها مثال الکعبه مثابه للناس و آمنا و عظمها بعظمه امرها و بانیها.

"Allāh turned it by his [verse:] clear evidence [like] the station of Abrahim; and whoever enters the house will be secure. [end of the verse] the way he made Kaa'ba, which is a place for people to do well, and is a place of security. He made it great, due to the greatness of its issue and its founder."

The brown (golden yellow) inscription under the first one is:

البانی للحظیره المتبرکه زبده الاصفیا فی‌العالمین صدرالحق و الملـه و الدین متـع‌اللّـه المسلمین، بمیـامن برکاتـه و محاسن خلواته و جعل سعیه حجه له.

"the founder of the blessed shrine [was] the selected one among the chosen in the entire world, the heart of the right and the people and the religion; may Allāh bless the muslims for the sake of his blessings, and the goodness in his solitude; May Allāh makes his efforts a plea for him."

Other than, the inscriptions mentioned so far, there is also another one in this same side, above the arch of the portal and its brackets, within a horizontal rectangular frame. It is a double-lined inscription in manifest *Thulth*, written in two lines in white and golden yellow on a background of cobalt blue. Like most of other inscriptions of the shrine, it has *koranic* content; it bears verses 23 and 24 of *al-Ra'ad*:

جنّات عدت یدخلونها و من صلح من آبائهم و ازواجهم و ذریاتهم والملائکه یدخلون علیهم من کان باب. سلام علیکم بما صبرتم فنعم عقبی الدار

"they shall enter in the gardens of Eternity with the righteous members of their family, father, spouse, and offspring [white Thulth] And angels shall enter to them from different

gates of the garden, # saying: 'Salam [peace and health] on you who preserved patience [in Allāh's path], now you attained this excellent final home.' [golden yellow Thulth]."

"In this verse, the ' excellent final home' is interpreted as ' *the gardens of eternity*' they shall enter; apparently, entering that requires a kind being out of it in the first place. Thus, they are people who construct a building on a piece of land after a period of living on it so they could reside in it, and then, set up a dome over it and enter it; so all these is like a culmination after abyss, or one promotion after another."[113]

On the walls to the right and left of the depression of the entrance, and in the horizontal rectangular frames above the altar-shaped blind arcades, there are even more of *Koranic* verses. The one on the right bears verse 73 of *al-Zumar:*

سلام علیکم طبتم فادخلونها خالدین

"Health and peace be upon you! Enjoy your stay here. Enter you here to dwell therein forever."

As we know, a part of verse 54 of *An'ām* is about the believers in *Allāh*. *Allāh* says to His messenger in this verse: *whenever those who believe in our verses come to you, say: 'health and peace be upon you! Your creator has bestowed you his merci and forgiveness.'*

There is also another inscription with a combination of *Thulth*, *Rayhān*, and *Mohaqaq* along the edge of the façade of the ogee arch of the portal. It bears some *Koranic* verses, as well as praise of *Sheikh* and some of his *Sufistic* titles and orders, all written in white except the name *Safi al-din*, which is in turquoise. The inscription begins with verse 36 of the surah of *Nour*, and continues with introduction and praise of *Sheikh*, and ends thus. The inscription is read as:

فی بیوت اذن الله ان ترفع و یذکر فیها اسمه کثیرالله (به رنگ سفید) هذه البقعه تربه شریفه با الشیخ ذی‌الشأن شیخ الوری قدوه الاقطاب ذی رتب الله

"This supreme divine light is bestowed on the houses which Allāh has willed to be raised to honor; in which Allāh's name is mentioned [end of the part from the verse] frequently

113. Tabātabāii, Sayyed Mohammad Hussein, *Tafsir-e al-Mizan*, Translated by Mohammad Baqer Musavi Hamadani, v. 13 and 18, Tehran, Kanun-e Entesharat-e Mohammadi, undated: 197

[white]. This shrine is the honorable tomb of the dignified Sheikh; the pious Sheikh, who was the model for all leaders who have a rank before Allāh [white]. Safi al-din [……..…..]"

It is to be mentioned that "as a tradition, a select group of close companions of Prophet *Mohammad* gathered in some places for Invocation and preaching. One of these groups was the 'fellowship of the platform'; the believers of this group recited particular prayers. In mystical interpretations, *Boyout* [arabic term for *houses*] meant the house and the mosque of prophet *Mohammad*; this name was later on given to those places at which the Pious men gathered for invocation of *Allāh*.



Fig. 61. Portal of *Dār al-Huffāz*

After the *Khānegahs* were established, the *Sufis* called them 'the home of *Allāh*', and considered them as holy places; thus, particular ceremonies and traditions were decided for entering the *Khānegāh* and dwelling there."[114]

Another group of arabic phrases in the inscriptions of the portal and the arc formerete are those with the attributes of *Allāh*. Such inscriptions, written in brown on arabesques, are read in the right and left sides as:

114. Ansari, Qasem, *Principle of mysticism and Sufism*, Tehran, Tahouri, third ed, 2000: 112-13

الحکملله و القوه لله و الهیبتلله و العظمت لله

"To Allāh belongs the command, to Allāh belongs the power, to Allāh belongs the veneration, to Allāh belongs the greatness."

Another one of the inscriptions of the façade of *Dār-al Huffāz* Hall is the one with the words of the prophet known as *'Noah's Vessel'*, and the stone commandment attributed to *Shāh Abbās* I. Made of faience, the *'Noah's Vessel'* phrase is placed above the stone commandment, between the second and the third windows of the façade of *Dār al-Huffāz* Hall. It is written in a horizontal frame on a cobalt blue bed, in white *Thulth*. The text is inserted on yellow arabesques with a turquoise margin. The inscription begins with praise and adoration of prophet *Mohammad*, and reads:

قال علیهالسلام مثل اهل بیتی کمثل سفینه نوح من رکب فیها نجا

"The honorable prophet- peace be upon him from Allāh- said, 'my family are like the saving vessel of Noah; those who entered it were saved.'"

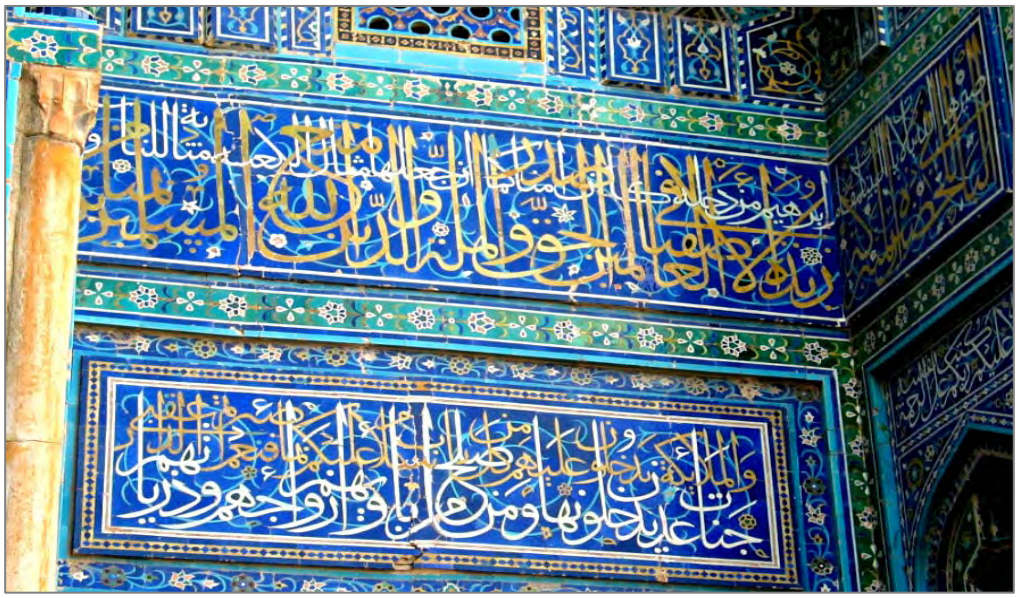


Fig. 62. A part of inscription on the northern side of *Dār al-Huffāz*

This phrase is known as the *'Noah's Vessel'* phrase, narrated by *Abouzar*, and is confirmed by both *Shiite* and *Sunni* scholars. It explicitly mentions the significance and rank of *Prophet Mohammad's family*, and emphasizes that.

As *Noah*'s vessel was the only shelter for people to enter and survive at the time of the catastrophic storm, it is undoubtedly clear that the *Ummah* [the Muslim nation altogether] could only resort in the friendship of the Prophet's family and descendants in the event of the unrests occurred after the departure of the Prophet.

By this phrase, as well as many more, nine out of twelve *Shiite Imāms,* who are the descendants of *Imām Hussein,* are known as the *'descendants of the prophet'* together with *Imām Hussein, Imām Hassan, Imām Ali,* and *Fatima*. The necessity of following *Imām Ali* and his sons and descendants after the departure of the prophet is emphatically stated in the '*Noah's Vessel*' phrase. Undoubtedly, this phrase has been used and inserted at this place due to the religious beliefs of the *Safavi* and their being the devotees of the prophet's descendants.

There is stone commandment attributed to *Shāh Tahmasp* I beneath the aforesaid phrase. dated 932 AH, it measures about 115 by 135 cm, and is installed between the second and the third lower windows of *Dār al-Huffāz* Hall.

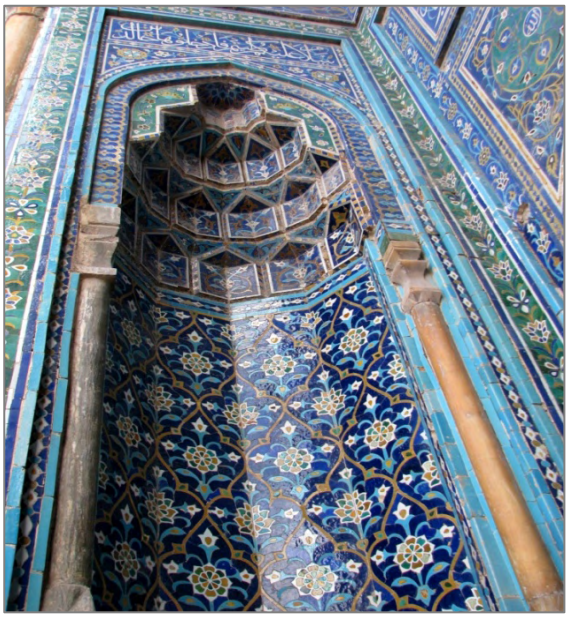


Fig. 63. A part of inscription on the eastern side of *Dār al-Huffāz*

Made of white marble, it is carved in ten lines, in *Nasta'liq inscription*. There are three rows of register patterns carved in its upper part like the stalactites of the façade of *Dār al-Huffāz* hall. Its content deals with the holiness of the society, banning of unlawful acts in view of religion, prevention from committing sins, preventing people from prohibited acts,

opposing the *Heresy of Ta'zia* [passion-play demonstrating an exaggerated account of what happened to Imām *Hussein* and his family and companions on the 10th day of *Moharram*] in *Dār al-Ershād* of *Ardabil*. The inscription is a proof of the *Safavi* kings' care and concern for *Ardabil*, and its security and holiness. The existence of this inscription on the wall of *Dār al-Huffāz* hall has misled many of researchers about the date of construction of this hall. They have attributed the construction of *Dār al-Huffāz* Hall to *Shāh Tahmāsp* without referring to any reliable historical sources or informative inscriptions. For instance, *Christie Wilson* writes, "among the important buildings of the time of *Shāh Tahmāsp*, which *still stands, is the shrine of his grandfather, Sheikh Safi al-din, in Ardabil; though there has already been some buildings, Shāh Tahmāsp has developed and attached them together; he also set up the hall linked to the tower of the tomb of Sheikh Safi al-din, and built the courtyard in the front.*[115]"

There are verses from *al-Baqara* and *Āl-e Imrān* among the sentences of the commandment, which are important in completion of its meaning. The commandment reads: "after thanks and praises to *Allāh*, by the aid of his support, as it is clear by the help of the best of the known friends of *Allāh*, and by the blessing of the help from the one who is glorious among the chosen ones among the helpers, and in the sun-like, brilliant light of the successors of Ali, the highness, sultān of the sultāns, [who is] by the merit and by inheritance, the shadow of *Allāh* in the worlds, the victorious sultān, son of the sultān, *Shāh Tahmāsp al-Safavi al-Husseini, Bahādor Khān*-May *Allāh* make his rule eternal, and his favor and beneficence- and as is clear from the memorable great acts of […….]; just as the *acts of* heresy are banned at those holy places, all the dwellers and pilgrims and residents are excused from non-religious acts. The glorious command, the indispensable order was issued that the same rule applies to *Dār al-Ershād* of *Ardabil* and other towns […] [they shall not] ask the shawls weavers, inflammable [material] *bazaar*, firewood *bazaar*, sheep *bazaa*r, rice bazaar for any presents and seals, and igniting materials and bribes from the people who reside there, and others, so that it becomes a practical example of 'and whoever enters the House will be secure' [verse 97, Āl-e Imrān], and becomes known to all people of the world. And after the honor of sincere repentance, and the conquest of all gates of victory, as he was so delicately considerate, he made his utmost effort to propagate the holy rules of religion, and issued the order of directing others to do good deeds, and prohibiting them from what is

115. Wilson, ibid 2536: 202

banned by religion, [and commanded] that among the victorious armies and guarded lands, taverns, places for smoking hashish, Beyt al-Lotf [brothelaaa], gambling-houses, [have to be shut down], and [ritual] story-telling [*Qavvāli*] and pigeon flying are prohibited; and the honorable State Accountants should remove the accounts [of such works] from their books, and shall not henceforth apply. No one is allowed to do deeds of religious prohibition such as shaving of their beard and mustache, playing the Tanbour, playing backgammon, the heretic performance of *Ta'ziya*, forcing men to serve in baths, etc. and they should refuse doing any of them. And whoever does not follow the rules after having heard of them would be responsible for the breach, and would be disfavored by *Allāh* and by the Royal Court, and would stand in the line of those who are cursed by *Allāh*, and by the angels, and by all people. And due to the mercy for the residents of the place by Royal effort and expression, caliph […] was carried out by the king, the aid of religion, *al-Awhadi*. In the month of *Zulhajja* in the year 932 wrote it *Hassan*…..

E. 4. Inscriptions of the portico of *Dār al-Huffāz* Hall

The main door of the ensemble and *Dār al-Huffāz* Hall is located in the northeast corner of the courtyard. It has a magnificent, tall portal with a height of 10m, which is decorated by faience work. There is a heavy double-door at this point, through which is the access to the portico of the hall, and consequently to *Qandil Khānā* , the tomb of *Sheikh Safi al-din*, and other buildings of the ensemble. The mentioned door, known as *Shāh Abbāsi* door, was made in the period of custodianship of *Zulfaqār Khān*. It has a silver cover, decorative flowers, patterns, and Farsi inscriptions, and has been donated to the shrine of *Sheikh Safi al-din*.

On the left leaf of the door, the following text is read in Nasta'liq inscription:

به عهد معدلت پادشاه دین عباس — که چرخ او ز نظیرش نبود و نیست نشان
بدور تولیت ذوالفقارخان که بود — غلام خاصه ی این آستان عرش مکان
به نسیم خام بدینگونه آستان کرد احداث — دری که مثلش نماید عقول را به گمان
به[چو]اسب فکر ضمیرم درازدستی کرد — بر آمدم پی تاریخ او به گرد جهان
چو دید طبع رضا چرخ مایل تاریخ — ندا رسید ز غیبش که باب نقره ی خان

"in the reign of the just king of the religion, Abbās

Who is second to none in all times,

And at the period of custodianship of Zulfaqār Khān

Who is a devoted servant of this holy shrine,

[He] set up a door of silver in the shrine in such a way

That any observer would be stunned by the sight of it

As my thoughts were concentrating on its date,

I attempted so hard to find it.

As he found the proper date for it,

He had a divine revelation, telling him about the silver door of Khān

The mentioned door opens to a room known as the portico. On the ceiling of this room, "the most interesting tablet of faience work is inserted. The ceiling demonstrates a combination [of different decorative elements] of faience and octagonal roundels. There are two lines of arabesques emitted from the inside of the roundels. This patter is surrounded by a margin of interwoven, dark and light Peacock patterns, which altogether form a seed-like figure. The inner surface of the arches here are inlaid with tiles."[116]

To the left of the portico of *Dār-al Huffāz* Hall there is a plain door, which opens to a set of stairs leading to the chambers of the second floor. Above the ogee arch of the portal, there is a horizontal rectangular frame, with tile work of *Koranic* verses in it. The inscription, written on turning arabesques and colorful floral patterns, together with the octagonal plate of the portico is considered as some of the most unique works of the late 8th century/ AD 14th. The beginning of this double-lined, *Thulth* and *Kufic* inscription is wiped out, and is covered with white plaster. Like most of other inscriptions of the shrine, this one is written in white on a bed of blue, carrying verse 3 and a part of verse 4 of the surah of *al-Ma'ārij:*

116. Wilber, ibid: 511

قال‌الله تبارك و تعالى؛ [من الله ذى] المعارج تعرج الملائكه.

"said *Allāh* the greatest (brown secret *Thulth*) [since it is from *Allāh* the Owner] of the ways of Ascent to His presence: to *Allāh* ascend the angels […] (manifest *Thulth*)"

This verse is about punishment of the disbelievers, and about the Resurrection Day. The interpreters believe that verse 4 mentions *Nafkh-e Soor* [blowing of the trumpet named *Soor (celebration)*, which is the sign and announcement of the Resurrection Day], and the incident of *the Yell* [another sign of the Resurrection Day] on the people of the earth, which is the time of annihilation, and marks the end of creation in the world, when all people and beings disappear. The soul per se has a track of movement, and, like the angels, ascends to *Allāh* by the use of His ladders [special paths of Ascending to Him].

In the southern side of the corridor of the portico towards *Dār al-Huffāz* Hall, there is a heavy double-door of walnut wood with silver- plate embossing of *Shāh Abbāsi* flowers. The flowers are decorated inside with interwoven arabesque patterns. These plates once covered the entire surface of the doors. The name of the craftsman who has made the flowers is inserted in a tiny script on the rim of the flowers, and in the decorative patterns as *the work of Amir Khān* on the right, and the word *Ardabili* on the left with the date 1020 AH [AD 1611]. It is told that "this door has been partially repaired in the rule of *Nāser al-din Shāh*, in the year 1307 AH/ AD 1890, as on the right side, and outside its frame, there is a silver plate fixed by four nails, on which is written the phrase 'the work of *Mohammad Hussein* Zargar in 1307 AH'."[117]

Weaver on the other hand has read the date of the inscription as 137, and believes that "there is a small silver plaque in the middle of the right vertical side of the frame, and on it is engraved the phrase 'work of *Mohammad Hussein Zargar* 137." [118]

Currently, the only part remaining from the inscriptions is the one that carries *Amir Khan Ardabili*, and the rest has been destroyed.

117. Safari, ibid: 231

118. Weaver, ibid: 41.

E. 5. Inscriptions inside *Dār al-Huffāz* hall

The most significant feature of *Dār-al Huffāz* Hall is the vastness of its inscriptions of *Koran*, words of the prophet, great Praises, prayers, and the account of *Sheikh Safi al-din*'s titles on the façade and inside the hall. In other words, the longest *Koranic* inscription of the entire shrine is inserted in this building. The phrases on the crescent arch of the portal and the arch formerete not only indicate the dates of the building, but also mention its function.

Altogether, the choice of the content of the inscriptions in this hall shows that there have been religious aims behind them. The most important points inferred from the study of these texts are the correspondence of *Sheikh Safi al-din*'s shrine and *Dār-al Huffāz* hall to the *station of Abrahim* (the secure place) in *Mecca*, paradise of eden, advice to clear hearts by reciting koran, issues about prayer, acts of worship, following the descendants of the prophet, punishment of the disbelievers on the judgment day, and the position of the believers and the honest in the heaven, which are all properly carried out in various points of the structure.



Fig. 64. The sample of decorative tiles in *Dār al-Huffāz*

The association of the phrases in the inscriptions with the function of the building has been an essential factor in making the choice of the texts. As a whole, they mostly meant to establish a connection between this place and the people linked to it and religious individuals and sites, particularly *Mecca*. As the believers are given the good-tidings of enjoying *Allāh*'s

mercy and gardens of Paradise, related verses have been chosen to parallel this place to the gardens of paradise, and give it particular credit. Taking into consideration the high spiritual and mystical rank of *Sheikh* and entering this holy place would pave the way for reaching sincerity and ultimately reaching the right and the truth and mysticism. The *Safavi* have sanctified this place and given a high religious value, and at the same time have drawn the attentions of the believers to this place as *Mecca* for the *Sufis* and gnostics of *Safavi* credo.

The longest inscription known in the shrine is located in *Dār al-Huffāz* Hall. Written in Naskh-*Thulth* script with two long strips, it runs along all the walls and the chambers. It bears *Koranic* verses, great praises, and the title and lineage of *Sheikh Safi al-din*. These phrases are considered as highly informative in the study of the shrine and the hall. One significant point about the inscription is that the name of the craftsman who has performed it is inserted in the middle of the north width, above the word *Masirā*, between the two lines as 'the work of master *Abrahim Tarāsh Tabrizi, 1307 AH [*AD *1890]*'; also in the eastern corner of the hall, on its southern width, between the words, the name *'Mohammad Ismāil Afshār 1307 AH'*.

The upper inscription begins in the beginning of the eastern wall of the hall, at the joint of the wall and the spring of the ceiling, goes around all sides the hall, and ends in the left side of the southern wall. It carries verses 1 to 13 of *al-Fath:*

بسم‌اللّه‌الرحمن‌الرحيم. انا فتحنا لك فتحاً مبينا. ليغفرلك اللّه ما تقدم من ذنبك و ما تاخر و يتم نعمته عليك و يهديك صراطاً مستقيماً. و ينصرك اللّه نصراً عريزاً. هوالذى انزل السكينه فى قلوب المؤمنين ليزداد و ايماناً مع ايمانهم ولله جنود السموات و الارض و كان اللّه عليماً حكيماً. ليدخل المؤمنين و المؤمنات جناتٍ تجرى من تحتها الانهار خالدين فيها و يكفر عنهم سياتهم و كان ذلك عنداللّه فوزاً عظيماً. و يعذّب المنافقين و المنافقات و المشركين و المشركات الظآنين باللّه ظن السوء عليهم دآيره السوء و غضباللّه عليهم و لعنهم و اعدلهم جهنم و سآءت مصيراً. ولله جنود السموات و الارض و كان اللّه عزيزاً حكيماً. انا ارسلناك شاهداً و مبشراً و نذيراً. لتومنوا باللّه و رسوله و تعزروه و توقروه و تسبحوه بكره و اصيلاً. ان الذين يبايعونك انما يبايعون اللّه يداللّه فوق ايديهم فمن نكث فانما ينكث على نفسه و من اوفى بما عاهد عليه اللّه فسيوتيه اجراً عظيماً. سيقول لك المخلفون من الاعراب شغلتنا اموالنا و اهلونا فاستغفرلنا يقولون بالسنتهم ماليس فى قلوبهم قل فمن يملك لكم من اللّه شيئاً ان اراد بكم ضراً او اراد بكم نفعاً بل كان اللّه بما تعملون خبيراً. بل ظننتم ان لن ينقلب الرسول و المؤمنون الى اهليهم ابداً و زين ذلك فى قلوبكم و ظننتم ظن السوء و كنتم قوماً بوراً. و من لم يومن باللّه و رسوله فانآ اعتدنا لكافرين سعيرا.(فتح / 13-1)

"In the name of *Allāh* the merciful beneficent. O, messenger! we ordained for you a manifest victory: following that [blissful ordained victory] *Allāh* will forgive your faults of

the past and those faults which may happen in the future; and He will complete His favor upon you and will keep you firmly on the straight way # and *Allāh* will aid you by a mighty aid *Allāh* is the one who sent down the divine tranquility into the hearts of the believers so that to add faith to their faith; and to *Allāh* belong the hosts of the heavens and the earth, and *Allāh* is the knowing sovereign# this victory will cause the believers who assisted the messenger to enter the everlasting gardens in which flow streams, and also *Allāh* will blot out their evil deeds of the past and this in *Allāh*'s sight is a great achievement [for the believers] and the hypocrite men and women, and the polytheists men and women, who thought of *Allāh* will be punished: they will be encompassed in evil and also *Allāh*'s wrath will fall upon them. *Allāh* has cursed them and has prepared for them the Hell which indeed is the worst place and destination.# to *Allāh* belong the hosts of the heavens and the earth; and *Allāh* is the invincible mighty sovereign.# [O, messenger!] verily, we have sent you as a witness over the people also as a bringer of glad-tidings and as Warner# so you [people of Islam] should believe in *Allāh* and obey his messenger, assist and honor him; and celebrate *Allāh*'s attributes morning and evening# verily those who swear allegiance with you [O, messenger] in fact they swear allegiance with *Allāh: Allāh*'s hand is over their hands, so one who breaks his oath he does he does harm to his own soul; and anyone who fulfils his oath with *Allāh*, *Allāh* will bestow on him a great reward # the desert-dwelling *Arabs* who lagged behind will soon say to you, 'we were involved in looking after our properties and our families, so please ask *Allāh*'s forgiveness for us.' They say what they do not mean in their hearts. Say [O, Messenger!]: 'who has any power to intercede on your behalf with *Allāh*, if his will be to cause some loss on you or to give you some benefita' but *Allāh* is the absolute aware about what you people do. # 'and you thought the Messenger and the believers will never return to their families [you thought they will be killed] and you enjoyed it in your hearts; and you conceived an evil thought [that *Allāh* will not support his messenger and the believers] and thus you became a people doomed to perdition' # and the one who does not believe in *Allāh*'s unity and in the mission of his Messenger [should know that] we have prepared for the disbelievers a blazing fire"

The inscription continues with the rest of the surah, from verse 14 to a part of verse 26 in rectangular frames along the east side of the hall:

ولله ملك السموات والارض يغفرلمن يشآء و يعذب من يشاء و كانالله غفوراً رحيماً. سيقول المخلفون اذا انطلقتم الى مغانم لتاخذ و هاذرونا نتبعكم يريدون ان يبدلوا كلام الله قل لن تتبعونا كذلكم قال الله من قبل فسيقولون بل تحسد و ننابل كانوا لايفقهون الا قليلاً. قل للمخلفين من الاعراب ستدعون الى قومٍ اولى باسٍ شديدٍ تقاتلونهم اويسلمون فان تطيعوا يوتكم

اللّه اجراً حسناً وان تتولوا كما توليتم من قبل يعذبكم عذاباً اليماً. ليس على الاعمى حرج و لاعلى الاعرج حرج و لا على المريض حرج و من يطع و رسوله يدخله جنات تجرى من تحتها الانهار و من يتول يعذبه عذاباً اليماً. لقد رضىاللّه عن المؤمنين اذيبا يعونك تحت الشجره فعلم ما فى قلوبهم فانزل السكينه عليهم و اثابهم فتحاً قريباً. و مغانم كثيره ياخذونها و كانالله عزيزاً حكيماً. وعدكم اللّه مغانم كثيره تاخذونها فعجل لكم هذه و كف ايدى الناس عنكم و لتكون آيه للمؤمنين و يهديكم صراطاً مستقيماً. و اخرى لمتقدروا عليها قداحاط اللّه بها و كانالله على كل شىء قديراً. و لو قاتلكم الذين كفروا لولوا الادبار ثم لايجدون ولياً ولا نصيراً. سنه اللّه التى قدخلت من قبل و لن تجد لسنه اللّه تبديلاً. و هوالذى كف ايديهم عنكم و ايديكم عنهم ببطن مكه بعد ان اظفركم عليهم و كان اللّه بما تعملون بصيراً. هم الذين كفروا و صدوكم عن المسجد الحرام والهدى معكوفاً ان يبلغ محله و لولا رجال مؤمنون و نساء مؤمنات لم تعلموهم ان تطوهم فتصيابكم منهم معره بغير علمٍ ليدخل اللّه فى رحمته من يشآء لوتزيلوا لعذبنا الذين منهم عذاباً اليماً. اذ جعل الذين كفروا فى قلوبهم الحميه.(فتح/ 25 -14 و بخشى از آيه 26)

"to *Allāh* belongs the domination of the heavens and the earth, so He forgives whom He wills [according to their merits] and he punishes whom he decides is doomed to punishment and *Allāh* is the Merciful Forgiving. # When you set forth towards the war [of *Khaibar*] in which they have cherished hopes for booties, and then those who hung back before will say, 'let us follow you.' They wish to change *Allāh*'s words of ordainment. Say [O, Messenger]: you will have to follow us as *Allāh* has commanded so. They will say, 'you are jealous of us.' The truth is that they do not understand [such matters as *Allāh*'s ordainment]. # Say [O, Messenger]: to the desert dwelling Arabs who lagged back: you will soon be ordered to fight against a people who are known as Fighters; and fight them until they submit themselves to Islam. Then if you obey the duty exposed to you, *Allāh* will bestow upon you a goodly reward, but if you turn back as you did before, He will punish with a painful torment. # there is no sin on the blind, or on the lame, nor on the sick if do they not take part in the war. And he who obeys *Allāh* and his messenger, *Allāh* will permit him to enter the gardens in which streams flow; and he who turns back, *Allāh* will punish him with a painful torment. # *Allāh*'s pleasure was on those believers who swore allegiance with you under the tree [in the plain of *Hudaybiya*]; and He knew what was in their hearts and He sent down on them the divine tranquility; and He granted them the near victory [of *Khaibar*] and also many booties they will gain. Verily, *Allāh* is the source-wisdom Supreme power. # And *Allāh* [based on His ordainment] has promised you gains that you will acquire, but he has hastened on giving you this one; and *Allāh* restrained the hands of your enemies from you; that it may be a sign of *Allāh*'s favor to the believers or that He may guide you on the straight path. and there are other booties and valuable things that are not accessible for you, but under *Allāh*'s power you can obtain them; and verily' *Allāh* has power over all things; # and if the disbelievers fight

against you, they would certainly turn their backs to the battle-field; and they would not find any protector and helper against you; # that has always been the divine way of *Allāh* with the disbelievers of the past, and it will be so forever; you will never find any change in *Allāh*'s divine way. # and *Allāh* was the one who restrained their hands from you and your hands from them in the valley of *Mecca* after He caused you to overcome them [without any blood-shed], and *Allāh* is the seer of what you people do; # they are the same disbelievers who hindered you from the sacred mosque and did not let the sacrificial reach the place of sacrifice. Had it not been for the believing men and women whom you did not know and you might have killed, and it would bring the burden of committing a sin on you unknowingly, [*Allāh* would not have prevented the war to happen]; furthermore, He held you back from entering the war that he may bestow his mercy on the believers who were mixed with the disbelievers; if they were separate, we would certainly have chastised the disbelievers with a severe war against them; # when the disbelievers were filled with prejudice, that of the time of ignorance, […]"

The inscription continues with the rest of the surah to the end, from verse 26 to 29, until it ends to the left of the alcove, and to the point where the name of the craftsman and the date of the inscription are inserted:

حمیه الجاهلیه فانزل الله سکینه علی رسوله و علی المؤمنین و الزمهم کلمة التقوی و کانوآ حقّ بها واهلها و کان‌الله بکل شیء علیماً. لقد صدق الله رسوله [الریا بالحق لتدخلن المسجدالحرام ان شاءالله امنین محلقین رؤسکم و مقصرین لاتخافون فعلم مالم تعلموا فجعل من دون ذلك فتحاً قریباً. هوالذی ارسل رسوله بالهدی و دین‌الحق لیظهره علی‌الدین کله و کفی بالله شهیداً. محمّد رسول‌الله والذین معه اشدآء علی الکفار و رحماء بینهم ترهم رکعاً سجدا یبتغون فضلاً من‌الله و رضواناً سیماهم فی وجوههم من اثرالسجود ذلك مثلهم فی التوریه و مثلهم فی الانجیل کزرع اخرج شطه فازره فاستغلظ فاستوی علی سوقه یعجب الزراع لیغیظ بهم الکفار وعدالله الذین] امنوا و عملوالصالحات منهم مغفره و اجراً عظیماً. کتبه میر اسدالله بن آقا میرقوام‌الدین روضه خوان 137 . (فتح/29 -26)

"[…] prejudice, that of the time of ignorance, *Allāh* sent down the divine tranquility upon His Messenger and upon the believers; and made them to be attributed and obligated by the word 'piety' which was indeed fit for them and they were most entitled to it; and *Allāh* is the absolute knower about everything. # verily, *Allāh* has fulfilled the dream of his messenger: you all shall enter the sacred mosque, by *Allāh*'s will, feeling secured inside, and with shaved heads and nails cut short. *Allāh* knew what you did not know and he also granted you by ordainment a near victory. # *Allāh* is the one who has sent his messenger with guidance and the religion of truth to outshine all religions, and *Allāh* is sufficient as a witness [over this

truth] # *Mohammad* is the messenger of *Allāh*, and his followers are stern and hard against the disbelievers, but kind and compassionate to each other. You see them bowing down and prostrating in prayers, seeking *Allāh*'s favor and pleasure. According to *Torā (Torah),* their mark is the trace of prostration on their foreheads; and their similitude in the Bible is like a seed which sends forth its shoot, then it grows and becomes thick, and stands firmly on its stem; the farmer is delighted and by that, the anger of the disbelievers will be raised. *Allāh* has promised those among muslims who believe and do righteous deeds forgiveness and a splendid reward. (*Wrote it Mir Assadollah I-bin-e Āqā Mir Qavāmeddin Rawda khan, 137*)"

This is the longest and most complete inscription as it holds one entire surah. The reason why this surah was descended was the *'Hudaybya Peace contract*' and the victory of Muslims over the disbelievers in the 6th year after Hijra, and the conquest of *Mecca.* What is meant by 'conquest' is the innate victory *Allāh* has given the *Prophet,* and made him victorious in his journey [to *Mecca*], and also his favor upon the believers with him, as he has praised them greatly, and the good-tidings he has given to all who believed and did good deeds.

Repeated insertion of the verses of this surah is undoubtedly linked to political and religious developments of the *Safavi* reign, particularly the establishment of *Shiite* as the official religion. As the name of this surah indicates [*Fath,* meaning victory], the interpreters link it to victory and relief. Of course, this is not the only surah from which verses with such meaning have been chosen for the shrine, as for instance, verse 80 of the surah of *Isrā* is inserted in the *Sheikh Safi al-din*'s tomb tower; it is about praying and *Allāh*'s aid and victory.

The upper strip inscription is not the only one in *Dār al-Huffāz* Hall, but there is another inscription on the lower strip of *Dār al-Huffāz* hall with words from the *prophet, Koranic* verses, description of the lineage and ranks of *Sheikh Safi al-din,* and the great praise. This inscription begins after the surah of fath from the eastern part, at the joint of *Dār al-Huffāz* hall and the alcove, with a phrase from the prophet. It continues with the lineage of *Sheikh Safi al-din* and his ranks, some more phrases from the Prophet, and the great Praise. After going around the eastern side, the northern blind arcade, and the chambers of the west side to the left of the blind arcade of the alcove, and then ends at the opposite point of where it began.

It is a combination of *Thulth* and *Naskh* scripts, which has undergone numerous alteration and restorations in the course of history. It is of historical, artistic, and religious significance at the same time. All in the text of the inscription, not only is inserted the name of the

calligrapher, but also is mentioned the history, ranks, and lineage of *Sheikh Safi al-din*, which is of great help in the study of *Safavi* credo. The second part of the inscription which begins from the northern side of the hall comprises the praise of prophet *Mohammad* and *Imām Ali*, some *Koranic* verses and phrases from the *prophet*, and the great praise. After going around the west side, this one joins the inscription of the alcove.

As mentioned before, the inscription on the right of *Dār al-Huffāz* Hall begins from the east of the hall, and ends at the joint of the eastern wall of the alcove and *Dār al-Huffāz* with the name of the calligrapher, *Mir Assadollah I-bin-e Āqā Mir Qavāmeddin Rawda khān*. It begins with a phrase from the *Prophet* about his family as :

لااله‌الاالله حصنی فمن دخل حصنی امن من عذابی. لااله‌الاالله

"the slogan 'there is no god but *Allāh'* is my [secure] fortress, whoever enters this fortress will be saved from punishment." Then comes verse 75 of *al-Zumar*, and the lineage and ranks of *Sheikh Safi al-din*:

و تری ملائکه حافین من حول العرش یسبحون بحمد ربهم و قضی بینهم بالحق و قیل الحمدلله رب العالمین

"[Verse:] and you will see the angels who turn round, circling the divine Throne of Arsh, while celebrating the attributes of their creator. On that day, the judgment between the people will be based on justice, and all will sing together: 'thanksgiving and adoration of the worshippers is only due to *Allāh* the creator of the worlds.'"

The inscription then continues with the account of the ranks and lineage of *Sheikh Safi al-din*, and then finishes with some phrases from the prophet:

در ذکر اسناد و شجره خرق شیخ صفی‌الدین، قدس سره‌نا و پیمغبر صلی‌الله علیه و آله و سلم شیخ صفی‌الدین توبه و حرقه از سلطان المحققین مرشد العالمین الاقطاب سرالحق تاج المله و الدین شیخ ابراهیم زاهد گیلانی و از مرشد العالمین برهان السالکین سنه 137 سید جمال‌الدین تبریزی [...] و از [...] ابوالغنایم رکن‌الدین سجاسی، قدس الله سره، و از قدوه الدوایر الاولیاء ابونصر الابهری و از ارسخ الاطود فی الارشاد ابوالنجیب السهروردی و از عمّ خود کاشف الاسرار قاضی محمّد البکری و از پدر خود عمان المعانی محمّد البکری متقی الله تعالی و از لسان القدس احمد اسود دینوری افاض‌الله تعالی و از حارس الاولیاء ممشاد الدینوری کسادالله تعالی من حلل الرضوان و از شیخ جنید محمّد بغدادی رضی‌الله عنه و از سری‌المراتب فی الاکاسری بن المغلس ابوالسقطی ارواحه الله و از [...] عارف العوارف فی المعارف معروف اسکنه الله حضایر قدسیه و مناظر انسیه واز رجال العلم و از فی شیخ الطائفه داود افاض الله محبوب القلوب و کشاف رموز الغیوب حبیب العجمی اسکنه الله تعالی الوصول فی الدارالجلال و از حسن بصری [....]

"in giving an account of the lineage and ranking of *Sheikh Safi al-din* – May *Allāh* sanctify his grave- and the prophet –peace be upon him and his family. *Sheikh Safi al-din* from the *sultān* of researchers, the guide of the world of the gnostic leaders, the secret of the right, the crown of the nation and the religion, *Sheikh Abrahim Zāhed-e Gilāni,* from the guide of the worlds, the leader of the devotees, in the year 137, *Sayyed Jamāleddin Tabrizi* […] and from […] *Abul Qanāyem Rokneddin Sojjāsi* – may *Allāh* sanctify his grave- and from the exemplary model for the circles of the close companions, *Abu Nasr al-Abhari*, and from the most diligent one in guiding, *Abu Najib al-Sohrevardi*, and from his uncle, the discoverer of the secrets, *Qāzi Mohammad al-Bakri*, and from his father, the knower of the [secret] meanings, *Mohammad al-Bakri*, the Pios man of *Allāh,* and from the blessed tongue, *Ahmad Aswad Dinvari-may Allāh* favor him- and from the guardian of the close companions, *Mamshād al-Dinvari* –may *Allāh* clad him in robes from paradise- and from *Sheikh Junaid Mohammad Baghdadi*- May *Allāh* be pleased with him- and from [……] al-*Akāseri I-bin-e al-Muqlass Abul-Seqti* and from […..] the Gnostic of all the Gnostics in all known knowledge –May *Allāh* settle him in His blessed positions- and from the men of knowledge and from the *Sheikh of Tāyefa Dāvoud* –may *Allāh* favor him- the favorite of hearts and the revealer of the divine secrets *Habib al-Ajami –may Allāh* settle him in the house of glory- and from *Hassan Basri* […]"

This inscription shows the rankings and lineage of *Sheikh Safi al-din*. His lineage traces back to *Sheikh Abrahim Zāhed-e Gilāni*, the preceptor and the father-in-law of *Sheikh,* to *Sheikh* Junaid Baghdadi, to *Sayyed Jamāl al-din Tabrizi*, to *Sheikh of Tāyefa,* to *Hassan Basri*, and ultimately to *Imām Ali* and prophet *Mohammad*.

Before the conquest of *Mecca*, prophet *Mohammad* approached the city for *Hajj* with his companions, but the residents of *Mecca* did not allow them in. The prophet then sat under a tree at a place near *Mecca* named *Hudaybya*, and told his companions to swear *allegiance* with him that they would jihad to the date they die, and would dedicate their lives and possessions in *Allāh*'s path. His companions then stepped forth and held his hands to swear allegiance. verses 18-19 of *al-Fath* refer to this event, and talks about *Allāh*'s pleasure with what they did.

Later in verse 27, *Allāh* gives the prophet the good-tidings of conquest of Mecca as *" Allāh has fulfilled the dream of his messenger*: you all shall enter the sacred mosque, by

Allāh's will, feeling secured inside, and with shaved heads and nails cut short. *Allāh knew* what you did not know and He also granted you by ordainment a near victory."

In the light of the interpretation of the verses, the first one is known as "Verse of allegiance", the allegiance mentioned is named "the Allegiance of paradise", and that tree, "the tree of paradise". Thus, the *Sufis* try to use these verses as a proof of righteousness of allegiance to *Sheikh Safi al-din*, which is parallel to getting connected to the *Sufi* credo; those who do so repent and make an oath to mortify their concupiscence.



Fig. 65. Sample of the calligraphic inscription on the plaster work in the *Dār al-Huffāz* dated 137

Finally, the inscription with *Sheikh Safi al-din*'s ranking and lineage links him to *Imām Ali*, prophet *Mohammad*, and Gabriel the honest; it continues with the praise of *Imām Ali* and the prophet, to ultimately join the inscriptions with *Koranic* verses and words of the Prophet. The content of the inscriptions with the words of Prophet *Mohammad* deal mainly with the knowledge of scholars, the justice of the close companions, the generosity of the rich, and the prayer of the poor. The inscription begins with praise of *Imām Ali* and the descendants of the prophet in arabic; it also names the 14 holy individual [including the Prophet, his daughter, *Fatima*, *Imām Ali*, *Imām Hassan*, *Imām Hussein*, and then, 9 of his descendants] to join the *Koranic* inscription of the alcove: "and of the secrets of the glorious presence of our celebrated leader and *Mawlā* and the True Faith and the link to the prophetic mission [isa] announcement of the truth of the knower of the secret of condescend of the insight […] the

owner […] the crown of the kingdom and […] the Heavens […] the commander of the Faithful, and *Imām* of the pious, of the nation and the religion, the victorious *lion of Allāh*, the triumphant, and the entire manifestation of wonders, and the pride of […] *Haydar Amir al-Mo'memnin* [commander of the faithful] *Ali* the son of *Abi Tāleb* –peace be upon him and praise- and he [hima] from the glorious prophet and the perfection of prophetic missions, the intimate companion of *Haram*; 'he came closer and closer to his presence # until the distance between he and he was at two bow-lengths, or even nearer [*Najm*, 8-9]', the rider of the dun-colored [horse] 'absolute pure is the One who took [*Asrā*, 1]' the last of the prophets, the *Imām* of all messengers, *Mohammad al-Mustafa* – upon him be the most glorious, and the greatest praises, and the most perfect of salutations, and him, from the eternal trustee of the divine revelation, and the bringer of the divine book [*Koran*], and the publisher of the divine charter, Gabriel the honest –peace be upon him- and from glorious *God*, may his glory be more glorified; these are all the guided path. each of these leaders has been [like] an exalted mount…. [Shutter] 'blessed is *Allāh*, the best creator. Said [shutter] the messenger of *Allāh* – Peace be upon him and his family-[……..]"

It has to be mentioned about the scholars' knowledge and its importance, as is pointed out in this inscription that in our religious tradition and words from our prophet and *Imāms*, the scholars and scientists are referred to as the guardians of the religion, the Prophet's trustees, the successors of the prophet, the heirs of the prophets, etc. These titles in fact indicate the very delicate and influential role and responsibility of this group of muslims; thus, they are not mere complements, as the position of the prophet and *Imām*s' is far too higher than the complements; that is, it is not like them to give such titles to people without being deeply aware of the truth of them.

But what could have the *Safavi* possibly meant by inserting the names of the influential gnostics and scholars of Islam in the inscription of this halla seemingly, the answer lies in the very function of *Dār al-Huffāz* hall. May be this choice of mentioning the names of the *Sufis* has been because of their faith and believe in one particular narration of the me of *Hadith* [words of the Prophet], who wished to call to mind the revival of the religion by those who restored it; that is to say *Sheikh Safi al-din*, and, consequently, *Shāh Ismāil*. The inscription explicitly states that all of these scholars and their greatest leader have been guides for the man.

هریکی زین ره نمایان طود راسخ بوده‌اند هر یکی زین پیشوایان کوه شامخ بوده‌اند

"Each and every one of these leaders and guides has been like an exalted mountain."

The plaster inscription of the lineage of *Sheikh Safi al-din*'s in *Dār-al Huffāz* Hall is important in obtaining knowledge about *Safavi* credo for the following reasons:

Firstly, the majority of the scholars named are members of *Zahabia* sect; the sect has so much in common with *Shiite* as for ideology; also, the style of writing the inscription and the hierarchical ranking mentioned among *Sufi* scholars brings to mind the stone inscription of *Sheikh Baba* or *Āqā Hassan* Mosque in *Marāqe*.

"The inscription of *Sheikh Bābā* mosque is a cylindrical piece of stone with a height of 5m and a diameter of 60cm. on its lower part, there are the names of a number of scholars and Leaders of *Sufism* carved in beautiful *Thuluth script*." [119]

The authors of the book '*Architecture of Iran and Turkistan during the Timourids Reign*' link the names of the gnostics and scholars on the inscription of *Sheikh Baba* to its mosque. That inscription, too, gives an account of rankings and lineage of *Sheikh Baba*, which are traced back to *Imām Ali*, the prophet, and finally, to Gabriel the Honest through elites such as the influential gnostic, *Junaid Baghdadi*, *Hassan* basri, *Abrahim Zāhed*, etc.

The date carved on the stone inscription of *Sheikh Bābā* Mosque as '*the date of eight-hundred seventy-four AH*' [AD 1470] indicates that this inscription has been carved a while after the departure of *Sheikh Baba*, and, as the dates show, it has been engraved something over 160 years earlier than the plaster-molded inscription of *Dār al-Huffāz* Hall.

Laying great emphasis on the importance of the inscription of *Dār-al Huffāz* Hall, and its role in the chronology of this religious site, the authors of the present article believe that the craftsmen of the *Safavi* period have been under the influence of the inscription of *Sheikh Baba* mosque while working on the inscription of *Dār al-Huffāz* Hall. Since long, there has been association between the two cities of *Ardabil* and *Marāqe*, which is manifest in the artistic and cultural products of the pair. Similarities between the architecture of the two cities, and participation of craftsmen such as *Avaz I-bin-e Mohammad Marāqii, Ahmad Marāqii,* and *Othman Marāqii* in construction and decoration of the shrine of *Ardabil* is a

119. Wilber, ibid: 563

proof. Thus, the influence of the style of the inscription of *Sheikh Baba* Mosque on that of the shrine is obvious, particularly at the time of *Shāh Abbās* I, when the country had absolute integrity and strength.

The book *Safwat al-Safā* and *Sheikh Baba* inscription have been of great assistance for the authors the present article while reading and rendering the inscription of *Dār al-Huffāz* Hall; indeed, by comparing the two inscriptions, we managed to detect, read, and correct those names of gnostics and scholars of *sufism* which had been moved to the wrong position due to the unmethodical restoration work; as an example of this, the name of *Ahmad Qazzāli* could be mentioned, which was mistakenly put as *Ahmad Aswad Dinvari* in the inscription of *Dār al-Huffāz* Hall. Many names which had been rendered wrongly were revised and corrected this way.

Yet another achievement of this study was to find two similar 3-figure dates in the inscription of *Dār al-Huffāz* Hall; it seems that their hundreds' are dropped on purpose. The first one is a number 137, written in the signature of the calligrapher at the end of the inscription in the alcove, and the second is spotted in the lineage of the *Sufism* scholars. The second date is written as 'the year 137', without the name of the calligrapher or the creator of the inscription.

It is believed that by dropping the one digit that is the zero, from the originally 4-digit dates, the creators meant to put more emphasis on the century rather than the millennium, which is in turn calling attention to the mystical history of the *Safavi*, or in fact to the idea of believing in *Imām Mahdi* as the Savior. The narrative has it that "after being imprisoned for four years and a ha*lf, the Safavi* brothers were released from the prison of *Estakhr in Fars. In Tabriz,* the capital of the *Āq Quyunlous, Ali* was accepted to the court *Rustam Mirzā with due respects. Rusatm* told the leader of the *Safavi school, "*I will make up for what you have been through. You are like a brother to me, and when I die, you will be the king of *Iran*." *Ali*'s forces were of essential role in the victory of *Rustam* over his archenemy; however, a year later, in the year 899-900 AH/ AD 1494-95, *Rustam* felt threatened by the evident power and popularity of *Ali* and his enthusiasts, and thus captured *Ali* and his brothers. *As Ali was* informed that *Rustam* wanted to kill him, he escaped from *Rustam*'s camp to Ardabil with a select group of seven devoted followers of the *Safavi.* The small group, who had a decisive role in the success of the *Safavis* revolutionary movement, is known as the 'Intimate Circle'. *Rustam* knew that he had to pursue them before they could contact their base in *Ardabil.* He

said, 'if, *God* forbid, *Sultān Ali* can make it to *Ardabil*, it would be no use even if 10 thousand *Turkmens* die.'"[120]

After arriving in *Ardabil*, at a point called *Shām Asbi, sultān Ali* the king, the eldest son of *Sheikh Haydar* and *Ismāil*'s brother, was informed by the divine inspiration that he would be martyred that same day. Thus, he asked his true devotees to inform them of the tragic news, but in the meantime, he told them not to be discouraged or not give up, as *Shāh Ismāil* would soon become their king. Then he appointed *Ismāil* as his successor to lead the *Safavi School*, and granted him the crown of Sufi leadership. He said to him, "I hope that you avenge me and your father and your ancestors on the descendants of *Hassan* the King [*Uzun Hassan*], as the divine fate has selected you; it would not take long before you rise to power in *Gilān* as strongly as the sun rises; then you are the one who would eliminate all traces of blasphemy from the world." Many of the historians have recorded the date of this event in the late 899 and 900 AH/ *AD* 1494-95: *Hassan Romelu, Jahān Goshāye Khāqān, Mohammad Yusuf Vāleh Isfahani, Roger Siori,* and *Edward Brown* are some of those who have mentioned *Shāh Ismāil*'s brother's being killed among the events of the year 900 AH.

It is told that due to his ultimate respect and devotion to his ancestral city, *Shāh Abbās* made several walking journeys to *Ardabil* in order t visit the shrines of his grandfathers. He ordered numerous developments, improvements, and repair work to be carried out in the shrine. At his time, a number of new buildings were constructed and well decorated; the inscription of *Dār-al Huffāz* hall was also made and ornamented while these developments were ongoing. It seems that dropping of the zero in the dates mentioned was knowingly meant to mark and emphasize the beginning of the rule of the *Safavi* from the escape of *Ismāil* and murder of *sultān Ali* to the date of the creation of the inscription, and to indicate the belief in *Imām Mahdi*'s being the Savior. In other words, there is an enigmatic emphasis on the century rather than the millennium in order to show the history of the *Safavi* ever since *Ismāil*'s escape from *Rustam Mirzā*, and the doomed death of his brother [a] in 900 AH/ *AD* 1459 to the date of the formation of the inscription.

Another point to be noticed in *Dār al-Huffāz* hall is the pair of photos on the inner wall of the hall. They are the pictures of *Shāh Ismāil* I and his son, *Shāh Tahmāsp* I, which are taken from the photos kept at *'Royal gallery* Museum of *Desuffici'* during the ministry of *Ali Asqar*

120. Siori. R, ibid: 18

Hekmat, and have been sent to the shrine of *Ardabil* by the general office of archaeology and ministry of education, endowment, and Fine Arts.

"The photos at the *Desuffici Museum* are in turn taken from two older photos, copied by *Paul Giovi*. The *Italian Giovi* was born in the year AD 1483 [888 AH], eighteen years before the *Safavi* come to power. He was the founder of *Giovi* Museum, and the one who made the two original photos mentioned; he has written about each of them;

'1. *Shāh Ismāil*: this royal, holy picture is of *Shāh Ismāil* the *Safavi*, the king of *Iran*. The *Iranians* considered him as one of the elites of the time, and held considerable respect for him. He is nowadays globally renowned.

2. The photo of *Shāh Tahmāsp*: this photo belongs to *Shāh Tahmāsp*, the king of *Iran*; he has a pink, glowing face, cheerful eyes, and calm complexion, which really suit him as an efficient king.'"[121]

121 . Dibaj:53-4.

F. *Chini Khānā* building / *Khānegāh*

In view of architecture and decoration, the *Chini-Khānā* building ranks among the masterpieces of the 11th century in the shrine of *Ardabil*. This asymmetrical, domed building is located to the east of *Dār al-Huffāz* Hall, and is linked to it through two narrow entrances. The inside of the building is made as a tetragon of 18m diagonal; there is a polygonal depression in each of the walls of the room, which altogether make four semi-octagonal blind arcades. The tetragonal plan is changed into a circle on top, above the semicircular arches with the help of some rectangular shapes set up above the corners.

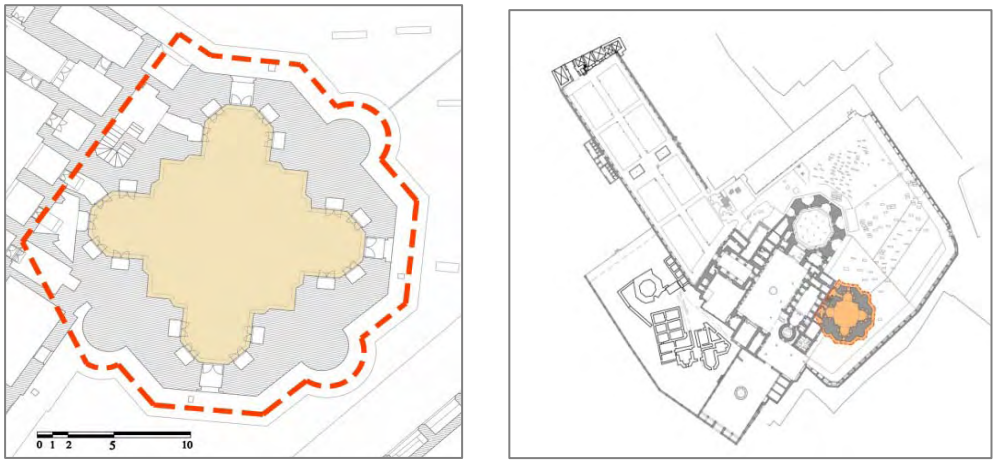


Fig. 66. Key plan of *Chini Khānā* building / *Khānegāh*

The inner dado of the building, with a height of 258 cm, is covered with patterned, colored tiles. Above it, there are elaborately decorated plaster arcades which look like the *Music Room* at *Āli Qāpu* building in *Isfahan*. The turn of a tetragon to an octagon in this building is done by the use of large arches there are many containers and beautifully shaped niches with nice earthen and glass shapes, such as vases and ewers, cut into the hollow plaster stalactites of the porches, blind arcades, and alcoves up to the part decorated with colorful tiles. The shapes are illuminated and decorated around with floral motifs. These decorations would be described in details later on in the chapter on the decoration of *Chini Khānā* .

It seems that some of the travelers of the *Safavi*' reign have mistakenly taken *Jannat sara* for *Chini Khānā* while describe in the latter; for instance, *Olearius* says about his visit to the building, "*they lead us through the right side of Dār al-Huffāz hall to a large building with*

all its blue and golden arches. The style of this building made us all wonder and admire."[122] Being well influenced by the architectural style of *Chini Khānā* and its stalactite work, *Olearius* compares it with the churches in Europe, and names it as *Jannat Sarā*. This huge building was set up without any pillars; it was called *Jannat Sara*, and served as the library. The political and cultural ambassador of europe had spotted some four-hundred chinaware dishes, each with a capacity of 10 lt. They were used to feed the kings and the elites. Holiness of the place did not allow the use of gold and silver dishes and containers; thus, only wooden spoons were used. They even say that *Sheikh Safi al-din* had his food in wooden dishes out of humility.

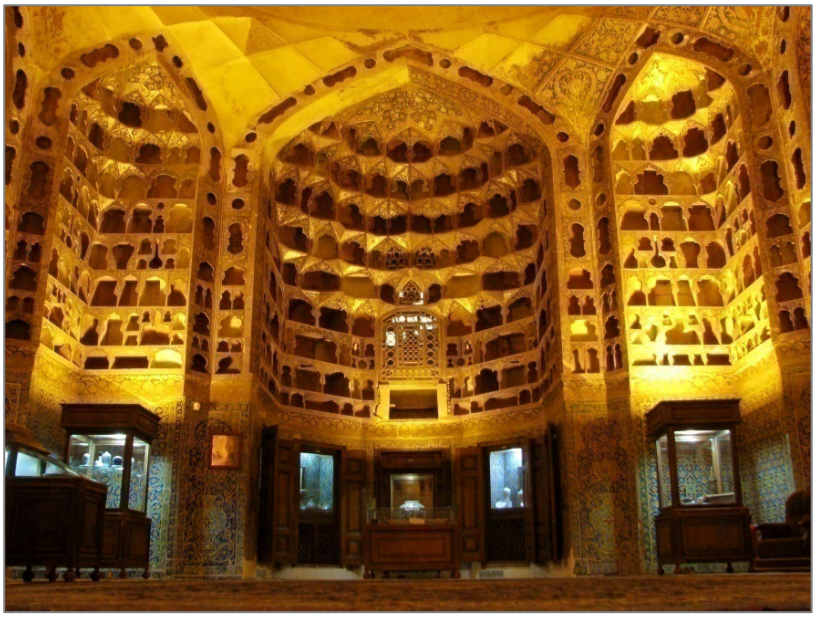


Fig. 67. Interior view of the *Chini Khānā*

Chini Khānā building has the look of a collection room; the order of the niches and their special containers indicate the significance of this exquisite site. The dishes were originally used to serve food for the king and high-ranking envoys. It is told that the *Safavi* kings used earthen or wooden dishes as silver and gold dishes are considered as unlawful to eat in by the Islamic rules. *Olearius* has also seen some history books in this hall, which had colorful pictures. *Morier* refers to a Koran written in *Imām Ali*'s handwriting in the 7th century AH. He also mentions another *Koran* written in the early 13th century, which was difficult for two men together to carry. *Shāh Abbās*' seal had sealed all the books, and anyone who moved them or took them away was cursed and damned. *Morier* explains that no matter how much

122. Weaver, ibid: 95

money one offered to pay the clergies, they did not accept to give away any of the books. He continues saying, "I could see some fifty books with gold-filed leather covers from the 16th and 17th centuries, most of which ornamented with non-religious pictures."[123]



Fig. 68. A part of *Moargh* and *Haft-Rang* onamentation in the *Chini Khānā*

If viewed from outside, *chini Khānā* looks like an irregular octagon. On four sides of there are semicircular piers (semi-cylindrical supports) which rise from the ground up to each of unsupported sides, which have a tall window with semicircular brick arches; above each arch, and above the wooden frames, there is another window with shorter brick arches, projected from the semicircle under the wooden frame. The structure is covered with a copula of a short stem. The façade of the building, where the dado is located, is covered with gray volcanic stones of andesite in the form of stone frames with arch-like depressions, and with a height of 180cm. From above the dado to the dome, the surface is dressed with square-shaped, plain bricks and plaster mortar; there is only one wooden frame installed on a number of wooden beams, which breaks into the monotony of the wall. This wooden frame covers the entire wall in the height of 4.5m from the stone-paved ground, and is slightly projected.

123. Weaver, ibid: 78.

As mentioned earlier, *chini Khānā* building is in the shape of an irregular octagon, whose five sides out of eight are prominently seen; the other three are attached to the *Haram Khānā* and other buildings of the shrine. Each of the northern, eastern, and southern sides of the arch of the exit is 6 m long; there is a window with iron pickets and an inner double-door in the middle of each side; this part is known as *Shahidgāh*. The northeast, southeast, and south-west sides are almost 11m long each, with a semi-cylindrical buttress of 3 m diameter in the middle; [the buttress] is covered with bricks from the floor up to the end of the outer walls.

Chini Khānā dome has a short stem; there eight semicircular light windows with plain glass right above the frieze of the dome. Once, these windows had magnificent colored glasses. The outer dome of *Chini Khānā* has been repaired in the years 1350-51 AH/ 1971-72 AD; currently, plates of copper used in the restoration work of the year 1374 AH/ 1995 AD cover and protect the dome.

Though the picture that *Sarre* has provided from the outer façade of *chini Khānā* is not perfectly clear, it still shows some details of the building. Firstly, it seems that the upper windows are made by the difference of the [level of the] frames; it seems unlikely that the original size of the windows has not changed.

Secondly, the cymatium on the side door (to the north) seems to have been by far taller than it is now; it also included *Fakhr* and *Madin* (laticewall) and brick palisades held by a semicircular brick arch over the entrance door. The arch is now removed, and is replaced by a straight beam.

Thirdly, the braces holding the dome now are not seen in *Sarre*'s picture; they seem to have been added more recently.

Chini Khānā hall is reached through narrow corridors built in the eastern wall of *Dār al-Huffāz* Hall. The entrance on the left is decorated with moliti-colors, and patterns of birds, flowers, plants, and mythical animals inspired by Chinese art, like dragon. Not only the tiles in this part are severely damaged, but also unorganized, primitive works of restoration and repair have made the damages even worse. Apparently, a faience frame depicting two symmetrical peacock patterns had been installed in this part, which has later been removed and taken to Hermitage Museum of *St. Petersburg*.

What follows contains the reports of the *Safavi* period travelers from *Chini Khānā* :

Pietro Della Valle is one of those who have visited *Chini Khānā* building during the reign of *Shāh Abbās*. This european traveler has named this building as one of the structures of *Shāh Abbās* I's rule, and notes that it was the place in which manuscript books were kept: "*Chini Khānā* belonged to the kitchen, and the pair of the buildings were founded by *Shāh Abbās*, endowed to the shrine. This is why *Shāh Abbās* is considered as a sacred person among *Iranian*s. The library was also located in this same building; they kept the books in bookshelves with special wooden doors."[124]

Mandelslo, the nobleman of *Holstein*, was another traveler of the *Safavi* era who visited the shrine of *Ardabil* between the years 1046-48 AH/ 1637-39 AD, during the rule of *Shāh Safi al-din*, the grandson and successor to *Shāh Abbās* the Great. He was unable to hide his innermost feelings about the ensemble. He writes in his report, "when man steps into the inner space of the shrine of *Sheikh*, he feels as if he is walking steps away from the angels, in the skies, and shoulder to shoulder with the Cherubs, in a world much clearer than he has ever heard or seen or imagined; it feels like the fairies have been washing the walls with perfumes and rose-extracts, not that only a skilled architect has tried to do his job through the floral and foliage patterns. You would wonder how elements and structures of soil and water and brick and stone could take the man into such a divine world of eternity. This is what I cannot see in the churches of the west, or anywhere else; maybe I have the right to say that such buildings as *Santa Sophia* church, or Notre-dame cathedral, or St. Peter church are nothing interesting as compared to what is saw in *Sheikh Safi al-din*'s shrine in *Ardabil*."[125]

F. 1. Cellar of *Chini Khānā*

Chini Khānā is built over a cellar stretching south north; it has four symmetrical wings on the east and west sides.

The place certainly served as a burial site for the disciples of *Sheikh*. The dado of the cellar of *Chini Khānā* with its white malone stones and the square bricks above it looks so much like the cellar of *Sultānia* dome.

124. Weaver, ibid: 78

125. Hamrang. Naser, *Ardabil in tourists view*, Sabalan magazine, No. 3, 1992: 61.

There are several graves in this cellar, which apparently was used as a burial place for the disciples of *Sheikh* before *Chini Khānā* was built. The access to the cellar had been through the entrance to the left of the northern porch of *Chini Khānā* , by a set of stairs.

F. 1. 1. Ornaments and inscriptions of *chini Khānā* building

Chini Khānā building is a matter of interest for those who are keen on *Iranian* architecture due to the use of secrets of authentic *Iranian* architecture. Various forms of art such as plasterwork, tilework, and illuminations are of the most exquisite works of art at this tremendous structure. What makes this building even more wonderful is that its entire dado is covered with tiles, and above it, the surface is decorated with plaster-moldings and delicate illuminations. The harmony between the colors, the turning arabesques, cast floral patterns, and hollow plaster stalactites are so awesome that just makes the viewer fall silent and admire the glory of the place.



Fig. 69. The samples of blue and white waves

The stalactite work of this building in the four porches, arches and walls appear in various forms and shapes of chinaware, decanters, flagons, ewers, goblets, and sprinklers. In other words, the amazing plaster works of *Chini Khānā* is a wonderful exhibit of a variety of chinaware and celadon. This historical building is a demonstration of skills and capabilities of the *Iranian* craftsmen and their superb artistic performance. Creation of an assortment of

chinaware with plaster, and the floral and foliage decorations on plaster is matchless; there are also boats in the shape of gondolas with their two ends linked to Chinese dragons, which are certainly a mark of the influence of Chinese artistic styles on a structure in *Ardabil*. It is likely that the *Safavi* descendants meant to embody the paradise in the vicinity of the tombs of *Sheikh Safi al-din* and *Safavi* princes by using such decorations; maybe that is why *Chini Khānā* was known as *Jannat Sarā* [House of paradise] during *Shāh Safi*'s rule.

The central square-shaped hall is covered with a high dome, and there are 4 alcoves in the four corners of it. The ceiling of the dome was formerly decorated with plasterwork and illuminations; in the picture taken by *Sarre* in the year 1314 AH/ 1897 AD the decorations are possible to see. However, the ceiling is now covered with white plaster, and there is no illumination on it.

"The inside of the dome of *Chini Khānā* is amazing because the grilles of the ceiling of the arches of the brackets are designed in such a way as to make them into decorative forms so much as the entire surface is covered with star and intersecting rhombuses. Murals and relief plaster works are made by such a tool that brings to mine the cavernous paintings; they cover most of the frames. This whole decoration has been re-painted and gilded."[126]

Each of the porches of *Chini Khānā* is made in the shape of a pentagon, four sides of which with deep shelves and the fifth one with a window, which has a deep portal. The whole hall, along with the porches, blind arcades, and the cupboards below the dado is covered with multi-color tiles with ascending floral patterns. Mythical motifs, floral and foliage patterns, vases, and delicate volutes are among the most dominating decorative patterns of this ceremonial place. The choice of colors of the patterns is in close relation with the *Safavi* era miniatures: colors white, yellow, light green, cobalt blue, black, brown, and turquoise are favorite colors of the *Safavi* era used in illustrated books and murals. Blue and golden were the most dominating colors on all surfaces, and were used on all architecture elements such as solid angles, squilch and the cornice below the dome.

"The upper part of the building and the dome has been colored by lacquer crimson red paint on a bed of blue and golden, in full harmony with the tiled dados. Symmetrical flower patterns, long crenated leaves adjacent to vases and large palmette motifs coat all wall

126. Cambridge University, ibid: 437

decorations."[127] Plaster stalactites are also made in the shape of chinaware; from top to bottom, there are numerous cases above the stalactites with beautiful cuttings in the front. Some of them look like long-necked glasses, which were so commonly used in *Iran* in the 11th century AH. These cases and niches cut in such a way to look like glassware are made of plaster, and are decorated over the surface with floral patterns of gold color on a base of blue.

What remains from the paintings of the ceiling of the dome and the brackets of the two semi-domes are clear evidences of the flourishing time of *Chini Khānā*. Though these decorations have suffered damages through the lapse of years, the remains are still indicative of the skill and mastery employed in creation of them. In other words, the plasterwork and murals of the building are proofs of the fine artistic taste of the craftsmen of *Iran*. It is assumed that the most skilled masters of painting and illumination have decorated this building. The decorative stalactites, the dome, and its hanging decorations with blue, brown, red, golden, and lacquer paint [crimson red] are of charming beauty.

The patterns used to decorate the inner surfaces of the structure are in harmony both with the whole ensemble and with the motifs mentioned above. Floral and foliage patterns are made as embossing and reliefs into the plaster surface; they are colored first red, and then golden. The frame is ornamented with cobalt blue, and then, using a fine paintbrush, the golden motifs have been outlined.

The procedure in this place as well as other religious sites has been that, as gold was a favorite element in decorations, they first covered the part, which was to be gilded with vermilion so it could completely absorb the gold.

In the decorative elements of *Chini Khānā* , and on the latticed plaster stalactites in the northern alcove, the words *Allāh, Mohammad*, and *Yā Ali* [O, *Ali*] are cut symmetrically, with their backs facing, and in double-lined lattices. The phrase *Yā Ali* is seen in the same style but in smaller in the southern alcove as well. Besides the mentioned words, the phrase *Yā Shāh Safi* is also made in double-lined, latticed script in plaster in the western alcove. Just in the same way as a magnet works, vermilion can absorb gold. The method was that they adhered extremely thin sheets of gold on a bed of vermilion, and then, cut the desired pattern into it, and finally polished it with gold powder.

127. Weaver, ibid: 84

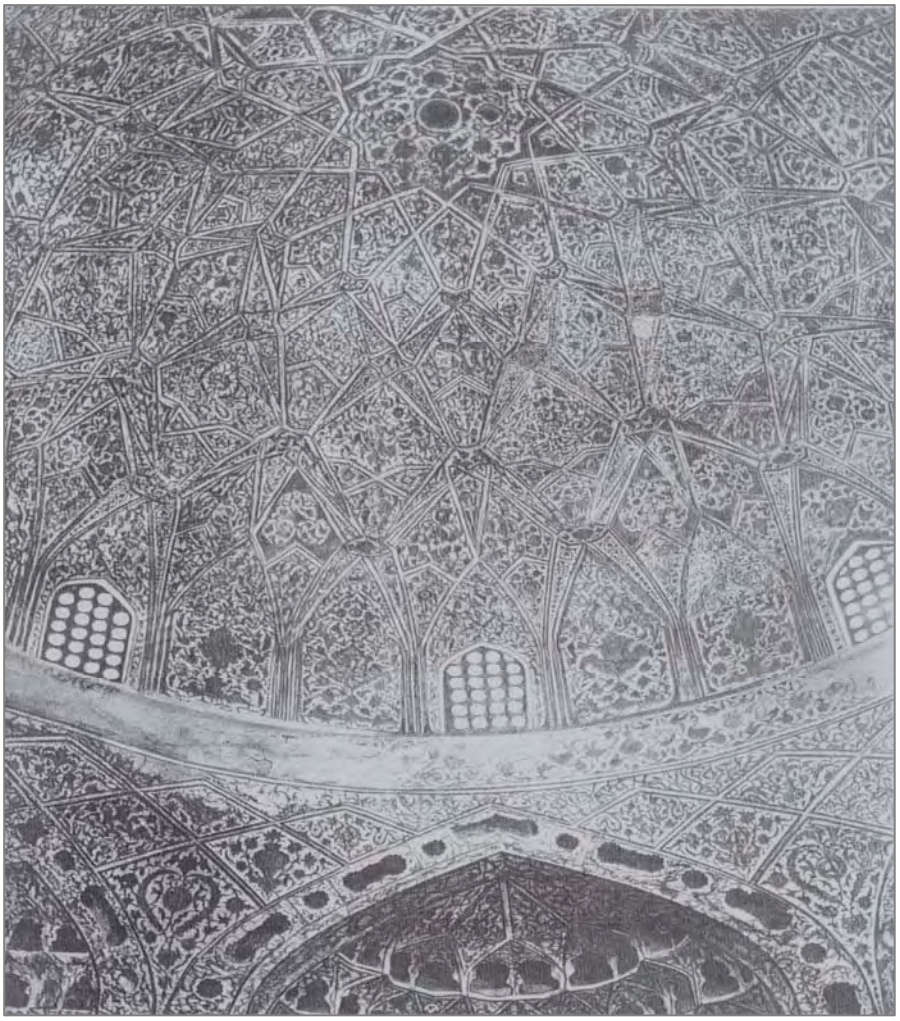


Fig. 70. State of *Chini Khānā* ornamentation in 1897

The other inscriptions of this wonderful building carry the phrases with the glorious names of *Allāh*: *Yā Mujib, Yā Musabbib, Yā Muqbil, Yā Qeddās, and Yā Mo'in*; they are written on the right side of the eastern alcove in simple *Thulth* script on multi-color tiles. On the opposite side, there is another inscription with phrases *Yā ĀFi, Yā Vāhib, Yā Murshid, Yā Halim, Yā Khabir*, and the picture of a Chinese dragon, which is a symbol of the battle between the good and the evil.

In the alcove of the south side, and inside the square frames of the wooden doors, the names *Allāh, Mohammad* and *Yā Ali* are written in fretted *Kufic* script to add even more grace to the place. These inscriptions call to mind the Banāii *Kufic* scripts of *Sheikh Safi al-din* 's tomb and the wall on the west side of the new *Chilla Khānā* .



Fig. 71. Estern side of the *chini Khānā*

F. 1. 2. The chinaware of *Chini Khānā*

As described before, there were a number chinaware dishes in this building, which had been endowed by *Shāh Abbās* I in the year 1021 AH/ 1612 AD. According to the count of *Mullah Jalā' al-din Monajjem*, the author of the *Abbāsi* History, were as many as 1221 pieces. Among the good, that *Shāh Abbās* I have done to the shrine is in the first place the endowments and gifts he has offered, and the additions and developments he has conducted. According to the writer of *Ālam Ārā-ye Abbāsi*, "*Shāh Abbās* ordered in his time of life that from all the books possessed by the court, the ones in *Arabic* and those containing the phrases and words of the Prophet and *Imāms* to be taken to *Imām Reza's* holy shrine in *Mashhad*, and the *Farsi* books, including the poetry books, history books, and all other books composed by Farsi speakers and writers, together with all large Chinese porcelain, flagons, bowls, and other precious beakers and ewers made of Chinese porcelain available in *Chini Khānā* of the royal kitchen to be taken to the holy shrine of the glorious nobleman of the *Safavi, Sheikh Safi al-din,* to be endowed."[128]

128. Turkmān, ibid: 1250-51.

Most of the dishes bear a seal of "*the servant of the Shāh of Allāh's* chosen guardian *[Imām Ali], Abbās*", engraved by *Mohammad Hussein Hakkāk Khorāsāni* in a square frame.

The interesting point is that a number of the chinaware was put on in some of the small niches of various shapes, made of wood and plaster in the ceiling of the semi-dome and the middle of the walls above the dado. *Olearius* writes about the number of items put on that, "*in the niches of the arch there have been more than three-hundred to four-hundred chinaware dishes.*" [129]

Some of the bowls too big to fit into the niches were undoubtedly were put in the cupboards made in the walls or on tables or pedestals. In the list made by *Alexander Pope*, the number of the chinaware items of the hall is mentioned to be 1221 pieces, which includes 6 pieces of jade or ruby. Taking into account the number stated by *Olearius*, which is reduced to almost a half (400), it can be inferred that the rest of the collection were kept elsewhere.[130]

According to *Olearius*, *Chini Khānā* hall was also a place for keeping precious manuscripts.

Currently, however, there are only a few beautiful flagons, fine goblets, ewers and pitchers, elaborately painted vases, precious plates, and some coins and documents of the *Safavis* kept in the hall. The chinaware dishes are decorated with paintings of flowers, beautiful blue pictures and patterns, dancing men in their traditional costumes, natural scenery, rural life, life of Chinese farmers, and pictures of wild or mythical animals such as lion and dragon, which are symbols of power and prominence; altogether, the paintings depict the story of life, the beliefs, traditions and ceremonies of Chinese people over hundreds of years ago. The fine blue lines which are drawn skillfully on the white background of the dishes give them charming beauty and harmony. Today, dishes with white background and blue motifs are known as "*Sheikh Safi al-din design*", which is indeed an attribution to the dishes kept at *Sheikh Safi*'s shrine. Some of these dishes, too, carry *Shāh Abbās*' seal with the phrase "*the servant of the Shāh of Allāh's chosen guardian [Imām Ali], Abbās endowed [it] for the shrine of Shāh Safi [Sheikh Safi al-din]*" on them.

129. Olearius, ibid: 498

130. Weaver, ibid: 4

A list of the remaining possessions of the shrine was made in the year 1207 AH/ 1793 AD by the order of *Mohammad Qāsem Beyg*, the custodian of the shrine at the time. The result was a scroll of 757cm length and 12cm width, written by *Mullah Mohammad Tāher Mostowfi*; due to its significance in view of the information it provide about the features of accessories and possessions of the shrine, it was published as a booklet under the name of "*the Treasure of Sheikh Safi al-din* " by the National Library of *Tabriz*.

In the year 1292 AH/ 1875 AD, when *Baron Max Titelman* visited *Ardabil*, *Chini Khānā* was all in wrecks, the chinaware dishes scatters on the floor, mostly cracked, with their smashed pieces buried under the debris.

In the year 1313 AH/ 1896 AD, during the rule of the *Qājārs*, the precious items of *Chini Khānā* , were taken down to the floor from their original position on the niches or in the cases cut into plaster. *Jean Aubain*, who visited the shrine right at this time, gives an account of the situation, and states that "there was a treasure of the chinaware made in *China* and *Iran*, [including] vases, jars, plates, dishes, sprinklers, and glass lanterns with inscriptions were set one next to another. All of them carried the phrase 'the dog at the door of *Ali*' and 'the servant at the court of *Ali*', which are the titles of *Shāh Abbās*, and the phrases engraved on his royal seals on the items offered to the shrine of his grandfather."[131]

For 40 years, until the year 1339 AH/ 1921-22 AD, the number of the chinaware dishes in the shrine were reportedly 806, of which some 300 pieces were intact, and the rest were either broken or cracked. Following the visit and inspection made by Mr. *Sayyed Abdol Rahim Khalkhāli*, the official sent by the then minister of culture and finance in the year 1305 AH/ 1888 AD, the items were registered in a list in presence of the *French* Mr. *Andre Godard*, the technical director general of the archaeology office, Mr. *Mohammad Ali Safwat*, the delegate from the general office of culture in *Azerbaijan*, Mr. *Ahmad Mehrān*, head of the finance office and the acting director of the central government in *Ardabil*, and Mr. *Mohammad Homāyouni*, the head of general oiffice of culture in *Ardabil*; the items were then sent to *the Iran Museum of Archaeology*, and are now kept in the treasuries of the Islamic period museum. Besides, some of the items put on in the *Hall of National Treasure of Iran* are moved originally from the shrine of *Sheikh Safi al-din*. Saving for their historical importance, these items show a part of the heritage of the *Safavi* period. It can be named the most

131. Aubain, 1983: 115

valuable collection in the world as it demonstrates a period of about three centuries of the art of manufacturing chinaware dishes in the Empire of *China*, which has either been brought together as gifts, or produced on *Shāh Abbās*' order.

G. Jannat Sarā

The oldest text to point out the existence of *Jannat Sara* is the book of *Sarih al-Milk*. What is mentioned in this book is the dome and *Maqsoureh*: "*the Maqsoureh of Jannat Sarā* in front of the paradie-like porch of *Dār al-Hadith*, whose arc formerete is honored to be the glorious seat of the victorious successor *[Shāh Abbās?]* who has conquered the skies and to the north of this heavenly dome, there is the vast area known as *Shahidgāh*, and in between is located the house, which is now the *Valet* House [*Farrāsh Khānā*] of the eminent shrine. This area overlooks the east side.



Fig. 72 . Key plan of *Jannat Sarā*

And to the north of this heavenly dome, there is the vast area known as *Shahidgāh*, and in between is located the House, which is now the *Valet* house [*Farrāsh Khānā*] of the eminent shrine. This area overlooks the east side. One of its sides approaches the south, and the other, the north; and its wall [?] from the part near the dome is turquoise, and it stretches to the house of *Sayyed Ali Beyg Bin Khwāja Sheikh khan Safavi*, and the wall continues from that point to reach the house the heirs of *Sayyedi Beyg Bin Safavi*, which is behind the wall, and the wall continues further to mosque located there; its west side is attached to the old bath

and the inhabited kitchen there. The victorious successor has bought some of the houses around in his rule, and has then leveled them to erect these buildings over them."[132]

Jannat Sarā is located in the north of the apron of *Sheikh Safi al-din*'s shrine, opposite the porch of *Dār al-Hadith*. This building is unquestionably the largest structure in the entire ensemble, and is a great example of *Safavi* architecture in *Ardabil*. The façade of this building, which faces the apron, is a high and large porch of wooden grille with geometrical patterns and knotting work. There is a door installed in the blind arcade of the porch, in the middle of its wooden grille, which links the porch to its platform with one-step. The access to the main space of *Jannat Sarā*, which is an octagon of 20.5 diagonal, is through the southern porch. There are three inscripted gravestones on the platform of the porch, dated to *Qājār* and Pahlavi periods.

The diagonal plan of *Jannat Sarā*, with its deep blind arcades and the destroyed dome, is of an exemplary order, which has been common elsewhere in *Iran*, and is manifested to its best in *Sultānia* dome. This kind of short and broad shape is indicative of an older era, whose further developed form is seen in *Sultānia*. The plan of *Jannat Sara* has kept its octagonal shape on the pair of levels inside; on each side, a niche-formed false arch surrounds the large arches.

The foundation of *Jannat Sarā* is made of dark gray andesite stones, linked together by iron braces. There are different theories about whether or not the southern porch is built at the same time as *Jannat Sara* building; *Dibāj* believes that *Jannat Sara* building had been made of four identical blind arcades, of which two are still standing now. In the year 1307 AH/ 1890 AD, under the rule of *Nāsered al-din Shāh*, the other two were destroyed, and the large porch, which is now in front of the porch of *Dār al-Hadith*, was built instead. However, the picture made by *Sarre* disproves this idea as it shows an older structure; in this picture, a part of the tilework done in the *Safavi* period is visible.

Further repairs and changes made have actually deformed the original plan, and have made the outer portal more prominent in the concave, large walls of the arches, which were each parallel to one of the sides of the original octagon, and reached almost up to the movment of the dome. Whether or not this large opening surrounds the outside of doors and window is a point to be clarified through further excavations.

132 . Abdi Beyg, the manuscript

H. *Sāhat* (The apron)

It is stated in *Sarih al-Milk* about the apron that "in the middle of the buildings, the aforementioned porch towards the aforesaid directions and the holy shrine and *Dār al-Huffāz* and the attachments are located to its east side; the heavenly building of *Jannat Sara* to the north, and *Dargah-e Mo'alla* and the old *Chilla Khānā* and the old one to its west."[133]

This part is about 30.5m long and 16 m wide. The ground is covered in grayish black andesite stone; it has a pool in the middle, whose perimeter is made of three stone circles with a diameter of 0.5 m. This pool is undoubtedly a representation of the 12 Immaculate *Imāms of Shiite* belief. There had been a will in the middle of the pool, which has been filled up.

The *dargah-e Mo'alla* (*Shāh Abbāsi* portal) and *Chilla Khānā* are located in the north side of the courtyard; in the east, *Jannat Sara* and *Dār al-Hadith* stand respectively.

Dār al-Hadith and the tombs belonging to the *Safavis*

are located in the west side; *Allāh Allāh* dome, *Dār al-Huffāz*, *Chini Khānā* , *Haram Khānā* , and the shrine of *Shāh Ismāil* are located to the south.



Fig. 73. Key plan of *Sāhat*

133 . Ibid

H. 1. The pool

The 12 -sided pool of the apron with a diameter of 4m is made of andesite stones. It has the shape of a roundel with 12 sides, which symbolizes the 12 *Imāms of the Shiites*.



Fig. 74. The apron or *Sāhat*

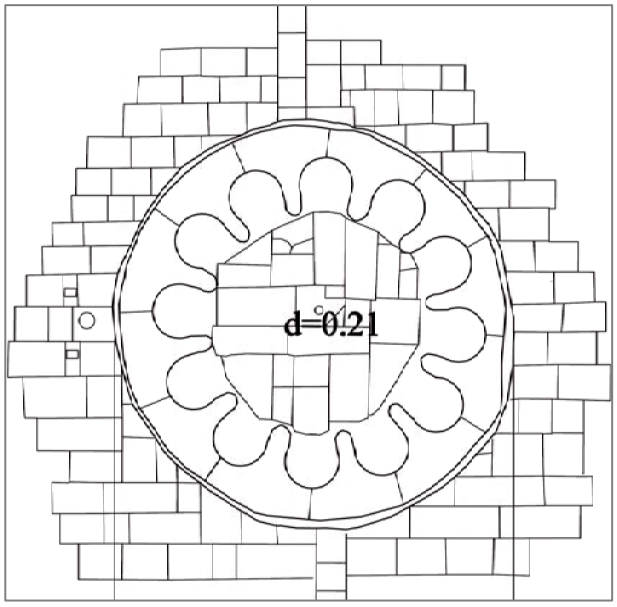


Fig. 75. The twelve -sided pool of the apron

I. *Shāh Abbāsi* portal or *Dargah-e Mo'alla*

This beautiful portal is located to the west side of the main apron (courtyard) of the shrine. It is mentioned as *Dārgah-e Mo'alla* in *Sarih al-Milk*. The façade comprises a rather high portal, elaborately made tilework, and stalactite work with four symmetrical blined arcades on the two sides. The blind arcades are smaller and shorter as compared to the portal. All of the blind arcades and the entire façade are decorated with faience tiles and *arabic* inscriptions. It must be mentioned that the shallow blind arcades are not meant to serve as shade, but as decorative elements. The beauty of the blind arcades is attributed to *Shāh Abbāsi* portal as it draws the eyes of the beholder from the two sides to the center of the wall.



Fig. 76. Key plan of *Shāh Abbāsi* gate or *Dargāh-e Mo'alla*

Shāh Abbāsi portal and the apron, which was the link between the main body of buildings inside the structures to the tomb, was built or re-constructed in the reign of *Shāh Abbās* I as it goes in the inscription.

Apparently, this part of the façade, which faces the apron, has been in a better shape as compared to other buildings, but in the year 1362 AH/ 1943 AD the damaged parts of the tile works were removed, and were replaced by the remade old design.



J. The minor courtyard or *pish khān*- also known as the middle Courtyard

As *Abdi Beyg* reports, the minor courtyard of the shrine is referred to as the platform [*Suffa*] in *Sarih al-Milk*: "the honorable tombs of some of the Rulers and Intimate friends, and vaulted tombs of the children of *sheikh*s, and it is a passage way; this is the portal at which they hide in solitude, and through which they enter the mentioned apron; in front of the portal is another portal which opens to the holy shrine."[134]

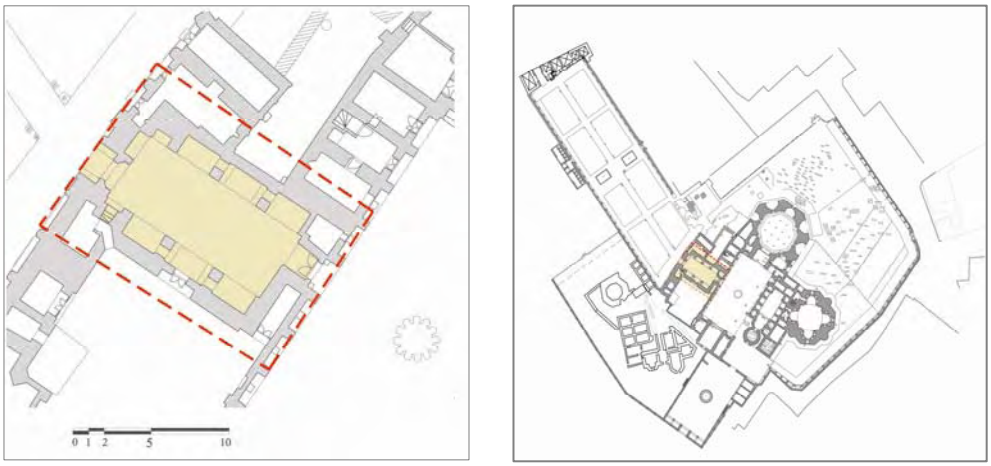


Fig. 78. Key plan of *Pish khān*

"*Sarre* named this courtyard as *pish Khān* [the porch] as it was a part of the shrine.[135]"

134. Ibid: 2734

135. Weaver, ibid: 73

The middle courtyard has the look of an unroofed rectangular corridor of 14 m length and 6m width. There have been 4 entrances on each of its sides; the southern entrance was known as *Shāh Abbāsi* portal or *Dargah-e Mo'alla*; the northern entrance opens to the garden-yard,and has stalactites from the Pahlavi period, which have partially collapsed; through the hole thus made the faience tilework and inscription lines of *Safavi* period are visible.

There is a picture from the southern half of the corridor in *Golestan* Palace ensemble, in which a plaster-molded decorative strip of *Thulth* script is seen in the lowermost semi-dome; currently it is completely vanished. The type of tilework used in parts of the space, particularly on the façade facing the apron and in its opposite side, is charming. There are tablets of *arabesque* designs in which floral patterns, ringents, and *Arabesque* motifs are made on a bed of light brown, within margins of bright, yellowish red. The brackets are grass green, and the arabesques are beige and red. The southern door opens to the new *Chilla Khānā*, while the northern entrance opens to the holy cemetery of *Shahidgāh*. I have to mention that the latter one was blocked with brick and mortar during the restoration works carried out in *Qājār* period; the traces of this change are visible in the spot. On both lengths of the courtyard on the south and north, there are three large and one smaller blind arcades, which had ogee arches; the blind arcades were of depth of 150cm. the other sides had two shallow blind arcades each; inside two of them, which are set on the same pivot, two doors are spotted; the northern door is blocked with brick. In the middle of the southern wall of the middle courtyard, there is a wooden door, which opens to the new *Chilla Khānā* . It is told that this door formerly opened to the kitchen of the shrine and a small prayer room, which is now destroyed. According to the notes of *Tavernier* and *Le Braun*, this door opened to a space in which the graves of noblemen of *Iran* were located. [136]

The lower part of the walls up to the height of 140cm is covered with volcanic basalt and worn-out marble; a platform of 102 am height made of gray and a black stone fills the other blind arcades. The blind arcades were formerly decorated with stalactite work, inscriptions, and faience tiles, remains of which possible to spot in the pictures made by *de Morgan* and *Sarre*. Very small portion of the otiginal tiles is still remaining in the spot. There were decorations of faience tiles with floral and foliage patterns and vases, colored in blue, brown,



136. ibid: 72

yellow, and white. The back of the sides of blind arcades are decorated with ascending patterns, and the corners are covered with ascending volute motifs. "According to the accounts given by *Weaver*, there have been remains of a horizontal inscription and some decorative strips in the mentioned blind arcades, which were among the best works of the type done in *Ardabil*."[137]

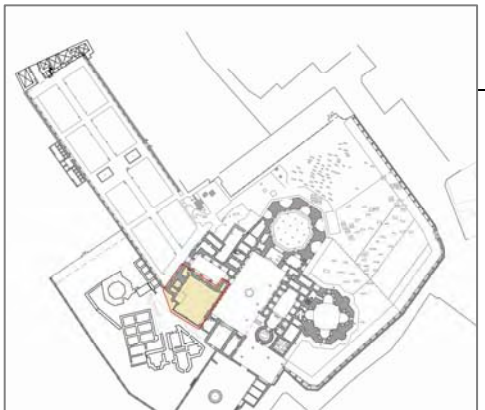
K. New *Chillā Khānā*

There have been two *Chilla Khānā* 's in the shrine of *Sheikh Safi* for the 40-day periods of solitude held by *Sheikh Safi al-din* and *Sheikh Sadr al-din* and their disciples. The two buildings were located in a short distance from one another, and were located to the west of the apron. *Sarih al-Milk* gives the following account of *Chilla Khānās*: "the old *Chilla Khānā*, the place to sit for his Majesty, the leader of all Leaders, the guide of all worshippers to the right path, *Sheikh Safi al-din Is'haq* –May *Allāh* sanctify his grave- was marked there; it is Linked to the aforesaid apron, and is connected on one side to the chamber located in the midway between that point and the portal; it is also connected to the corridor; its northern side is the way to *Jannat Sara* and the kitchen and *Shahidgāh*." [138]

137. Ibid: 7

138. Abdi E





In the excavations of the year, 2006 remains of the walls of new *Chilla Khānā* were found to be located in the southern side of the minor courtyard. Chapter 3 of *Sarih al-Milk* reads about the new *Chilla Khānā* building that "the new *Chilla Khānā* , which is built by his majesty, who is positioned in the heaven, *Sheikh Sadr al-din Musa* –May *Allāh* ease his soul- was decorated with tile work in the time of the victorious successor. Its eminent dome is made as a replica of the green dome [the dome of the prophet's mosque]; it is the seat of his majesty. The dome is held over 40 chambers below and above; it is liked in one side to the holy tomb described; in another side it is connected to the courtyard of the shrine which is the passageway and visiting place of people; yet another side has a link to the alley between that place and the honorable house of *Sayyed Sheikh Shāh Khwaja Hassan Beyg Safavi*; the other side of it is linked to the corridor opposite the old *Chilla Khānā* and its attachments."[139]

Thus the new *Chilla Khānā* has been built in the time *sheikh Sadr al-din Musa* (735-794 AH/ 1335-1393 AD) with 40 chambers and a magnificent dome, and has apparently the seat of this respectable gnostic. Those who have visited *Chilla Khānā* during the flourishing time of the shrine have admired the magnificence and greatness of this building, "as de Bruin notes in the year 1082 AH/ 1671 AD: like *Dār al-Huffāz*, that place was also used for recitation of *Koran*. It is located in the south of the minor courtyard known as *Suffa* [platfrom]. The last restoration works have been carried out at this place in the year 990 AH/ 1582 AD by *Sheikh Abdal Zahedi*. Its dome has collapsed between the years 1082 to 1134 AH/ 1671 to 1722 AD." [140]

139. Ibid: 2734

140 .Reza Zadeh, ibid: 655

After passing through the door of the minor courtyard of the marble corridor to the south, one finds himself in an open area known as the new *Chilla Khānā* . This part is located between the major courtyard and the apron to its north and south.

"*Della Valle* refers to this area as an unroofed mosque, and compares it to *Shāh Mosque* in *Isfahan*, which has been built afterwards. In the year 1028 AH/ 1619 AD the building had a façade of the same look westwards."[141]

According to *Olearius*, this courtyard had been located in the end of the beautiful garden yard: "through this door we entered a smaller, long courtyard covered with expensive stones, which had blind arcades around. There was a tap to its right, from which water sprinkled. The water came from the *Qanats* of the nearby mountains, and provided drinking water for the pilgrims. To the right of the courtyard was a beautiful structure and porch, whose façade was made of green and blue stones [tiles]; the whole building was covered with precious, exquisite carpets. There was a candlestick [a] of brass in the middle of the porch around which a group of *dervishes* sat in circle, and, chanting some invocations aloud, bent to the right and left. As we were told, *Sheikh Safi al-din* had held a 40-day period of worship and asceticism in this building; he fed on only almonds and water every day. This is why the place is called *Chilla Khānā* . [*Chilla*: the 40-day period of solitude to practice prayer and asceticism]." [142]

During the restoration works of the year 1995 on the northern wall (the latitudinal wall) of the garden yard, behind the wall from the *Qājārs* period, remains of a wall were found which had inscriptions with glazed turquoise and blue bricks in *Banaii Kufic* showing the holy name of *Mohammad*.

141. Morton, ibid: 41

142. Olearius, ibid: 495

Remains of stone foundations belonging to the west, east, and south chambers have been found in excavations of the new *Chilla Khānā* , which would play an important role in reconstruction of the building. In addition, in the northwest corner of the central space, there is small corridor at a 45 angle, which leads to the first level of *Chilla Khānā* by a staircase. According to *Weaver*, "the east side of the area with its two-level chambers most probably overlooked the the apron, and when *Shāh Tahmāsp* was carrying out his addition and development plans, *Chilla Khānā* was already there. Of course, as it is inferred from the style of the tilework of *Chilla Khānā* , it has been built at the same time as *Allāh Allāh* dome and other similar structures. As a whole, it is obviously known that *Mo'aqeli* tile decorations are exactly in accordance with the descriptions of *Olearius*. Also, the large pieces of stone installed on the dado of the domed space have a somewhat primitive form, which could be indicative of older dates."

The main function of *Chilla Khānā* can be understood from the explanation provided by *Olearius*: "there were two beautiful candlesticks with some candles in them in the middle of the large domed structure; some clergymen clad in white were near the wall. It can be inferred from this account that this place was in fact the *Dervishes*' square, or their residence."[143]

What is not to be neglected is that *sarre* has mentioned this portal on the map of *Schultz*, writing, "the southern door must be the same one which is blocked". *Sarre* also notes that this door opened to a small prayer room, which is now destroyed; some graves of the noblemen of *Iran* had been located in that place. (*Tavernier and Le Braun*). *Weaver* believed that this prayer room was in fact the same large, beautiful arch shown to *Olearius*: "*Weaver* mentions in his studies in the year 1971 that if the walls to the north of the open area are studied thoroughly and closely, fading traces of a solid angles would be found, one of which stretches for 2.35 m from the southeast corner along the northern wall. Overall, the remains of the solid angles show that the large, beautiful roofed area mentioned by *Olearius* is the same as the domed hall in fact. Examining the porch-like, vaulted room located in the midway of the northern wall shows that the dorsal wall of this room has been blocked only recently; also, the southern wall of the garden yard has been built right in the middle of the old portal, and has added a layer to the main façade of the building, which includes the vaulted room. This

143. Weaver, ibid: 14.

blocked door could be the same one through which *Olearius* has entered the courtyard with a water fountain."[144]

What is obvious is that, according to *Morton*'s notes, the new *Chilla Khānā* building was built by *Sadr al-din Musa*, and is mentioned in a deed of endowment dated 977 AH/ 1569 AD. In the light of historical documents, the mentioned building is considered to be corresponding the ruins of the minor courtyard, which had a link to the main courtyard of the shrine. In the time of *Sarre*'s visit, the building was already lying in wrecks. Old pictures show the decorating covers of the façade made of brick base with *Hezar Baff* (knotting) patterns. However, it can be certainly assumed as for the style that this building belongs to the late 8th and the early 9th century AH, and is similar to structures such as *Timour Jame'* Mosque in *Samarkand*. "*Olearius* has seen this building in the year 1047 AH/ 1638 AD, and has described it as a large, beautiful domed structure whose façade was decorated with green and blue stones. Squilch have been discovered by *Weaver* that are evidences of a once-there large surrounding dome-case with small ends and a two-level gallery [porches] reaching it through a staircase at the end of a small corridor."[145] According to *Sarih al-Milk, Chilla Khānā* has had 40 rooms of this type. Obviously, this building had served as a place for dervishes to gather and hold their ceremonies. In the excavations of 2006 in the two south and west sides of new *Chilla Khānā* , numerous chambers of the type were discovered, some of which had open ovens. Seemingly, the southern side of *Chilla Khānā* had been parallel to the east side of *Shāh Abbāsi* portal; in two levels, it has had chambers used in 40-day periods held by dervishes.

144. Ibid: 13

145. Wilber, ibid: 509

L. *Dār al-Hadith* or *Taq-e Mutewalli* Hall

The other name of this place, *Dār al-Hadith* is located to the south of the apron it is also known as *Dār al-Salām* and *Taq-e Mutewalli* (*Dār al-Motewalli*). This building comprises a porch in the form of hall in the middle, and two small porticos on either side.

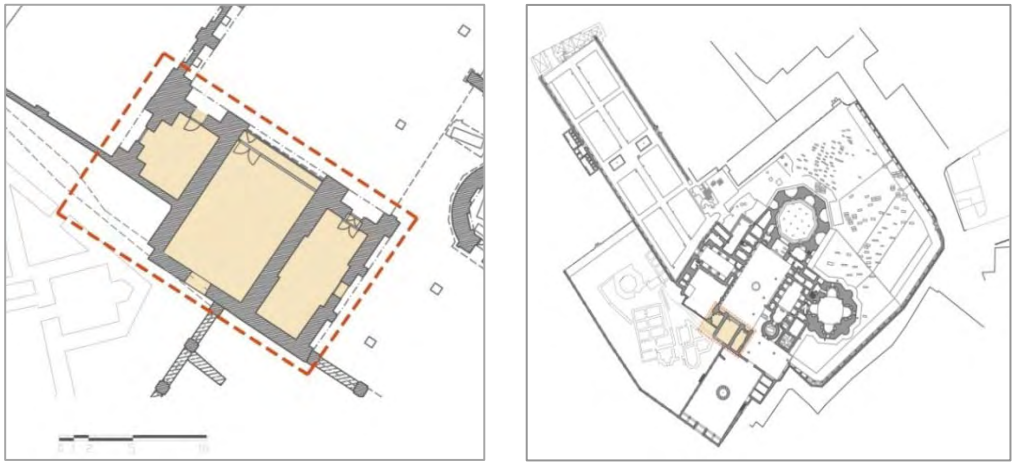


Fig. 81. Key plan of *Dār al-Hadith* or *Taq-e Mutewalli* Hall

As the name *Dār al-Hadith* indicates, this place had originally been meant to serve as a place for learning religious instructions extracted from words of the prophet and Imāms.*Salam*, is also in connection with the function of the whole ensemble as it is mentioned in the descriptions of the name. This place was used to receive and serve guests.

Dār al-Hadith comprises a large hall of 620m [a] by 10m size with vaulted ceiling, stretching in north-south directions. Located opposite *Jannat Sara*, this hall has a grille of 11m height with geometrical designs and a knotting work. The floor of the porch has an elevation of 75cm from the apron; the access to the hall is by a step reaching the platform. The inside of the hall is whitewashed with plaster. Part of the inner wall has been bordered with a tiled rim of 35cm wide. The decorations of this part include floral and foliage patterns made within colored plaster frames, with a margin of geometrical shapes. This place seems to have been decorated with tilework when it lost its original function and turned to a burial site for the *Safavi*, and later, for the *Afsharids*, the *Zands*, and the *Qājārs*, and was thus attached to the cemetery of the shrine. This idea is confirmed in view of the subsidence of the floor in parts of the hall, and its elevation from the ground of the apron and the right porch. Some

researchers including *Dibāj* consider it probable that "this space served as a mosque and a place for preaching in the 13th century AH." [146]



Fig. 82. View of *Dār al-Hadith*,at present this building known as *Tagh-Mutawalli*

L. 1. Inscriptions of *Dār al-Hadith* porch or *Dār al-Salām*

The high porch of *Dār al-Hadith* and its two chambers have inscriptions of *Koran* and the Prophet's phrase written in *Thulth* and *Kufic* scripts. The longest of them, inserted over the front of the main porch, is made of white faience tile on a dark blue bed of arabesque patterns. It bears verses 18-22 of the surah of djiin:

و ان المساجدللّه فلاتدعوا معاللّه احداً. و انه لما قام عبداللّه يدعوه كادوا يكونون عليه لبدا. قل انما ادعوا ربى و لا اشرك به احداً. قل انى لا املك لكم ضراً ولا زشداً. قل انى لنيجير فى منالله احد ولن اجد من دونه ملتحداً

"The mosques are worshipping places for *Allāh*, so do not worship others besides *Allāh* at all and indeed when the devoted worshipers of *Allāh* [*Mohammad*] rose up for praying, they [the *Quraish* pagans] tried to cause around him a compact crowd [to tease him and to make disturbance for him] say: [O, messenger!] 'I do not worship but my creator and nurturer; and I do not consider any partner with him' say: [O, messenger] 'I do not own any power to cause you any harm or to put you on the right way [everything depends on *Allāh*'s will]' say: [O,

146. Dibaj, 1964: 26

messenger] 'no one can provide me a shelter when *Allāh* wills to chastise me [if I disobey him] and there is no refuge for me but him."



Fig. 83. Right porch of *Dār al-Salām*

Obviously, these verses concern the invisible creatures, whose faith in the prophet, and the holy *Koran*, and the judgment day is mentioned. The first part of these verses about the mosques is quoted from geniis, calling on others to invite them to believe in the Unity of *Allāh*.

Under the inscription of the high porch and in the corners of its brackets, there are words from the prophet. The text on the right bracket reads:

الصدق خير القول

"Honest words are the best words."

The second phrase on the left bracket reads:

الاخلاص خير العمل

"Sincerity [in faith] is the best deed."

These phrases are written in over arabesques and ringents in white secret *Thulth*, within decorative frames of dark blue.

There are two small chambers or porticos on either side of *Dār al-Hadith* porch; the one on the right dates to the same time as the main hall, while the left one is dated in the decade of 1370 AH/ 1951 AD.

L. 1. 1. The right portico

Relying on *Sarih al-Milk* text and *de Morgan*'s diagram, this portico belongs to the roofed tombs of *Sheikh*'s children. Studying of the southern side of the apron made it clear that *Dār al-Hadith* porch is the same structure referred to in *Sarih al-Milk* as the shrine of the *Safavis* family members.

The right portico (the eastern side) has undergone fewer alterations as compared to the western chamber. The latter one, which seems to be parallel to the eastern porch, has been reconstructed in the decade of 1370 AH, and is more recently established.

Unlike the left one, the right portico is of more authenticity; it comprises a four-centered arch and two false solid angles with fine stalactites. It is decorated with faience inscriptions, and interwoven *arabesques* and geometrical motifs. There is a small-latticed wooden window in the eastern wall, which is a fabulous example of wooden works of the *Safavi* period.

Over the blind arcade of the eastern portico, there is an inscription of white Thuluth on a background of cobalt blue, with some phrases from the Prophet about knowledge and the learned ones:

قال‌النبی صلی‌الله علیه و آله: من طلب علماً فادرکه کتب اله کفلین له من الاجر، و من طلب علماً و لم یدرکه کتب له کفل الاخری.

"The prophet- peace be upon him and his family- said: 'whoever seeks knowledge and obtains it, *Allāh* will reward him in two ways, and whoever seeks the knowledge but fails to obtain it, *Allāh* will reward him in one way."

On the two sides of this porch, like the western porch, the phrase *Ya Safi* is written symmetrically in two opposite directions in white secret *Thulth* on a dark blue background. Along the edge of the portal of the blind arcade of the portico, there is an inscription of white and brown *Thulth* on a bed of cobalt blue, carrying more words from the Prophet:

قال‌علیه افضل الصلوات واکمل التحیات (باخط قهوه‌ای) بالعلم احیاءالقلوب العارفین وفیه شفاءصدورالعابدین.

"Said the glorious prophet –to who be the most perfect praises-: the hearts of the gnostics is enliven by knowledge; the tranquility for the hearts of the worshippers is in science."

The choice of such phrases indicates the importance of obtaining knowledge. Those who seek the true knowledge and gain it would be rewarded with happiness of both worldly life and afterlife. The point here is that though *Sheikh Safi al-din* was a man piety, the phrases chosen to decorate his shrine put the importance of obtaining knowledge prior to the significance of prayer and acts of worship.



Fig. 84. Right porch inscription of *Tāqh Mutawalli*

L. 1. 2. The left portico

The left portico is a part of the new *Chilla Khānā* in *Sarre*'s plan. Therefore, it is easy to assume that such a building once existed, but had been destroyed at the time of *Sarre*'s visit in 1897. This portico is decorated with tile work and has some beautiful calligraphy of *Thulth* script. There is an inscription of the Prophet's words on the front of the blind arcade of the left portico; it is made on a bed of blue tiles in white *Thulth* carrying the Prophet's words about reaching perfection in the religion and the knowledge:

قال النبی صلی‌الله علیه وآله. من یراد به الله خیراً یفقهه فی‌الدین و قال صلی‌الله علیه وآله طلب‌العلم فریضه علی کل مسلم.

"Said the prophet –peace be upon him-: if *Allāh* wills to grant a man the good, he will make him perfect in religion. And said the prophet –peace be upon him- seeking knowledge is mandatory for any muslim."

In this porch, too, the phrase *Ya Safi* is written symmetrically in the brackets in two opposite directions in white secret *Thulth* on a bed of dark blue. There are other inscriptions in *Mo'aqeli Kufic* script on the surface of this side carrying the holy words of *Allāh*, *Mohammad*, and *Ali.*

M. Garden Court (*Arsa*)

The major courtyard, which is also known as the *Sheikh* courtyard, is a very asymmetrical area of 27 m wide (west side), and 89 to 100 m long, made in the same style as the *Persian* gardens. It was two steps lower than the level of the square know as *Āli Qapu*, in such a way that after walking down two steps and passing through a large door, one reached a yard paved with black and gray volcanic stones.

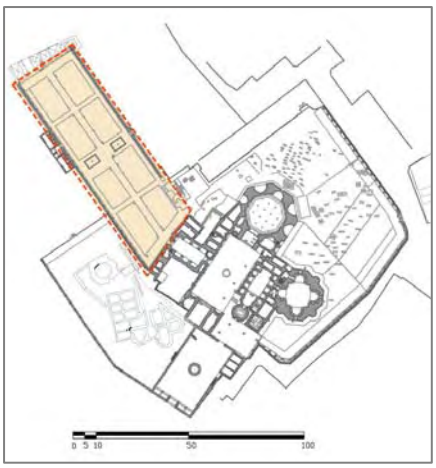


Fig. 85. Key plan of Garden Court (*Arsa*)

This large courtyard is not symmetrically made; however, it has the same entrance of the blind arcade inside as outside. "*Olearius* mentions that a blind arcade extended all along the walls the garden ornamented it. To the southernmost, there is yet another entrance, which, as shown in *de Morgan's* pictures, has been restored recently."[147]

The major courtyard can be found by corresponding to *Sarih al-Milk*. The structure is referred to in that text as *Arseh* [the area]: "the open, vast stretches from the aforementioned portal to the main portal; the houses are located on its sides, and a faountain, like *Kauthar* fountain, flows from its previous direction, and waters the bath and the houses."[148]

147. Weaver, ibid: 71-2

148. Abdi Beyg, ibid

There have been small stands to sell food to the pilgrims in this courtyard. "The garden yard was most probably divided into two parts: the northern, larger part, and the southern, smaller one; because the visitors mention another yard similar to this one, which no more exists. The portal separating the two yards was marked by a hanging chain to its left; there was also an upper level and some rooms for the guards. Called 'the kitchen' by *Weaver*, this yard had been paved with flat stones. There was a pool in the middle of the yard with brass taps for ablution. To the right side and the southeast of the yard, where there are now two doors opening to a room, there was once a silver-plated door from the time *Shāh Abbās* I. this kitchen was of a particular function among the structures of the ensemble as it was a place to cook the 35 large pots of boiled rice which fed everyone. The expenses of this food were covered by the endowments made by *Shāh Abbās*; at the time of *Olearius*' visit, 2000 jobless people were fed. Two meals of a day vowed to *Sheikh Safi al-din*, and a third one, to *Shāh*. It was given to people with special ceremonies. Two large military drums belonging to Prophet *Mohammad*, which were brought by *Sadr al-din* from medina, were played, calling the hungry crowd to have food. When foreign ambassadors were present, the ceremony was performed with even more grace. The chef would sit on a silver chair to monitor the procedure. The remainder of the food was sold to those of proper pride. Chinaware dishes were used to serve food even for the foreigners. *Olearius*' embassy was served for one whole week, two meals a day."[149]

Currently there are two rectangular, stone pools are located in the middle of the courtyard; they once brought the water from "*Ahl-e Iman* (believers) area [neighborhooda] to this place through piping system. In the archeological excavations of the year 1995, remains of clay water pipes were discovered behind western wall of the garden yard.

During the *Safavi* rule, there were service facilities and offices such as the kitchen, the bath, *Havij Khānā , Sharbat Khānā* [butlery*], Daftar Khānā [office],* and the Cistern *(Cheshme Kauthar: spring like Kauthar)* in this area; however, only the cistern, which corresponds the *Cheshme Kauthar* on *de Morgan* diagram, is recognizable in the southwest side of new *Chilla Khānā*. This part, which was discovered in the excavations of the year 1995, seems to have been surrounded by walls built in later periods, which caused to be disintegrated from the garden yard. According to the historical documents, "construction of

149. Weaver, ibid: 71-2

the walls was carried out in the time of *Sadr al-Mamaleki Samāki*, the vizier of *Naser al-din Shāh."* [150]



Fig. 86. Garden courtyard from north

N. *Meydan* (Square)

The *Meydan* of the ensemble is located between the main portal to the north, and the second portal to the south. In the plans made by *Sarre*, the *Meydan* is shown as having a tetragonal shape. The remains of this *Meydan* are vanished under the developing streets in the process of development of the city, but is hoped to be resumed by archeological excavations.



Fig. 87. Key plan of *Meydan* (Square)

150. Reza zadeh, ibid: 259

The brick walls surrounding the major courtyard include 29 blind arcades on the west side and 26 on the east, which are separated by simple brick piers. Four-centered arches are erected above them. The brickwork is mainly done using a simple style; however, the brickwork of the brackets includes geometrical patterns. There are big and small glazed bricks every here and there to break the monotony of the walls.

The walls are set up over a dado of dark slabs of stone; yet more slabs form the façade of the foundation. Horizontally inserted slabs make the floor of the blind arcades, and are used as benches or platforms.

O. The second gate

After passing through the main gate of the shrine to the south of *Āli Qapu* Square, one enters a tetragonal square with an entrance to its south, which is known as the second portal. This part of the property, which had been restored during the *Pahlavi* period, is now experiencing more of restoration work planned in the project of *Sheikh Safi al-din*.

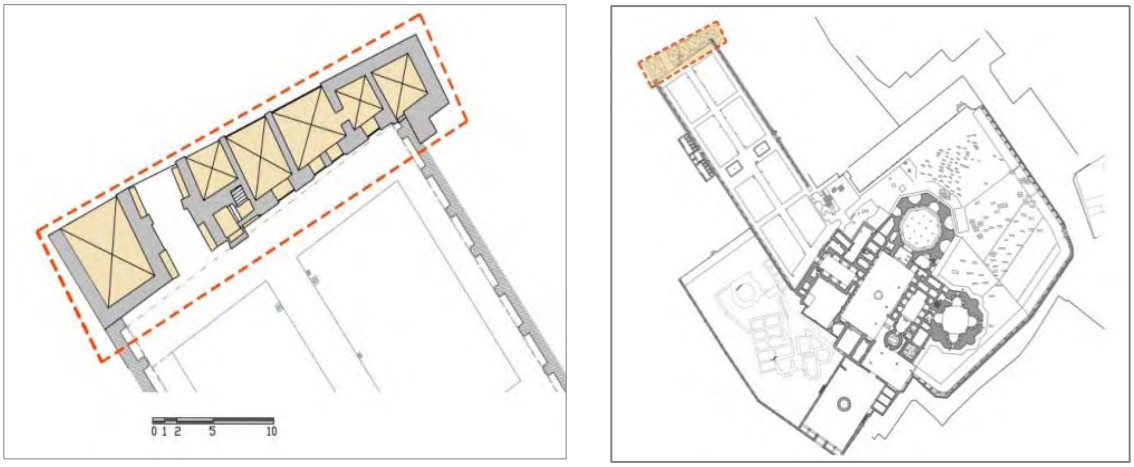


Fig. 88. Key plan of the second gate



Fig. 89. The second entrance of *SKSEA* from north

P. The Main gate (*Darvāzeh*)

Today, nothing is left from the main portal of the shrine, which was once a magnificent monument of the rule of *Shāh Abbās* II. This portal, with its splendid entrance, was located to the east of the *Meydan* leading to *Āli Qāpu*. As the historical accounts have, it was made of the most delicate faiences, and had a *Naqara Khānā* [the place where kettledrums were beaten at fixed intervals] built on top, which was used to call the muslims for prayers. There are notes of the magnificence of this portal in the reports of European travelers of the *Safavi* era such as *Olearius*, *Della Valle*, and *Madelslo*. According to them, the door was guarded by two horizontal chains; mentioning them, *Olearius* states that the chains were a present fromthe khan of *Maraqe*, and were made of silver; however *Tavernier* says that they were made of iron. From the point where the chains were installed was considered as an inviolable refuge, to which whoever stepped was safe and secure.

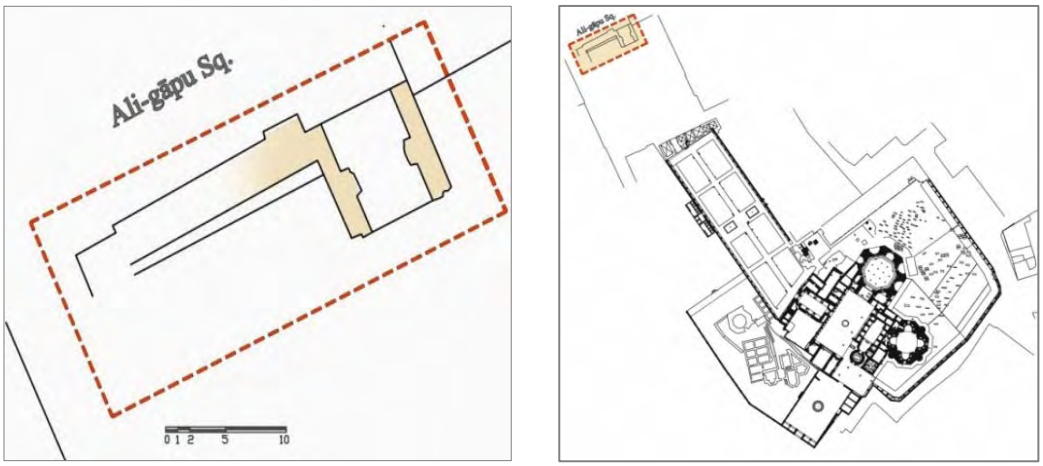


Fig. 90. Key plan of the main gate (*Darvāzeh*)

Q. *Shahidgāh* Cemetery

As *Shāhidgāah* Cemetery is a memorial of bravery of the valiant sons of the land of *Iran* in battles against attacks and invasions, it would not pointless to give an account of the location and history of this holy site.

Shahidgāh is cemetery which surrounds the east and south sides of the shrine of *Sheikh Safi al-din*. According to historical documents, it was once a vast cemetery used as a burial site for the disciples of *Sheikh Safi al-din*, and for the martyrs of *Shervan* and *Chāldoran*

battles as well as religious and political men of influence after the foundation of the *Safavi* dynasty.



Fig. 91. Key plan of *Shahidgāh* Cemetery

The name *Shahidgāh* was first given to this place in the time of *Shāh Ismāil* I. The history has it that *Shāh Ismāil* set for *Shervan* together with some of his enthusiasts and *Sufis* to revenge for his father's and grandfather's murder. After he defeated *Farrokh Yasar* and conquered *Shervān*, he took back to *Ardabil* the bodies of his father, *Haydar*, his grandfather, *Junaid*, and those *Safavi* commanders and noblemen who were killed while attending the battles under the leadership of him and his father. He buried his father next to the tomb of *Sheikh Safi al-din*, and then, buried the other martyrs in that cemetery. The other story has it that "the corpses of *Sheikh Haydar* and *Sheikh Junaid* were buried in the cemetery behind the mosque without being identified from each other;"[151] the cemetery was given the name *Shahidgāh* [site of the martyrs] ever since. Also, during the rule of *Shāh Ismāil*, after the battle of *Chāldoran* in the year 920 AH/ 1514 AD, those martyred in this unjust battle together with the saddle of their horses which were covered in pelting and leather were taken to and buried in this cemetery. Undoubtedly, the burial of martyrs of the two mentioned battles is a proof of well-organized battles of the *Safavi* against the enemies, and *Shervān* kings, and the circassian disbelievers with the aim of stabilizing and reinforcing *Shiite*. These battles took place first under the rule of *Sultān Junaid*, and then in the reign of *Sultān Haydar*. *Sultān Junaid*'s battle was the first in the line of religious battles, and took place in 860 AH/ 1456 AD. *Chāldoran* battle took place between the forces of *Shāh Ismāil* I of *Safavi* and the *Ottomans*.

151. Heintz, ibid: 188



Fig. 92. *Shahidgāh* cemetery from East

What follows is an account of the historic battles between the *Safavi* and their enemies, the *Shervān* kings and the *Ottomans*, through which the *Iran* survived owing to the intelligence of its leaders, which saved *Iran* from destruction and being vanished, and stabilized its power.

The battle of *Shāh Ismāil* against *Sheikh Shāh*, the son of *Farrokh Yasar Shervān Shāh* in the early winter of the year 915 AH/ 1509 AD, *Shāh Ismāil* crossed the river *Kor* over a bridge of boats, aiming to quell the rebellion of *Sheikh Shāh*, the son of *Farrokh Yasar Shervān Shāh. "Sheikh Shāh had expelled Galdi aqa,* the head of state appointed by *Hussein Beyg Allāh*, the *Safavi* king, and had occupied the province. *Sheikh Shāh* escaped to *Bighard* castle. The *Qezelbāsh* advance-guards occupied *Shamakhi, Baku, Shabaran,* and other fortifications, and left them to their allies. *Shāh* besieged the castle in person due to their resistance. The castle had high ramparts and only two gates, which opened to *Daqestan* and *Shervān*; the fortifications were established in *Alborz Mountain ranges*; the distance between the fortifications and the *Caspian* was as long as the distance of three bows reaches. Indeed, it was as if the castle with its fortifications mocked and challenged the besiegers. Its residence could obtain their livelihood through variety of ways, as if they could even snap their wheat from the virgo, and fry their meat in the sunlight. Despite this, *Shāh* could crush their resistance in a matter of few days only, and conquered the castle. The expelled ruler was given back his power and authority; *Mansour Beyg* was appointed as the ruler of *Darband*,

and *Mohammad Beyg Ostajlo*, the King's caterer, was granted the title *Jayan Shāh*, and was appointed as *Amir-ol Omara* [the *emir* of all *emirs*]."[152]

After the defeat of *Shrvān Shāh*, the king ordered the grave of his father, *Sultān Haydar*, in *Tabarsaran*, to be exhumed so that his body could be taken to *Ardabil* and buried in the *Safavis* family shrine. Then, he crossed the river for a second time to spend his winter in *Qāra Bāq*.

One of the historic battles of the *Safavi* reign was the battle of *Chāldoran*. *Chāldoran* is a vast plain to the northwest of the town of *Khoi*, one of the suburbs of *Qara Eyn (Siah Cheshme)*, which is located between two mountain ranges. It covers an area of almost 750 sq. km. It is located between the eastern longitudes of 44°25´and 44°31´ from greenwich meridian, and the northern latitudes of 39°2´ and 39°15´. It is 1868m above the sea level. It is bordered by *Maku* in the north, *Qāra Zia'oddin* in the east, *avajiq (Islam Kandi)* in the west, and *Turkey*.

There were three main reasons why the battle of *Chāldoran* took place:

1. *Shāh Ismāil*'s support for the rivals of *Salim* after the death of *Sultān Bayzid* in the years 917-18 AH/ 1511-12 AD
2. *Nour Ali Khalife*'s moves in the eastern *Anatolia* in the same year
3. Massacre of the *Shiites* in Asia Minor by the ottoman *Sultāns*

A strong government had been founded by the great leader, *Shāh Ismāil* of *Safavi* in *Iran* in the year 907 AH/ 1501 AD prior to the battles of *Chāldoran* and *Marj Dabeq*. This government propagated the *Shiite* ideology both within the boundaries of *Iran* and beyond, and tried to defeat the *Sunnites*. The mere existence of such a government was a challenge for the fundamentally *Sunnite* ottoman emperors, especially as scores of *Shiites* lived in east *Anatolia*.

"Tendency of lots of ottoman citizens in *Anatolia* towards the *Safavi* due to their political and religious propagations was the main reason why the battle between the pair of governments occurred. Feeling threatened for the fear of disloyalty of the east *Anatolia*, *Bayzid* II issued the order of expel of scores of Shiites from *Anatolia* to *Mauria* in the years 907-8 AH/ 1501 AD. Major *Shiite* rebellions between the years 916-17 AH/ 1510 AD proved that the danger had still remained I-bin-eding. In that same year scores of *Takalloo* soldiers

152. Sarvar, *History of Shāh Ismāil of Safavi periode*, translated by Mohammad Baqer Ārām and Abasqoli Qafarifar, center of university press, first edition, Tehran,1995:70.

arrived in *Iran* from *Garmian* to further strengthen *Ismāil*'s army. This was an evidence of the influence of the *Safavi* ideology not only in east Anatolia, but also in central *Anatolia*."[153] of course some provocative acts on the side of the *Safavi* pushed forward the outbreak of war in the year 920 AH/ 1514 AD. *Ismāil* sent the leader of *Uzbeks*, *Mohammad Sheibani*, to *Bāyzid II*, who had been defeated in his battle with the *Safavi* army in the battle of *Marv*, and thus showed his hostility towards the *Ottomans*. According to *Nasrollah Falsafi*, many take this act of *Ismāil* as one main reason for the battle of *Chāldoran*, whereas *Ismāil*'s avoidaning to recognize *Salim* as the ruler, and his support for *Ahmad I-bin-e Bayzid II*, the legitimate heir for the throne, in the year 918 AH/ 1512 AD was just as important a reason, if not less. When *Ahmad* was killed by *Salim*, his son, *Murad*, resumed the fight over the throne, and received the *Safavi*' support. According the history of *Ilchi Nezam*, *Shāh Ismāil* had the intention of using *Murad* as leverage to organize a rebellion against *Salim*. *Div Sultān* escorted *Murad* to *Sivas* together with *Mohammad khān Ostajloo*, the governor of *Diyarbakir*, but the *Ottoman* prince received no more support. The evident support of *Ismāil* for two of the rivals of *Salim* justified his military act against the *Safavi*, but the army dispatched under the command of *Div Sultān* and *Mohammad khān* was not the only violation of the *Safavi*. The political and strategic significance of *Noor Ali*, the *caliph* of *Romeloo*'s military expedition to *Anatolia* in the year 918 AH/ 1512 AD was even more.

Mentioning *Ismāil'*s name in the speech at the time of conquest of *Touqat* by the *Safavi* is a proof that *Nour Ali*'s act was not a mere invasion within the *Ottoman* kingdom, but it was a pre-planned, calculated act on the side of the *Safavi* with the aim of ousting the *Ottomans*' rule in *Anatolia*." [154]

Shāh Qoli Bābā, the son of *Hassan the caliph* was ordered by *Sultān Haydar* to go to the province of *Tekke lli* in order to propagate and gather some enthusiast. *Shāh Qoli Bābā* , who was given the name *Sheytan Qoli* by the Turks, killed the ruler of *Tekke lli* on his way back to *Iran*, and took a crowd captive; later, he slaughtered them as well. As the news spread about his bravery, more people were attracted to him, so much as he was set to think of conquering the *Qāramān* area; thus he fought *Qāraguz Pāsha*, the ruler of the area, defeated him and took possession of his property, and then set for *Sivas*; in that region however he faced the army of 50,000 commanded by *Sultān Bayzid*. The commanders of both armies were killed in

153.Siori, ibid: 34-5

154. Ibid: 53-56

the battle, but the *Safavi* were the winners as they chose the calioh as their commander and set for *Iran*. Then, near *Arzanjan*, they attacked a caravan of merchants who had left *Tabriz* for the ottoman land; they looted their property and killed many of them. *Turk Sufis* arrived in *Iran* after this booty, but *Shāh Ismāil* ordered them to be executed on charge of attacking the caravan and killing the merchants. His order was put to effect, and the remaining people were divided between commanders of the army. However, what really made him attack the borders of *Iran* was the impertinent letters sent by *Khān Mohammad Ostajloo*. After defeating the sons of *Ala'odowle Zolqadr*, and beating the three-hundred *Egyptian* slaves who had came to support him, *Mohammad Khān* had become too overconfident, particularly as he had managed to do so with only 18 mounting fighters. Thus, he did not really hold the *Ottoman Sultān* in reverence, insomuch as he once sent him a sword and a curtain and a dress, and wrote to him, "if you do not set out for battle, you would have to sit in the *Haram* and wear women's dresses and not consider yourself a man."

Salim first issued the order of eradication of *Turk Shiites* and the followers and enthusiasts of *Shāh Qoli Bābā Takalloo*. Some 40000 persons, no matter male or female, or young or old, either were killed, or lost their ears and noses, or were captivated in dungeons. *Sultān Salim* then asked for the *Sheikh al-Islam*'s decree to fight against *Shāh Ismāil*; he in person announced that the bloods and lives and possessions and children and wives of the *Iranian Shiites* could be violated and possessed with no impunity, and thus encouraged the ottoman *Sultān* to fight *Iranians*."[155]

All in all, the reasons mentioned made *Sultān Salim* leave his capital to arrive in *Sivas* and *Arzanjan* highway on the 8th of *Jumadal-oula* of the year 920 AH/ 1514 AD. The whole area was already destroyed by *Mohammad khān*, the *Safavi* commander, in an intended manner. *Salim* arrived in *Chāldoran* on the first of *Rajab* in the year 1514, and attacked the *Safavi*' army the next day. The *Ottomans* were superior to the *Safavi* as for their number and arsenal and ammunitions."*Shāh Ismāil*, who was a match for *Sultān Salim* as for religious zeal, bravery, and military organization, was in a weak position before *Sultān Salim*, having only 40,000 soldiers against his 100,000 men, and a by far weaker and less equipped arsenal."[156] In addition, at the time of *Shāh Ismāil* considered the use of firearms as violence

155. Navaii, Abd al-hosein, *Iran's Political and Economic relations in Safavi period*, Tehran, Samat publication, first edition, 1998: 8-9.

156. Sarvar, 1995: 104

to morality and bravery. The lands of *Egypt* and *Sham* (*Syria*) followed the same moral codes, and were thus defeated by the *Ottomans* a few years later. If the king had taken *Mohammad Khan*'s advice to attack the *Ottomans* right on the first of *Rajab*, when they were exhausted due to their long journey, the *Iranians* would certainly end up winners. However, the fact was that they did not wish for the cowards' victory; rather, they sought a chance to bravely fight and defeat their enemy. So, as the 300 hundred cannons of the *Ottomans* were deployed the next day, the situation proved to be devastating for the *Iranians*. "Anyway, while the Europeans were confounded by the *Ottomans, Shāh Ismāil* managed to resist against him and his military power; two weeks after the conquering king withdrew his forces, the defeated one attacked again, and conquered *Tabriz*."[157]

Q. 1. Ornaments of the gravestones of *Shahidgāh* cemetery

The gravestones of *Shahidgāh* cemetery are divided into 6 groups in view of their decorative elements:

1. floral,
2. geometrical,
3. faunal,
4. Human figures and portrays,
5. Symbolic
6. Calligraphy works

1. Floral patterns: such patterns generally include motifs of trees and floral patterns. The tree elements usually include a vertical stem and several straight or declining branches, *arabesques*, *Khataei*, and *Shāh Abbāsi* flowers growing from decorative vases. They correspond the vase decorations of the multi-color and faience tiles of *Chini Khānā* .

2. geometrical patterns: this category includes geometrical shapes and relief a Knotting work. They are coupled with floral patterns, and the blank spaces between them are filled with interwoven leaves and floral patterns.

3. Faunal: there are only scarce instances of gravestones with animal motifs. Such elements are comparable to the *Safavi* era miniatures as for their methodology. The very rare patterns of this group are mostly engraved skillfully on the southern side of the stones. Such motifs

157. Ibid, 104

include horses, deer, and birds (falcon) engraved in a realistic way, without holding to perspective.

4. Human figures: little of such figures are left on the gravestones of *Shahidgāh*. In the studies carried out, only three rather intact examples of the type were detected, whose details are not really clear. The human figures (the *Shāh* or the ruler) is depicted in the scenes of hunting, either mounted or on foot, in such a style that has so much in common with the miniatures of the *Safavi* era. The point here is that the craftsman has tried to carefully observe and realistically replicate the details of the complexion, the skin, the clothing items, turbans, hats, etc.

5. Symbolic motifs: some of the gravestones of this area are decorated with both religious and non-religious symbolic motifs. Some few gravestones are marked with code-like motifs. There are other patterns on the gravestones together with these motifs, such as lanterns, altars, swords, vases, and sprinklers, which are of cultural significance; that is, they could be a sign for someone important, or some significant event, or some sensible ideology. The craftsman who has created them certainly meant to convey particular notions, or to introduce the owner of the grave in a way. Each single gravestone is a screen of floral and foliage patterns, arabesques, *Shāh Abbāsi* flowers, as well as motifs and figures concerning the traditions and ceremonies of dervishes, weaponry, and objects of Islamic or mystical concept.

Lantern is one of the symbolic motifs on the stones and tiles. Altar has also been a favorite pattern; normally, the part above the arch of the altar was decorated with floral motifs and arabesques. The shape of lantern used was certainly meant to communicate a particular religious message. Though not frequently used, wherever the lantern patterns are used, they have a range of forms. Maybe one of the reasons why such patterns are used is the notion of light [*Nour*] in accordance with the meaning of verse 35 of the surah of *Nour*, just as is in the use of lanterns in holy places:

اللّه نور السموات والارض مثل نوره کمشکوه فیها مصباح المصباح فی زجاجه الزجاجه کانها کوکب دری یوقد من شجره مبارکه زیتونه.

"*Allāh* is the Light of Heavens and the Earth; the similitude of *Allāh*'s light is a niche in which there is a lamp and the lamp-shade is a shining star lit from a blessed olive tree […]"

"The lantern motif was employed all around the Islamic world sometime in the 6th century, and was carved on stone altars; then, it was increasingly used after a while, and was also carved on graves and tile altars as well."[158]

The pattern of altar as another decorative element of the gravestones is also linked to the concept of light. Designers have usually taken the figure of altar in decoration of mosques as a gate opening towards *Allāh* while praying; that is why they have employed it to decorate the gravestones as well.

6. Works of calligraphy: the holy verses of *Koran* are sacred in the eyes of any Muslim; Islamic artists have always used them to decorate the structures, item of metalwork, earthenware objects etc ever since the dawn of Islam. They are either embossed or engraved, some in *Thuluth* script- with its tall characters which give a sense of dignity to the inscriptions of the gravestones, and some other in *Kufic, Nasta'liq,* and *Naskh*. Farsi texts are usually done *Nasta'liq.*

The inscriptions on the gravestones have *Koranic* content verses from the surahs of *al-Rahman, Āl-e Imrān, Ankabout, Āyat-ol Korsi [Baqara], Anbiā,* and praise of the 14 Immaculate figures, *Nād-e ali prayer,* and the prayer of *Imām Ali,* as well as some prayers for the owner of the grave, and introduction and admiration of him. In most occasions, the name of the deceased and the date of his departure are carved in a tetragonal frame on the front of the gravestone or on its northern side. Farsi inscriptions most generally concern the inconstancy of the worldly life, and the personal status or biography of the deceased, usually written in poems on the sides of the stones. An instance of this is as follows:

بر سر تربت ما چون گذری فاتحه خوان روح ما را به دعا شاد نما آنگه گذر

نوجوانا روضه ات تا جاودان پرنور باد روحت اندر باغ جنت دائماً با حور باد

"Pray for us [by reciting *al-Fātiha* from *Koran*] as you pass by our grave

And send some peace for our soul."

And

"O, young child! May your grave be lit by [*Allāh*'s] light eternally?

May your soul rest in the gardens of Heaven with the *Houris* [the angels of Paradise]."

158. Sajādi, ibid: 207

Most dominant decorative elements of the *Safavi* era are inscriptions and calligraphy works. Though there is no signature from the calligrapher and carver on the gravestones, which make it difficult to decide precise dates for them, the fineness of the inscriptions is a proof that the works have been carried out by the most skilled calligraphers of the *Safavi* era in decoration of the shrine.

All in all, management and documentation of the gravestones and other objects of this area seems necessary due to the artistic values and historical significance of *Shahidgāh* site. It is of crucial importance to put together the gravestones of the *Safavi* in a museum named thus, and to protect them in memory of those who sacrificed their lives to contribute to the independence, unity, and territorial integrity of this land.



Fig. 93. The sample of Graved stones in *Shahidgāh*

R. The Graveyard or *Haram Khāna* courtyard

The graveyard is located to the south of the buildings of the shrine and the tomb of *Sheikh Safi*. It comprises an enclosure of 15m by 11m. It was formerly separated from the apron of the shrine by a wall of brick and stone. "Some graves of the *Iranian* noblemen and elites of the city were formerly dug in the ground of this yard, but the area was leveled and paved with bricks in the year 1357 AH/ 1938 AD."[159]

159 . Safari, ibid: 223

Right now, in the east of the main apron of the shrine, near the tomb of *Sheikh Safi al-din*, but not attached to it, there is marble gravestone measuring 2m long, 45cm wide, and 35cm height, decorated with beautiful carvings of arabesques, flowers and leaves, and inscriptions.

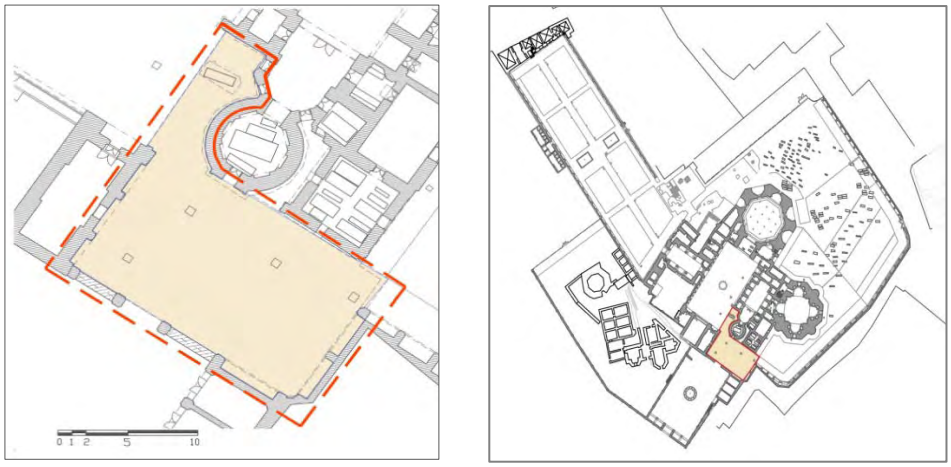


Fig. 94. Key plan of *Haram Khānā* courtyard

Though the gravestone is now positioned in a higher level than it has to be due to its date of creation, it is obvious that it had formerly been in a lower level. It is unique among all other gravestones of the shrine in consideration of its elaborate decorations and inscriptions, as no other gravestone in the entire *Shahidgāh* cemetery has been decorated in a similar way. The only partial match for this gravestone is the one attributed to *Shāh Abbās* the Great in the apron of the shrine, under the open area beneath one of the blind arcades of the graveyard. This gravestone, together with five others, were once located in the guard-house [*Keshik Khānā*] of *Dār al-Huffāz*, but have been removed from that place, and taken out of the shrine. There is an inscription on the front of the mentioned gravestone with the phrase "*this is the grave of Shāh Abbās the Great, 991 AH [1583 AD]*" which is not in accordance with the date of *Shāh Abbās*' departure. It is probable that this date has been somehow manipulated.

What makes the gravestone of the graveyard particularly magnificent is, along with its belonging to the founder of the *Safavi* dynasty, the ingenious performance of the most skilled artists of stone carving, inscription writing, engraving, and calligraphy in creation of its unique beauties. In this delicate work of art, not an inch is left untouched, and its proportions, composition, divisions of all sides of the stone into proportionate parts, the choice of *Koranic* verses and content of prayer and the Prophet's phrases, and particularly the prayer of *Imām Ali*, have altogether made it the most exquisite object of the type in the entire shrine.

S. The tomb believed to belong to *Shāh Ismāil* I's mother

The aforesaid gravestone was formerly separated from the apron of the shrine by a small, insignificant vaulted brick roof and a stone wall stretching along the southern façade of *Dār al-Huffāz* up to the eastern wall of *Dār al-Hadith*. The entrance to the tomb, and consequently to the graveyard was through doors inserted in the wall. There was also a stone inscription with Thuluth script and turning arabesques along the upper part of the wall between the apron and the graveyard. As the old pictures at the shrine evidence, the mentioned tomb was still standing until the year 1976, but "*in the same year, the tomb was destroyed, and the old stones of its wall were cut and leveled, and were used to make steps and platforms.*"[160]

Among the significant objects of the wall of the graveyard, some symbolic stone tablets are to be mentioned. "*One of these stones was a plaque of 42 by 50cm, which was made of white marble, and had been placed in the mentioned wall.*"[161] After the destruction of the wall, the stone plaque was moved to *Chini Khānā* , and is currently kept at the museum. There are pharases engraved on this plaque in *Thuluth* script, which are some of the glorious names of *Allāh*: *Yā Rahman, Yā Borhān, Yā Dayān, Yā Subhān, Yā Mannān, Yā Hannān.* The point to be mentioned is that in the west porch of *Gowharshād* mosque there is similar inscription, which is, unlike the one at *Sheikh Safi al-din*'s shrine, written in *Naskh* script. The described stone is kept in the museum "known as the emblem of the *Safavi*." [162]

The text of the stone is written in a rotating shape around an 8-petal flower; there are four more 8-petal flowers in the four corners of it, which are made of three layered flowers each. There is yet one more flower in the middle of the upper part of the gravestone with 12 rotating petals. Inserting such inscriptions has been of previous records in the religious buildings of both *Ardabil* and *Mashhad*.

160. Torābi Tabātabāii, ibid: 14

161. Safari, ibid: 223

162. Ibid: 223



"According to *Baba Safari*, the second symbolic stone was kept above the shutter of the grave if *Shāh Tahmāsp's* mother. There was human hand on the stone at bigger scales than the natural, with the phrase *'Imām Ali's* hand."[163;] however, no such thing exists today.

Before the archeological account of the gravestone attributed to *Shāh Tahmāsp*'s mother, the identity of the named owner and the decorations of the gravestone would be described in this part.

This gravestone comprises a symbolic arch with a variety of inscriptions and arabesques, floral and vase patterns (symbol of the delightful tree), foliage and volute motifs, and *Shāh Abbāsi* flowers. There is a rectangular frame on the front of the stone in which a part of verse 26 of the *surah* of *al-Rahman* is engraved: "*Whatever in the worlds are doomed to perdition*". The rims of the upper part on its four sides are rather more embossed as compared to other parts; it carries a part of *Āyat-ol Korsi*:

اللهلااله‌الا هو الحی القیوم لاتاخذه سنة و لانوم ما فی السموات و ما فی الارض من ذاالذی یشفع عنده الا باذنه یعلم ما بین ایدیهم و ما خلفهم ولایحیطون بشیء من علمه الا بماشاء وسع کرسیه السموات و الارض و لایوده حفظهما و هوالعلی العظیم.(بقره/ 255)

"[*Allāh*] the eternal [live]; slumber does not overtake *Allāh*, nor does sleep. To *Allāh* belongs whatever is in the heavens and on the earth. Who dares to intercede [the north side]

163. Ibid: 223

in *Allāh*'s presence without his leave? *Allāh* knows what happens to [the east side] the people now, and what happens to them in the future; and none of them will ever encompass anything of *Allāh*'s knowledge except as much *Allāh* wills. *Allāh*'s throne is extended over the heavens and the earth; but preserving both of them [at the same time] does not trouble *Allāh*. And *Allāh* is the supreme-exalted great."

There are also verses 285-6 of the surah of *Baqara* on this stone:

امن الرسول بما انزل اليه من ربه و المؤمنون كل امن بالله و ملائكته و كتبه و رسله لانفرق بين احد من رسله و قالوا سمعنا و اطعنا غفرانك ربنا و اليك المصير. لايكلف‌اللّه نفساً الا وسعها لها ماكسبت و عليها ما اكتسبت ربنا لاتواخذنا ان نسينا او اخطانا ربنا و لاتحمل علينا اصراً كما حملته علی‌الذين من قبلنا ربنا و لاتحملنا مالا طاقه لنا به واعف عنا واغفرلنا وارحمنا انت مولئنا فانصرنا علی‌القوم الكافرين.(بقره/286-285)

"The messenger believes in what has come down to him from his creator and nurturer and so do the believers; all of them believe in *Allāh*, in his angels, in his books, and in His messengers, [and they say:] 'we consider no separation between one another of *Allāh*'s messengers.' [They said:] '[O, our creator and nurturer!] we heard [your commandments] and we obeyed. O, our c reator and nurturer! we beg your forgiveness and [we know that] to you is the return of us.'# *Allāh* does not put a task on a person beyond his ability. Man gets reward for that [good] which he has done and he is punished for that [evil] which he has done. [The believers say:] 'O, our creator and nurturer! Punish us not if we forget or fall into error. O, our Creator and Nurturer! Lay not on us a burden like that which you did lay on those before us [due to their disobedience]. O, our creator and nurturer! lay not on us a burden greater than we have strength to bear; pardon us and grant us forgiveness. O, our Creator and nurturer! have mercy on us; you are our guardian; so render us victorious over the disbelievers.'"

Yet more of *Koranic* verses on this stone include verses 27-30 of *al-Fajr:*

يا ايتها النفس المطمئنه. ارجعی الی ربك راضيه مرضيه. فادخلی فی عبادی وادخلی جنتی.(فجر/30-27)

"[And *Allāh* will state to the righteous believers:] 'O, you soul who are sure of *Allāh*'s favor and sure [of your own obedience to *Allāh*'s commands!] # Return to your creator and nurturer well pleased yourself and well pleasing *Allāh* # Be included among my devoted worshipers # and enter my paradise.'"

The decorations of this gravestone are divided into three categories: in the center of the right side, there are four rolls or medallions surrounded by *Shāh Abbāsi* motifs, flowers and

leaves, and extremely fine arabesques. Multi-petal flowers separate the medallions. There are phrases from the prayer of *Imām Ali* inside the rolls. From left to right, the phrases read:

The first roll:

الهیترى حالى و فقرى وفاقتى

"*O, my Creator! You see my deplorable condition, and you are aware of my being meek*"

The second roll:

و انت مناجاتى الخفیه تسمع

"*…and disturbed. You hear my secret prayer and silent complaints.*"

The third roll:

الهى ان عذبتنى الف حجه

"*O, my Lord! If you punish me for one incessant thousand years,*"

The fourth roll:

فحبل رجآئى منك لایتقطع

"*I will not lose hope in your Mercy*."

Verses 3-11 of *al-Duhā*, which starts on the southern side, continue along the upper edge of the side mentioned above:

ما ودعك ربك و ما قلى و للاخره خیرلك من الاولى ولسوف یعطیك ربك فترضى. الم یجدك یتیماً فاوى و وجدك ضالاً فهدى. و وجدك عائلاً فاغنى فاما الیتیم فلا تقهر. و اما السائل فلا تنهر و اما بنعمته ربك فحدث.(ضحى/ 11-3)

"[By these oaths] that your creator and nurturer has not forsaken you and is not displeased with you; # and certainly your hereafter will be better for you than this present life # and surly soon your creator and nurturer will grant you so much of the blessings that you will be joyous # did He not find you an orphan and did he not give you shelter? # and also *Allāh* found you lost on the way and he guided you # and he found you in need and so he enriched you # so you too do not treat the orphans with harshness # and do not repulse the beggar # and proclaim the grace and Favor of your creator and nurturer to the people."

The inscription then ends with praise of prophet *Mohammad* and giving thanks to *Allāh*:

سبحان ربك العزه عما یصفون و سلام علی‌المرسلین و الحمدالله رب العالمین

The lower edge of this side carries the rest of the great praise inscription which begins from the southern side:

وصل علی السید القایم الامام موسی الکاظم و صل علی عن نورالمرتضی الامام علی‌بن‌الرضا و صل علی‌الجواد السخی الامام محمدتقی و علی‌السراج المعنی الامام علی‌النقی و صل علی‌السید[...] الامام حسن العسکری و صل علی القایم بامرالله القوه الامام محمد المهدی صلوات‌الله علیها.

The decorations of the left side of the gravestone comprise three totally different parts. Verses 4 to 15 of the surah of *al-Shams* are written along the upper margin: "And by the night, when it covers the day # and by the sky and the one who has built it # and the Earth and the one who has expanded it # and by the soul and the one who created it and gave order and perfection to it # and inspired it both its right and its right # [by all these oaths] that the one who purified it received salvation # but the one who polluted it with sin and corruption, became the helpless failure # [such as] the people of Thamoud who by denying *Sālih*, they rebelled # when the most rascal of them stood for committing crime # then *Sālih* the Messenger of *Allāh* said to them: 'this is the she-camel of *Allāh* and let her have her turn of the drinking-place to drink water' # they rejected their Messenger and hamstrung her; so their creator crushed them with a thunderbolt as recompense for their sins and made them leveled with the earth # and *Allāh* did not fear the consequences of what he did [since punishment of the wrongdoers is the act of truth by the divine law]."

Under this inscription and in the middle of this same side (left) there are four rolls with inscriptions separated by delicate flowers. The rolls carry an inscription of *Imām Ali's* prayer in *Thuluth script* like the opposite side."

The first roll:

الهی و خلاقی و حرزی و موئلی

"*O, my Creator Allāh! O, my guardian and my resort*,"

The second roll:

الیك لدی الاعسار والیسرا فزع

"*I turn to you, whether in hardship, or in repose*."

The third roll:

الهی لئن جلت و جمّت خطیئتی

"*O' Lord! However mortal and frequent my sins are*,"

The fourth roll:

فعفوك عنی ذنبئی اجل و اوسع

"*Yet your forgiveness is by far greater.*"

The inscription on the left and right sides and on the southern side of the gravestone reads:

اللهم صلی علی النبی الامی و محمد القاسم اللهم صل علی سید علی المطهر الامام الغالب علی ابن ابیطالب و صل علی الامام المنتخب ابن محمد الحسن و صلی علی النجم ابن القمر ابن الامام ابا عبدالله الحسین و صلی علی الامام‌الساجدین علی بن زین‌العابدین صلی علی الطیب الطاهر الامام محمد.

There are two different texts on the southern side of the gravestone. The first one bears verses 1 and 2 of *al-Duhā:*

بسم‌الله‌الرحمن‌الرحیم والضحی والیل اذا سجی

"In the name of Allāh the Merciful Beneficent # by the brightness of the brightness of the full morning light # by the night, when it becomes quiet and still […]"

The second text, written inside a decorative roll under the verses above, carries the phrase

Which is separated from the verses by a thin strip.

بك... السُبّات

In the lowermost edge of this side, there is yet one other part of the great praise for the Prophet and his descendants:

الباقر و صل علی‌النور الساطع...الامام جعفرالصادق.

The most important inscription of this gravestone, which is of crucial role in its chronology as well as recognition of the deceased, is the one on its northern side.

The northern side of the stone comprises four parts or 4 equal, parallel decorative strips. The uppermost one carries verses 1-3 of the surah of *al-Shams*, which continuous through to the left side of the gravestone. The verses are written in secret *Thuluth*:

بسم‌اللّه‌الرحمن الرحيم والشمس وضحا والقمر اذا تلها، والنهار اذا جلها.

"*In the name of Allāh, the Merciful Beneficent # By the sun and its spreading light # and by the Moon which follows the sun # and by the day when it manifests the light of the sun.*"

There is an inscription on the two strips to the left of the stone, which bear the identity of the deceased, as well as her praise and his date of death:

هذه مرقد العفيفه الطاهره منبع زلال الخلافه الباهره عصمه السلطنته الدنيا و الدين خان آقا خانم تغمده‌اللّه تعالى و الرحمه الغفران و اسكنها فى فراديس الجنان سنه تسع (سبع) عشرين تسعمائه.(768 AH)

Researchers have a range of various theories, sometimes even controversial, about the gravestone located to the south of the apron and next to the west side of *Sheikh Safi's* tomb; some believe it to date back to the 8th century, and some others suppose its date as to be the 11th century. *Mousavi Najafi Ardabili (Nane Karāni)* is one researcher who has published two books about the history of *Ardabil* and the shrine, named '*The history of Ardabil and the Scientists*'. Elaborating on the aforesaid gravestone, he mentions in his book that "*this tomb is attributed to Halimeh Beygom, known as Ālam Shāh Beygom, the daughter of Uzun Hassan Āq Quyunlou, the mother of Shāh Ismāil of the Safavi. The stone is dated 876 AH/ 1472 AD.*"[164]

Dibāj attributes the gravestone to *Halimeh Khātoun*, known as *Tāj Khātoun or Ālam Shāh Beygom* (granddaughter of *Uzun Hassan Āq Quyunlou*, daughter of *Hassan PādShāh*), mother if *Shāh Ismāil*. He takes the script of the inscription as *Riqā'*, and reads it as:[165]

It is obvious that he has not managed to thoroughly read the inscription of the north side and its content about the name of the deceased and the date of her death.

Jamāleddin Torābi Tabātabāii is another researcher who has conducted studies on the history of *Ardabil*, and its art. He dismisses the theory of attribution of the gravestone to *Shāh Ismāil's* mother, and says, "*this attribution is not reliable, as the gravestone is made of*

164. Musavi Ardabili, ibid: 269

165. Dibāj, ibid: 27-8

marble, and, measuring 2.8m long, 47cm wide, and 35cm height, it bears the inscription read as which proves that the person lying in the grave has died in the year 767 AH/ 1366 AD, which is 125 years prior to the birth of Shāh Ismāil." [166]

Weaver, too, believes that "*the date on the marble gravestone decorated with fabulous carvings refers to the 8th century AH, and it is unlikely to be attributed to the mother of Shāh Ismāil*."[167] Relying on *Sarih al-Milk* and the *Abbāsi History*, *Morton* believes that "*the grave actually belongs to the mother of Shāh Tahmāsp. He believes that the gravestone is far too big to fit the grave, and has been inserted in a more recent time than the original date of the grave.*"[168]

The late *Baba Safari*, the author of *History of Ardabil* backs *Morton*'s idea about the gravestone, and attributes it to *Shāh Tahmāsp's* mother, and records its date as 917 AH/ 1594 AD".[169]

The traditional narration however attributes the gravestone to *Ālam Shāh Beygom*, the mother of *Shāh Ismāil*, the founder of the *Safavi* dynasty; it also has it that as the daughter of *Despina Trabzoni*, the wife of *Uzun Hassan* had been Christian; she was been buried outside the *Haram Khānā* and the graveyard.

T. Chambers to the left of the garden courtyard

166 .Tabātabāii, ibid: 150-51

167. Morton, ibid: 41

168. Ibid: 41

169. Safari, ibid: 223

In the south of the garden yard and to its left towards the middle courtyard, there are three chambers made of brick with stone dados, which have been built over the graves of the martyrs of *Chāldorān* at the same time as the wall of the garden courtyard. Traces of burials in *Safavi* period were discovered in a depth of 90cm in the excavation of the middle chamber in the year 1997.

The chambers are bare of any decoration, and their floor has an elevation of 90cm from the current level of the yard.

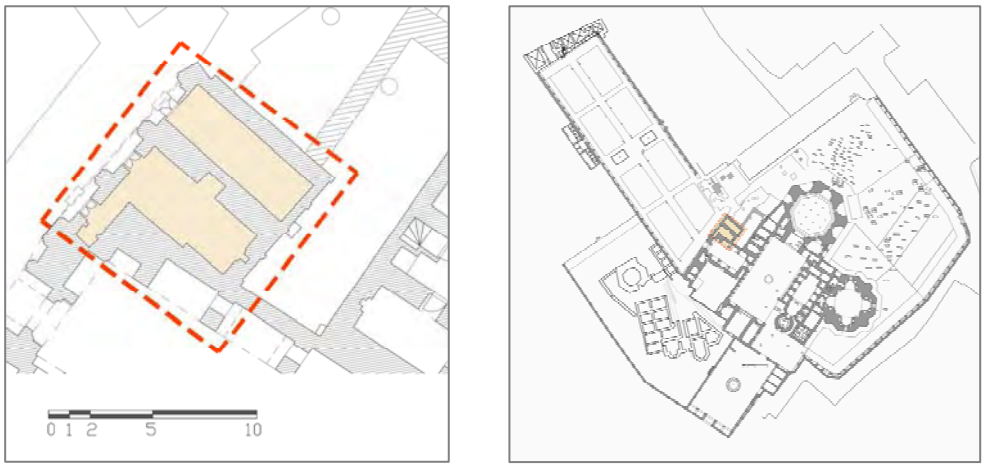


Fig. 96. Key plan of chambers to the left of the garden courtyard



Fig. 97. Chambers to the left of the garden courtyard

U. Chambers to the north of *Cheshme Kauthar*

Excavated and discovered in the year 1995, the northern chambers comprise 4 spaces. They are located not so far from the wall of the garden yard, behind the western wall. They are built parallel to the wall of this part of the yard, and are of similar measurements. From south to west, they measure.

The foundation of the chambers is made of, and the upper part of them is made of brick. Lime mortar had been used to put the bricks together, but is has been worn out in the course of time.

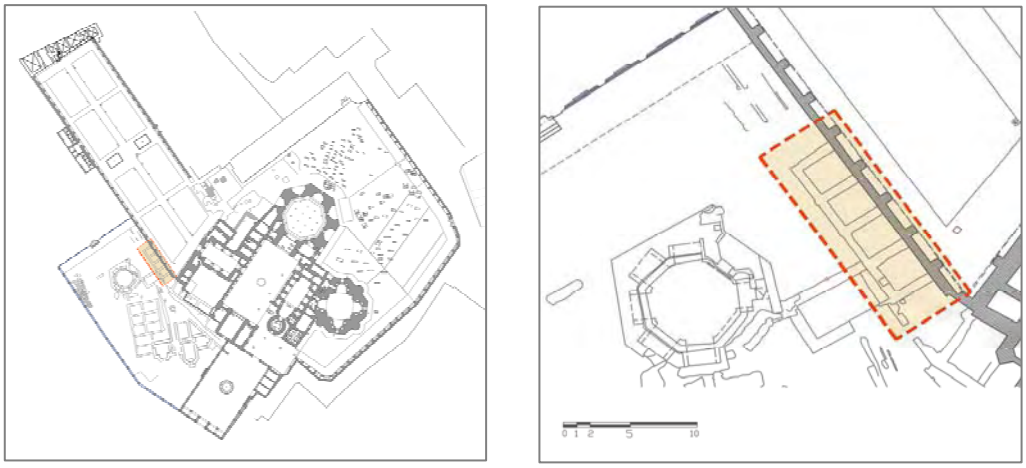


Fig. 98. Key plan of chambers to the north of *Cheshme Kauthar*

V. House of *Sayyed Sheikh Shāh I-bin-e Khwāja Hassan Beyg-e Safavi* and the *Sayyedi Beyg Safavi*'s heirs

These units have been built behind *Dār al-Hadith* and to its west, and have been separated from this building by a corridor stretched north south. The relics of the house of *Sayyed Sheikh Shāh Bin Khwāja Hassan Beyg Safavi* were discovered in the excavation works of the year 1995. They comprise five units and the residential area made of square-shaped bricks and lime mortar. The dados were made of malon stones, and were vaulted according to architectural evidence all entries faced south and opened to the alley of *Sheikh*. After the fall of the *Safavi*, all this structures were buried under debris, and were later occupied by burials and more recent residential construction. The architecture relics were found in the excavations of the year 1995, and were recognized by comparing to de *Morgan' diagram* and the content of *Sarih al-Milk*.



The dimensions of the residential structures are as follows: In east side of *Shahidgāh* enclosure & according to the diagram of *Demorgan* there is the Remain of Portal belong to seyyedi beyg (one of the *Safavi* relations). that has been constructed with stone of brick in architectural of form and design of *Safavi* era this building include one voult shaped facade in it's entrance and two closed small vault shaped decoration in two sides of this entrance.

The down part of its walls dado has been built by black stones & its walls has been constructed of with brick and plaster mortar.

W. The unit of *Sharbat Khānā*

It is built as if a cellar made of square-shaped bricks and retouched stone dado. This structure with its umbellate was discovered in the excavations of the year 1995. It is located to the west of the cistern or *Chesmeh Kauthar*, is it goes in *Sarih al-Milk* and diagram of *de Morgān*.

X. *Cheshmeh Kauthar* (the Cistern)

The cistern is located on the west of the new *Chilla Khānā* , and comprises a square space of 2.57 m depth. It has had stonewalls of, and was vaulted. No more than a little portion of the eastern part of the vault now exists as the rest has been demolished to be replaced by toilets.

On the bottom of the north wall there is a canal through which water ran to the shrine. The flow of water entered this canal through clay water pipes from the south, and was controlled by the shutter built in the brick wall of the east of the cistern.

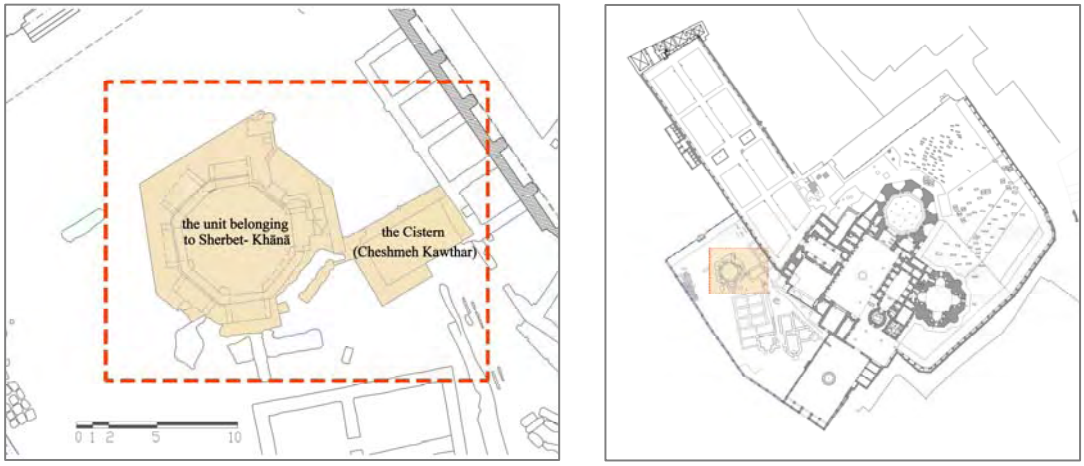


Fig. 100. Key plan of *Cheshmeh Kauthar* (the Cistern)

Y. Parts of the remains of Ensemble bath

Relics of the bath of the shrine were found in the excavations of the year 2006. It was right next to the kitchen on the west. The Pool, *Tamr Khānā* the gutter, the basin, the tiled wall of the bath, stone floor, and the built-in clay water pipes were among the most significant findings of the excavation. Pumice-stone and bath bowls are other objects found in this area.

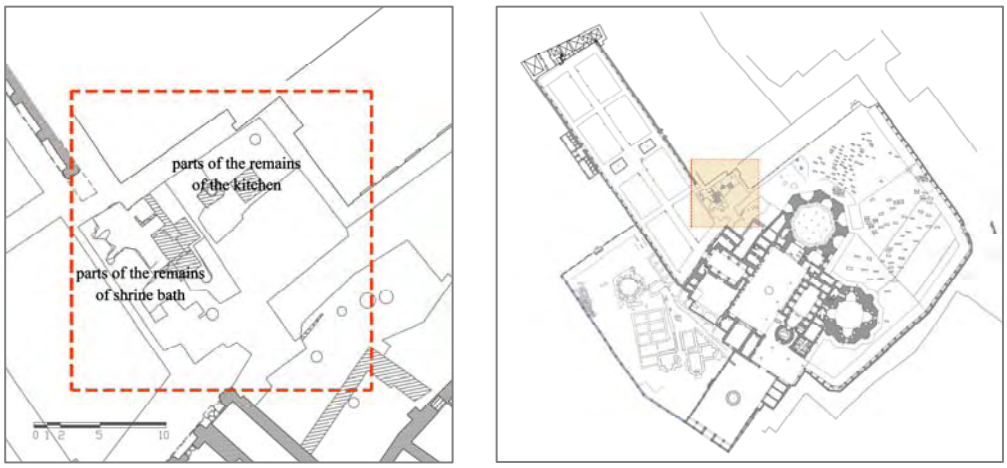


Fig. 101. Key plan of parts of the remains of ensemble bath

Z. Parts of the remains of *Āsh khānā* (the kitchen)

Parts of the kitchen were found right next to the east of the bath. The most important findings of this part are the relics of a brick pier of 195 by 195cm,

A. pestle, a claymeasure, and the stone of the portal of the kitchen with the date 1001 AH/ 1593 AD.

AA. Destroyed buildings of the ensemble

Several structures are mentioned in the book of *Sarih al-Milk*, of which no trace is now spotted. They have been demolished in various historical periods. Below is the report of *Abdi Beyg*, which can inform the readers about the vastness of destructions in the shrine:

The chamber [*Hujre*] in which resided the executives of oblations. It is attached to the old *Chilla Khānā* and its additions, parallel to the new *Chilla Khānā* ; its upper chamber belongs to the new *Chilla Khānā* , and comprises more than 40 chambers; it was described earlier.

The elevated platform of the graves of some of emirs and favorite ones, and vaulted tombs of some of the children of the governors; this is the portal at which they hide in solitude, and through which they enter the mentioned apron; in front of the portal is another portal which opens to the holy shrine.

The kitchen [*Matbakh*]: according to *Sarih al -Milk*, it is certainly known that there has been a kitchen in this religious ensemble ever since the 11th century.[170] It is described in *Sarih al -Milk* as follows:

"The kitchen consists of the storage places for pots, rice, and wheat, and other attached chambers and *Ayāq Khānā* [place for preparing *sharbets*], which is located to the north; and the holy verse of 'and for *Allāh*'s pleasure, they feed the needy' [*al-Insān*, 8] is true about that."

According to the *Abbāsi* History, *Shāh Abbās* built a kitchen in the shrine in the year 1014 AH/ 1605 AD, "one of the poets of the time named *Ayāz Gilāni* put the date of the construction of the kitchen in a poem, which is rendered in numerical alphabet as 1014

170. Morton, ibid: 53

AH."[171] It of course likely that the kitchen has been reconstructed, just as *Chini Khānā* was, and *Shāh Abbās* has only made some developments and improvements there.

The bath and the kitchen are located in the area to the west of *Shahidgāh*. A passageway went from the courtyard to *Jannat Sarā*, the kitchen, and *Shāhidgāh*, and then continued out of the courtyard of the old *Chilla Khānā* . The bath was located somewhere in the east corner of the courtyard, *Havij Khānā* , and the residential houses. *Jannat Sarā* was separated from the kitchen on one side by its yard. Therefore, the kitchen was located somewhere behind the bath; the building described by *Della Valle* seems to be very similar to it.

Many of the European travelers have mentioned the location of the kitchen. The food was served in an area in front of the kitchen, in the left end of the second yard mentioned in Tavernier's report, which is in accordance with the account of *Sarih al -Milk*. In the leftmost of the mentioned yard I a small door through which the poor were given royal charity food every night and day; this door was decorated with silver plates. "*Dibāj* mentions that the relics and foundations of the kitchen and its additions were taken away in order for the *school* passageway to be built."[172] Tavernier, too, refers to the kitchen and its order and organization: "there were 25 to 30 large stoves built in the width of the wall, on which there were large pots. They cooked meat and rice in the pots in very large quantities, and delivered it to the poor, or fed it to the workers and servants of the mosque. At the time when the food was served, the monitor, who is the supervisor of all others, sat on a silver chair, and watches all things to be done in due order. Every day, the rice is weighed before him and it poured into the pots; also, meat is chopped in his presence and is put into the pots. At this royal house, everything is done on time, and in an economical manner." [173]

Olearius has yet more to describe about the kitchen of the ensemble: "*we were led from the portico of Jannat Sarā to the kitchen and Diyafat Khānā [the banquet room]. The silver door of the kitchen is also made by [the order of] Shāh Abbās, and has been endomed to the shrine. Everything here was in perfect order. There were big and small pots as well as other dishes and containers all set in their position. Water ran all around the kitchen, and they used it in the kitchen by brass taps. Food is prepared in this kitchen three times a day for as*

171. Falsafi, Naser Allāh, *Zindāgāni-I Shāh Abbās I*, 3 book, Tehran University Publication, 1985: 989

172. Morton, ibid: 53

173. Tavernier, ibid: 76

many as 1000 servants and guards of the shrine; first, at 6 in the morning, then at 10 in the morning, and the last time, at 3 in the afternoon. Two of the meals are paid for by the royal treasury. A drum is beaten at the time when the food is served; the drum is very old. It is told to have been beaten at the time of Prophet Mohammad. Sadr al-din, the son of Sheikh Safi al-din has brought it from Medina to Ardabil together with a flag. When it is beaten, all servants come to the kitchen, holding their dishes, to get their food of boiled rice and meat. The food is prepared in such an excessive quantity that they cannot eat it all, so a portion of it sold or given in charity." [174]

De Bruin is another European traveler of the *Safavi* era who states in his log: "*the stoves and the pots were positioned on the wall. The stoves or Dig Khānā 's, as Sarih al -Milk mentions, had been replaced. Also, de Bruin mentions the existence of two wills in the kitchen, and states that the walls of the kitchen are considerably high.*"[175]

Another point about the kitchen, which is mentioned by all European travelers except for Della Valle, is the about the two pairs of wooden doors of the kitchen which have been silver-plated. According to the Abbāsi History, *Shāh Abbās* had made a present of them. It seems likely, particularly as reported by Tavernier, that these doors have not been the main entrances to the kitchen, but have been installed at the entrance leading to the courtyard of the kitchen. It is strange that these doors are not mentioned on the list made in the year 1172 AH/ 1759 AD; there could be two reasons for it: either they did not exist then, or they had already been destroyed 30 years earlier. "*Morton considers it probable that distribution of food in large scales was stopped after the fall of the Safavi. It is told that the doors were still there until the occupation of Ardabil by the Ottomans between the years 1137-1142 AH/ 1725-1730 AD.*" [176]

The history has it that there was a pot in that kitchen known as *Dig-e Forqāni* [*Forqāni pot*], which had been brought from *Mecca* by an Arab, and had been endowed to the kitchen of *Sheikh Safi al-din* in the year 912 AH/ 1506 AD. As narrated by *Jalāleddin Mohammad Yazdi*, the personal astronomer of *Shāh Abbās*, the pot worked a miracle at the time *Shāh Tahmāsp* I, which was a sign to reinforce the Sufis faith. "*As an extraordinary thing, once*

174. Olearius, ibid: 499

175. Morton, ibid: 53

176. Ibid: 53

Alame Nasufi (unbeliever to Sufism) went to Ojāq Othmānlou in rejection, but later he repented and returned; so he offered [some animals] as sacrifice, but when they put the meat in that pot, when it came to a boil it threw out the pieces of meant; this made the faith of the Sufis stronger."[177]

Khabbāz Khānā [the bakery] to the north west of the kitchen *Sherbet Khānā* located next to the blessed side of, which is its entrance, comprises the pool, a place for making sweets, and a porch facing the west, and the butlery, and the attached chambers. *Sherbet Khānā* is located to the southwest side of the yard next to the office, with a fountain on the other side, and between that and the new *Chilla Khānā* . When *Shāh Abbās* was at the shrine in the year 1021 AH/ 1612 AD, he visited *Sherbet Khānā* . It is inferred from *Sarih al -Milk* , the main building of *Sherbet Khānā* had been built in the time of *Sheikh Safi al-din,* but the other parts attached were built after his death. *Sarih al -Milk* has informative statements about *Sherbet Khānā* , but sherbets and sweets were made ever since the shrine had been established.

Apparently, *Sheikh* was into the habit of breaking his fast with sherbet in the holy month of Ramadan. *Rashideddin Fazlollah* had tribute a lot to the shrine of *Sheikh Safi al-din* so there would be held a feast of rose-extract and sugar. The facilities and necessaries of preparing sherbet for the feast had been brought from the royal *Sherbet Khānā* of *Tabriz*. As the narratives have it, the *Sherbet Khānā* has been of considerable significance during the rule of the *Safavi,* and in some occasions played the role of a hospital.

As "*the Safavi court had realized the importance of raising the needs of the needy and helping them, and as they could not keep control of the market at the time of famine or economic crisis, they had established a number of sherbet Khānā to provide the poor with vital services. Both European travelers and Farsi sources have mentioned the existence of hospitals in the cities such as Isfahan, Tabriz, Ardabil, Qazvin, Yazd, and Mashhad; but it is assumed from what they say that some of these hospitals have been more of places to give food to the poor, or maybe some sort of sherbet Khānā. Hakim Yār Ali Tehrani was one doctor who was the head of sherbet Khānā under the rule of Shāh Tahmāsp.*"[178]

177. Falsafi, ibid: 988-89

178. Banāii, A. co-works, Safavi, translated by Yaqoub Azhand, Molā Publication, First Edition, Tehran, 2003: 147

The school and the enclosure next to the school, which have been surrounded by fences of plaster and brick

The bath known as the bath of the elites [*Mashāyekh*] which is endowed by *Sheikh Safi al-din* according to deed of endowment of *Qāzi* [the judge] *Fazlollah Abidi*, written in the period of guidance of *Sheikh Sadr al-din* in the month of *Zul-Qa'ade* of the year 761 AH/ 1469 AD. The bath is located between the enclosure of the shrine on one side, the passageway of the kitchen and the bakery on another side, and the *Saqā Khānā* and *Naqāreh Khānā* .

Daftar Khānā [the office] comprises the vestibule, the house, and the enclosure; to its west is located the upper chamber and the lower chamber, between *sherbet Khānā* and *Havij Khānā.*

Havij Khānā and the storage room with the upper and lower chambers; some of them existed from the old times, and some other houses were bought and attached in the reign of the Victorious Successor.

Naqāreh Khānā, under which is located *Saqā Khānā* , and behind it is located the furnace of the bath-house, some of the houses which belong to the holy shrine, which ultimately lead to the firewood store [*Himeh Khānā*].

Himeh Khānā and the surrounding land

The chamber [*Hujre*] to the left of the main portal, facing the holy shrine with its inside and vestibule The chamber to the right of the main portal, which also faces the holy shrine towards *Havij Khānā* in which are, located the graves of the children of the elites

The portal which is located between the two mentioned chambers, and is attached to the *Jabbah Alamian*. Formerly, there was a mill around this area at the riverbank, but it is destroyed, and it is not clear where exactly it had been located.

The *Rouh Afzā* space is outside the shrine, and in front of it are the alley and the stores; it continues through to the river. Some of the chambers are bordered with the river and the garden of the school; during the time of the eminent custodianship of the leading scientist *Zahiran Ebrahima* they had set up a platform in the middle of this area, and covered it with carpets, and made a pool.

The mill near the *Khānegāh* of the school: now it is completely ruined, and its exact position is not known.

One complete chamber: it is ruined over the courses of history, and its location is not known.

[There were] houses and enclosures which have been bought during the glorious rule of the Victorious Successor [*Shāh Tahmāsp I*] –May *Allāh* make his life as a king eternal- so that *Jannat Sara* and other structures and enclosures are built over them; their ownership documents of them are available, but there is no trace of them; thus, they would be described in brief:

The houses of Khwāja khan Vāhed and others, which were bought, do that the dome of *Jannat Sara* and its attachments built. By virtue of the document dated in the month *Jumada I* of the year 943 AH/ 1537 AD

All of the houses located in the city of *Ardabil* at *Mashāyekh* gate near *Shāhābie* edifice, bordered by the public street and the aforesaid structure and the courtyard of the school of the holy *Khānegāh* and the houses of the heirs of *Khwāja And-ol Avval Safavi*… and also… all houses attached to the mentioned houses bordered by the named houses and the houses of the heirs of *Shāh Hussein Safavi* and the public street and *Shāhābie* edific and also all of the area limited between the structures bought and the mentioned building on other sides.

The houses of the mentioned persons, which have been bought by *Jamālan Olyā Tabrizi Ibn-e Khwāja Alā'eddin Mansour* by procuration of *Amir Ashraf* the *Custodian* for construction of the garden and the premises of *Jannat Sarā*; they are located between the public streets in two sides, and the house of *Khwāja Beyg Kāvi*, and the house of the heirs of *Hāfiz Sa'di* and *Shāh savār Sarābi*, by virtue of the document dated in months of the year 949 AH [1542 AD]

The house of *Sayyed Ghāsem I-bin-e Sayyed Mahmoud Garmrudi*, the preacher and preceptor of *Vali I-bin-e Shāh Vali I-bin-e Kiyā Mohammad Qazvini*, and his wife, *Ma'soum Pāshā* the daughter of *Sayyed Nezāmeddin Garmrudi* attached and bordered by the public street on two sides as well, which was bought by *Amir Ashraf* the custodian for construction of the garden of *Jannat Sara* on 27th of *Jumada II* in the year 946 AH [1540 AD] *The house of the heirs of Sheikh Tāher*, the caterer of the shrine, which was bought by the same custodian for the premises of *Jannat Sara* on the first of *Jumada I*, in the year 945 AH [1539 AD] located in the built kitchen

The house of *Qāzi [judge] Sun'ollah* on the 14th of *Rabi I* in the year 948 AH [1541 AD], also bought by the same custodian; it has been bordered by the house of *Haji Rajab* and the courtyard and the kitchen of the shrine and the house of *Sheikh Tāher* and the public street…

The houses and premises bought by *Amir Ashraf* from the heirs of the late *Zainol'ābedin Beyg Safavi*

The ownership document is dated in *Ramadan* of the year 946 [1540 AD], and has been sold by the late *Dervish Beyg;* two *Tasuj* of the houses and the garden and the premises limited by the depot of the shrine and the public street on three sides

The document dated in the month of *Zulhajja* of the year 945 [1539 AD], sold by *Sayyed Abolghāsem alias Sayyed Mirzā*; the whole vast premises near the depot mentioned and all three doors of the house with its three upper rooms and the kitchen and two vestibules and the attached garden bordered by the depot…

Qāleb gāh, the butchery bought by the custodian of the shrine in the month of *Sha'ban* of the year 949 from the heirs of *Shāh Shoja*'to be attached to the courtyard of the holy shrine.

The dome of the prices attached to *Dār al-Huffāz* to the southeast

AB. Movable property of *SKSEA*

AB. 1. Grand Library of *Sheikh Safi al-din* 's shrine

According to the reports of the historians and European travelers who visited the shrine of *Sheikh Safi al-din* during the rule of the *Safavi*, this library was one of the largest ones in its flourishing time; and its manuscripts were among the most precious, most exquisite books of the time. Most of the European travelers have mentioned the value of the books in that library. Apparently, the library had been located in the position of *Chini Khānā* during the reign of *Shāh Safi al-din* and *Shāh Abbās*, and the books were arranged in beautiful wooden shelves. *Adam Olearius* says about his visit to the library of the shrine' "after we stood around the tomb of *Sheikh Safi al-din* and watched the surroundings for a whole, they led us through the door on the right to a large, well-lit portico with a domed roof. This portico, which was known as *Jannat Sara*, served as the library; the books were arranged in closed shelves without a particular order; most of them were in Arabic, and some were in Farsi and *Turkish*,

written on parchment or paper. The covers of the books were mostly made of good-quality red leather, and were gilded."[179]

"*Tavernier* also mentions the numerous, large books of *Dār al-Huffāz* hall."[180]

"*Shāh Abbās* ordered in his time of life that from all the books possessed by the court, the ones in Arabic and those containing the phrases and words of the *Prophet* and *Imāms* to be taken to *Imām Reza*'s holy shrine in *Mashhad*, and the *Farsi* books, including the poetry books, history books, and all other books composed by *Farsi* speakers and writers, together with all large Chinese porcelain *Fakhfuri*, flagons, bowls, and other precious beakers and ewers made of Chinese porcelain available in *Chini Khānā* of the royal kitchen to be taken to the holy shrine of the glorious nobleman of the *Safavi, Sheikh Safi al-din*, to be endowed." [181] On the back of the books endowed by *Shāh Abbās* this phrase is inserted: "this book was endowed by *Abbās al-Safavi*, the dog [servant] at the door of *Ali bin Abitālib* –peace be upon him- to the holy shrine of *Shāh Safi* –may *Allāh* bless him; whoever wants them [may read them] provided that they do not take them out of the shrine, and whoever takes them out would be a partner in the sin of killing Imām *Hussein* –peace be upon him. 1017 AH"[182]

"*Mirzā Abdullah Āfandi*, the author of the book *'Riadul Ulamā* we *Hiyādul Fudalā'* has mentioned the renowned library of *Sheikh Safi al-din*. *Amin al-din Tabarsi*, the author of *'Mama'ol Bayān'* writes, "*Amin al-din* has written a book named *'Asrār-ol Imām* or *Arār-ol A'imma'* and I [*Āfandi*] saw a part of it in *Rasht*, but a copy of the book is available at the library of *Sheikh Safi al-din in Ardabil."* He also says in this same book while discussing the book *'Sharh-e Ismāil Kamlāmia'* that "it is written by *Sayyed Azizollah Husseini Modarres*, of which I saw a copy in the library of *Ardabil*."[183]

In the Islamic [Islamia] encyclopedia, there is an account of the greatness of the library of *Sheikh Safi al-din*. Today, nothing of the library is left though it has once been the largest library in *Iran*. *Encyclopedia Britannica* writes in this regard: "the *shrine of Sheikh Safi al-*

179. Olearius, ibid: 498

180. Tavernier, ibid: 76

181. Turkmān, ibid: 1250-51

182. Me'māri, ibid: 49-50

183. Ibid: 50

din has great schools, and a very significant library has been established there by *Shāh Abbās I,* which has the scarcest manuscripts."

"The manuscripts at the shrine were written in *Rayhān, Naskh,* and *Thuluth* scripts by the most skilled masters of calligraphy in the Islamic world. Most of the books had covers of gold, silver, and miniature works. The greatness of the library of the shrine is understood by the fact that there have been 744 whole Korans and 234 30-part copies of *Koran* [each consisting of one out of 30 partsof *Koran*], 3 of which were written by *Imām Ali* in *Kufic* script on deer skin, and 32 other with the same features were written by other *Imāms*."[184]

Other than *Koran* mentioned, there have been 228 books, and 224 sheets compiled in 32 volumes, which have among the most valuable ones of the type in view of the names, the authors, the type of papers used, the script, and the name of the calligrapher.

The unique treasures of the ensemble were however looted by the rulers of various course of history after the fall of the *Safavi*. Near the end of the *Safavi* reign, the chinaware, the books, the *Korans* of *Kufic* script with their burnt, gilded covers and precious title pages, the prayer carpets, brocaded silk fabrics, and covers of the graves endowed by *Safavi* kings and emirs to the shrine of their ancestor were looted on the brink of revolutions. Once in the time of *Shāh Tahmāsp* II and several times during the rule of *Nader Shāh Afshār,* the treasures were taken away to finance their military expeditions. "*In the year 1147 [1735 AD] Nader set out for conquest of Shervān which was then ruled by Sarkhāi Khan Lezgi, who had been appointed by the ottoman Sultān. On his way, he went to Ardabil, and took away some of the objects of the shrine of Sheikh Safi al-din including a gem-encrusted antidote bowl, two flagons with the upper parts and the necks made of gold, and their lower parts encrusted with rubies, and 13 books from the library. Also, he gave three other books to Mirzā Mahdi khan Monshi Bāshi.* On his wat to *Dagestan, Abrahim khān,* the brother of *Nader Shāh,* also took the antidote container of the shrine with him together with 5 or 6 Korans on the pretext of having the young slaves read them."

Nasrollah Mirzā, who accompanied *Nader* in his attack on *Shirvān,* took away one Hookah from the shrine, and, after the massacre and punishment of people of *Shervān,* on his

184. Ibid: 49

way back he went to *Ardabil* and took a very precious turquoise bowl from the custodian, and took it away with him."[185]

Surely, in the nest periods, too, a lot of manuscripts of the shrine were either looted or destroyed during the ongoing unrests. *James Morier*, who has visited the shrine during the *Qājār* period in the year 1124/ 1712 AD, writes in his book named *Haji Baba of Isfahan* "*the shrine was totally deserted, and the books of the library were piled up like masses of paper, and termites and other insects were accelerating their destruction.*"[186]

In the reign of the *Qājārs*, *Iran* underwent a period of extreme unrest and instability due to inefficiency of the rulers and the wars of *Iran* and *Russia*. At this time, the city of *Ardabil* and particularly the shrine of *Sheikh Safi al-din* were invaded by *Russian* soldiers; thus the historical and cultural properties of the city suffered grave losses and damages. *Qājār* princes looted the objects of the shrine and paid no attention to the lands and premises of the shrine being items of endowment. "*Abbās Mirzā* did not pay any attention that the benefits from the villages endowed by the previous kings were allocated to the shrine, and ordered them to be sold to the interest of the government. The custodians of the shrine received far too little a benefit as compared to the enormous benefits made from the villages, which were no more than 90,000 wheats per year. Policies of the *Qājārs*' policies thus drastically weakened the financial sources of the shrine."[187]

At the time of the war between *Iran* and *Russia* during the rule of *Fath Ali Shāh* of *Qājār*, between the years 1240-1243/ 1824-1827 AD, the majority of the books and objects were plundered. At the time of "occupation of *Ardabil* by the *Russians*, the religious and cultural texture of the city suffered grave losses. The library was sent to Saint Petersburg by General *Peskevich*, and was attached to the library of that city. *Abdol'aziz Javāher Kalām* writes, 'in the year 1243 AH, *Russian* army led by *Peskevich* and accompanied by *Griboyedov* occupied *Tabriz*, and headed through *Miāneh* to occupy *Tehran* so as to expand the span of their conquests in *Iran*. At that same time the *Russian* orientalist, professor *Senkovski*, wrote to the chief of the divisions of the *Russian* army, *Graf Dibije* and advised him that the manuscripts and literary works of *Iran* were used during their journey. He particularly asked that

185. Sayyed Yunusi, 2005: 85-6

186. Musavi Ardabili, ibid: 274

187. Auben, *Iran-e Emrouze*, Translated by Aliasqar saidi; Naghsh-e Jahan, First Edition, 1983: 142.

Griboyedov, who was a *Russian* writer and poet did so. The chief delivered the letter of *Senkovski* to *Peskevich*, and *Peskevich* consulted with *Griboyedov* in this regard. Finally they realized after vast queries that there were no significant books in *Yerevan* and *Nakhjavan*, and the library of *Abbās Mirzā* in *Tabriz* was of no importance either as it holds some contemporary books only. It was only the library of *Sheikh Safi al-din Ardabili*'s shrine which held numerous books and precious manuscripts. Thus, *Senkovski*'s idea seemed exciting to *Griboyedov*; thus, though *Ardabil* was not on their route, and its occupation would cost expenses and efforts to them, following *Griboyedov*'s wish, a group of soldiers were dispatched to *Ardabil* to besiege the library and take control of it.' "[188]

The group was commanded by General *Sukhtlan*. "The *Russian* invaders arrived in *Ardabil* on 26 *Jumada II* of the year 1243/ 1827 AD, and headed directly for the shrine and by tricks and deceptions took the books of the library to Saint *Petersburg*."[189]

Thus, the richest cultural heritage of the city was looted and taken to a foreign country.

There are various accounts of the number of the books taken to *Russia*. Some state it to be over hundreds. However, it can be determined only by the completion of the list published by the National Library of *Russia* from its manuscripts in two volumes. The list is not complete yet, and covers only letters A [Alif] to sh. It was published in the years 1988-9 in *Leningrad*. "The remainder of the books and other objects which had survived the plunder were taken care of by the late *Khādem Bāshi* and his son, Mr. *Mahdi Hodā*, who was from the elites of *Ardabil*, and whose family were the custodians of the shrine for long. The treasures were later delivered to the generel office of culture."[190]

In the year 1314 AHS/ 1935 AD, the ministry of education, endowment, and fine arts took the remainder of the objects to *Tehran*; they are now kept at the national museum.

After the collapse of the Soviet Union in the year 1991, due to the interest of *Iran* in getting back a part of the *Iranian* cultural heritage in *Russia,* the office for researches and international affairs of the *Iran*ian foreign ministry appointed a group to research and study about the books registered in the Library of *Saltikov Shedrin* in Saint *Petersburg*. Being the

188. Me'māri, ibid: 51

189. Ibid: 51

190 . Dibāj, ibid: 58

world's third most important library after the US library of congress and the library of *Leningrad* in *Moscow*, it was renamed after the collapse of soviet unions and was known as the national library of *Moscow*. Currently, transferring of this exquisite collection for the use *Iranian* research centers is in progress.

AB. 2. List of illuminated hand-written books of *Malek* Museum in Tehran

AC. 2. List of illuminated hand-written books of Malek Museum in Tehran

1. Safwat al-Safā; *Turkish;* selection of sayings and virtues of *Sheikh Safi al-din Ardabili*, Nasta'liq, 10th and 11th century (123g, 14s, *Samarkand* Termeh cashmere paper; new green pressed cover, 22.5 by 14.3), illuminated with golden chart and title-page; title in vermillion beginning:

بسمله، شكر و سپاس بي حد شوپادشاه لر پادشاهنه اولسونكه...

End:

...و السلام علي لدوام بر نبي و آل او و پي روان او باد

It is a selection of the Turkish translation of *Safwat-ol Safā* by *Ibn-e Bazzāz*, translated to *Turkish* by *Mohammad Kāteb Neshāti Shirazi* in the year 949 AH

(1. *Safi al-din Ardabili, Madāyeh va Manāqeb* [praise and virtues])

(3849/3806)

2. *Ardabili, Safi al-din* (collection 350)

Report of sayings of *Sheikh Safi al-din in Ardabili*/ calligraphy by *Mohammad Kāzem Mirzā Mohammad; Naskh***,** 1247 AH

(g, 15 s; pistachio green paper, cover of pressed red sheep leather, 21 by 15)

Illuminated title, vermilion sign

1. *Feqh-e Ja'fari* [religious rule set by *Imām Ja'far Sādeq*].

A. *Mohammad Kāzem bin Mirzā Mohammad*, calligrapher

B. title

(31/1606)

3. *Safwat al-Safā*/ written by *Mohammad Zamān bin Kalb Ali Motatteb Khorāsāni; shekaste* [broken] *Nasta'liq*; undated

g. *Qour Khānā* 'i paper; cover of pressed, brown sheep leather; 23.5 by 19

Illumination: title and vermillion sign

Beginning:

نقلت من كتاب صفوة الصفي في مقامات سلطان الاصفياء...

End:

...هر كه از دل خبري يافت زدل با خبر است.

1. *Ardabili, Safi al-din*- biography

A. *Motabbeb Khorāsāni, Mohammad Zamān Kalb Ali,* calligrapher

B. title

(4057/ 24)

4. Translation of biography of *Sheikh Sadr al-din* the son of *Sheikh Safi al-din* and *Safi al-din* and *Safi al-din Ardabili*/ calligraphy by *Mohammad Zamān Kalb Ali Motatteb Khorāsāni; shekaste Nasta'liq*, (undated)

(g. *Qour Khānā 'i* paper, cover of pressed, brown sheep leather, 23.5 by 19)

Illumination: title and vermillion sign

1. Gnostics- biography

2. *Sadre al-din bin Safi al-din* biography

A. *Motabbeb Khorāsāni, Mohammad Zamān Kalb Ali,* calligrapher

B. title

(4057/ 25)

5. Quatrains of *Sahābi Astar Ābādi* and *Abu Sa'iid Abel-Khair Mihani* and *Sheikh Safi* and *Fozuli and Zāyer Naqqāsh* [painter] and *Mohammad Qoli Salim* and *Khayyām* and *Tahmāsp the Safavi/ Nasta'liq* (undated)

Illumination: title and vermillion sign; triple chart and columns in gold and cobalt; with margins

1. Quatrain- collections

(1232/7)

242 goat leather, colorful *Samarkandi* Termeh paper, pistachio green margins; cover of pressed brown sheep leather with medallion; 31 by 20

AC. 3. List of the exquisite hand-written books of Ardabil ensemble in Russia

1. *Matla'-ol* Khosous-*ol Kalem Fi Ma'āni-ol Fosous-ol Hekam*: *Qeysari Rumi Sāvi*, died c.800 AH. *Nasta'liq*, 330 sheets, plus a mystical booklet

2. *Asmā'-ol Hosnā*: with Farsi translation, calligraphy of *Sultān Ali Mashhadi*; colored and illuminated; 70 sheets with the covers

3. *Asnād-e* [the credentials of] *Monājāt-e Mokhammas*: *Yā sāme'-al Do'a* with the

credentials from Imām Reza, traced back to *Imām Ali*, with Farsi preface about its uses and functions, plus the translation of each couplet; bright, ornamented *Nasta'liq* by *Mahmoud Bin Nezām*, with golden colored header, golden charts, cobalt blue, overlaid with gold, vermilion titles; poems overlaid with gold; 70 sheets.

4. *al-Sahife al-Sajjādia al-Kāmila: Mo'arrab Naskh* by As'as *Bāshi Zādeh al-Sayyed Ahmad Tire Vey* in 1192 AH, cobalt blue and gold chart, brown goat leather cover with gold-blocking, 29 sheets with binding

5. *Anthology*: *Naskh* by *Shamse al-din bin Izzeddin Rostamdādi*, 15 volumes, 916 AH in *Tabarestān*, 221 sheets, plus 2 other volumes in the same script:

A. *Shavāke al-Hour fi Sharh-e Hayākel ol-Nour*, the medicine made for *Mahmoud Khāja Jahān* [king of the world]

Beginning with

یا من نصب رایات آیات قدرته علی کواهل

B. *al-Zowrā, himself*

C. *al-Hourā, or Sharh-e al-Zowrā, himself*

6. *Al-Ishārāt WA al-Tanbihāt: Khāja Toosi, Nasta'liq, from the 4th chapter on: clear*

Naskh, 919 AH; but as it is written in its deed of endowment, it is dated 1073 AH, and the copy is from the 11th century. Next to the deed of endowment is the seal of Ibn-e Safi Qoli Bu *Sa'iid*, belonging to *Mohammad Sādeq Bin Amir Mortadā Husseini*- now *Baraghushi* has no preface- 213 sheets, opium-colored goat leather cover, pressed cardboard with hinge

7. *al-Kanāsh, known also as Ketāb al-Fākher li Mohammad Bin Zakariā Rāzi*

Collection of some articles, beginning:

بسمله. الهم اعصمنا، لن الزلل و اعذنامن الخطل ... قال محمدبن زکریا الرازی و هو جامع هذا الکتاب و مولفه ان من اعظم نعم الله علی عباده و جلیل تطوله علی خلقه الصحه.

Ending:

فی باب ادرارالعرق و قطعه فهذا آخر الکلام فیها و آخر کتب الفاخر لمحمد بن زکریا الرازی رحمه الله

Written on the first of *Moharram* 1017 AH; black goat leather cover, gold-blocked red inside [?] with hinge

8. *al-Jāme'a al-Kabir*, known as *al-Hāwi*

By *Rāzi*, fine *Naskh*, 25 *Sha'ban* 1004 AH, vermillion title, 396 sheets, large *Rahli* endowed by Abbās *Safavi* in *Moharram*, 1037 AH; red goat leather cover, pressed cardboard; the copy consists of 10 chapters, and it ends with issues about dysentery, and it begins as

فی العطش و مایسکنه و تهیحه و دلایله و منافعه و مضارد.

9. *Sheets*

Sample of calligraphies and an anthology of Arabic and Farsi works of *Kamāl, Sa'di, Hāfez, Khosro Navvābi, Jāmi*- with samples of handwritings of many famous calligraphers such as *Shāh Mohammad Neishāburi* in 934 AH, Ahmad *Husseini*, Sultān *Mohammad Nour, Abdollah Heravi* in 877 and 882 AH, *Mohammad Mo'in* the son of *Abdollah Morvārid, Sultān Ali Mashhadi, Harimi, Dervish Mohammad Khosh Harāt, Dervish Abdollah Monshi, Mohammad bin Sultān Ali Abdlla al-Haq Mohammad, Mohammad Amin bin Sa'deddin Heravi* in 918. *Mohmmad Qāsem bin Shādi Shāh, Abdi Neyshāburi, Kamāleddin Mir Sheikh Purāni, Mir Hussein Husseini, Ayni Heravi, Yārāy Mahmoud bin Shamseddin Ali Mokhtār Husseini* in 952, *Abdollah Heravi* in 977, *Dust Mohammad* the son of *Suleiman Heravi* in 917, *Nasreddin Monshi* in 948, *Ahmad Mohammad Ma'soum bin Sayyed Qiyāth, Ali Jebrail Musavi, Eishi bin Eshrati, Shāh Mohammad Mashhadi* in 966; illustrated with gilded colors in some pages; 55 sheets

10. *Sheets*

Containing paragraphs of Farsi and arabic from prayers and phrases about the Prophet and *Imām Ali* from the works of *Jāmi, Amir Khosro, Ibn-e Yamin, Hāfez, Shāhi, Sa'di, Navvābi, Ibn-e Imād,* with the *Qiyāfe* [??] booklet, and works of calligraphy from *Ahmad Hassani, Sultān Mohammad Khanān, Mālek, Mir Sheikh Thāni Kermāni, Sultān Ali Mashhadi* in 908, *Abdi Neyshāburi, Shāh Mahmoud* the son of *Mohammad Jāmi* and the pupil of *Sultān Ali, Mohammad Qāsem, Mālek deylami* in 969; *Mir Ali* the inventor of *Nasta'liq, Anini, Mohammad Abrishami, Eyshi, Mo'ezzeddin Mohammad* in 971; Son of *Mohammad Sufi, And-ol Karim Khārzami, Mahmoud Imāmi, Hussein Kāteb Heravi, Ja'far, Ibn-e Muqle, Dervish Mohammad Mahallāti, Abdollah Tabbākh, Shamseddin Qāzi, Sheikh bin Kāteb, Mubārak Shāh Zarrin Qalam Sultān Mohammad Nour, Mohyi,* the very brilliant pupil of *Abdollah Tabbākh, Ali Bek Tabrizi, Sheikh Zādeh- this collection of sheets is very valuable* in view of the history of Farsi calligraphy. It also contains the calligraphy works of some calligraphers with illustration. Gilded and colored, illuminated in margins; with gilded cover and Farsi inscription; 700 sheets.

11. *Sheets*

Samples of Farsi and Arabic scripts from *Koran* and wise sayings the ancient philosophers and poems of famous poets; It contains works of calligraphy from *Amir Sheikh Thāni, Ali Maqsoud* (969), *Shāh Mahmoud Mashhadi, Jalāleddin Mohammad bin Shirazi* (973), illustrated with colored margins; 38 sheets.

12. *Interpretation of Sur Ābādi*

In *Farsi* plus answers, large *Arabicized Naskh* in verses; translation in smaller *Naskh* than 7 and 8

Beginning and end of the surah of *Fath* to the surah of *Nasr;* 186 sheets; old and worn

Sample:

بسمله: والليل اذا يغشى و النهار اذا تجلى

Beginning:

ارموه و لهم من كل الثمرات و ايشان را بود در آن بهشت از بهره ميوه ها و مغفره من ربهم و آمرزشی از خدای ايشان – سئوالی مثل را چاره نبود از مثل به چون و چون گفت مثل الجنته مثل بگفت به کجاست که هيچ جای ديگر؟ جواب گوئيم اين مثل به معنی صفت است ای صفه الجنه نشان آن بهشت که پديد کرد و مثل بود به معنی صفت چنانکه گفت ولله المثل الاعلی ای صفه العليا.

13. *Rawda*

Eyn-ol Qodāz Hamadani, clear, legible gilded *Nasta'liq* by *Sultān ai Yaqubi Rostami Qāyeni Sultāni* in 884; named *Rawda*; in 108 sheets

14. Book of Knowledge

In the year 620 at the time of *Shamseddin* died in 633; by the order of his vizier, the glory of the government and religion, *Abu Sa'iid Junaidi*; in four chapters each like the original in 10 books as *Ibādāt, Ādāt, Muhlikāt, Munjiyāt.*

Beginning:

حمدی که غايات اوهام به مبادی آن نرسد

Dated 15th of *Ramadan* in another script; and there is a note from *Abu Sa'iid Masoud*; charts of crimson and cobalt; Arabic phrases of vermillion; name of the owner and the date of the book in a medallion, but now vanished; the copy is the first quarter on *Ibādāt*; 122 sheets; black goat leather cover with medallion; inside of opium-colored cardboard with hinge; endowed by *Shāh Abbās* in 1017

15. *Lavāyeh*

Jāmi; beginning:

رب وفقنا بالتکل والتتیم

Nasta'liq by *Ahmad Husseini Mashhadi* in 978 AH; gilded and colored chart; margins of illuminated cobalt; with illustrations of animals in gold; illustrated cover with various historical subjects; 640 sheets

16. *Tohfe-ye Shāhi*

Selected from the book *al-Sihha* by *kāfi Koleini*, in 23 articles, praise and thanksgiving of *Shāh Tahmāsp* to the prophets and religious leaders

Beginning:

حمد و سپاس ناشی از لوازم حق شناسی تحفه درگاه پادشاهی که دوام سلطتنت و انتظام مملکت دلیل توحید ذات و برهان تنزیه صفات او.

End:

مصون و محفوظ گردانده یسمع و یجیب و یرحم الله عبد اقال آمیناشکر الله که این خجسته کلام، شد به کام دل شکسته تمام و الختم بالصلوات علی خیرالانام و آله الائمه البرره الکرام.

Clear *Nasta'liq*; chart of gold and cobalt; gold title; arabic sentences in gold and cobalt; it says behind page one *Amaneh* that the number of written sheets is 159; 4 plain sheets; name of the book on the very beautiful title-page with *Amaneh* white powder; burnt black goat leather gold-blocked cover; the inside: gold-blocked opium-colored goat leather; endowed by *Shāh Abbās*

17. *Munājāt*

Khwāja Ansār Heravi; Nasta'liq by *Mohammad Hussein Tabrizi*; gold illumination in margins; charts of gold and cobalt; 9 sheets; endowed by *Shāh Abbās* I

18. *Munājāt*

Khwāja Ansār Heravi; Nasta'liq by *Ali*; chart of gold and cobalt; illustrated *Hamesh;* beautiful cover; 8 sheets; endowed by *Shāh Abbās*

19. *Māqalat-e [discourse of] Khājeh Abdollah Ansāri* before *Nizām-ol Molk* about the mannes of a vizier

Nasta'liq by *Shāh Mohammad Neyshāburi* in 64 golden charts; golden margins; endowed by *Shāh Abbās* in 6 sheets

20. *Kimiyā-ye Sa'ādat*

Imām Mohammad Qazzāli; clear, legible script; 165 sheets; endowment of *Shāh Abbās*

21. *Tārikh-e Tabari [Tabari History]*

Bal'ami written by *Sultān Isfahani* in the month of *Moharram* of the year 927; title in vermillion; chart of gold and cobalt; 414 sheets; large quarto; black goat leather cover; inside of gold-blocked brown with hinge; endowment of *Shāh Abbās* in 1017 AH

22. *Tārikh-e Tabari [Tabari History]*

Bal'ami, legible *Naskh*; it has the name of *Sa'dol Dowla As'ad bin Awhad al-Varāji* in a golen medallion; so it is inferred that the copy must have been written in his name; in the beginning it has *Farsi* poetry from *the servant of Shāh of Najaf* [i.e. *Imām Ali*] *Mirzā Ali* is the first half from *Adam* to *Mohammad*; 301 sheets; black goat leather with an inside of brown with hinge and cobalt; endowment of *Shāh Abbās* in 1017 AH

24. *Firdaws-ol Tavārikh*

Khosro bin Ābedin Mo'in Abarquhi has created it in 808 AH; *Divāni Naskh* in 548 sheets; title in saffron and vermillion and gold with historical notes of the *Safavi*, one dated 904 AH and the other, 906 AH; black goat leather cover with medallion and inside of opium-color; endowment of *Shāh Abbās* in 1017 AH

25. *Rawdat-ol Safā*

Mohammad bin Khāvand Shāh bin Mahmoud; legible *Nasta'liq* from 992 AH; 457 sheets, v.1 with no ending, v.2 endowment of *Shāh Abbās*

26. *Rawdat-ol Safā*

Khānd Mir; chart of gold and cobalt; v.1, 293 sheets, endowment of *Shāh Abbās*

27. *Rawdat-ol Safā*

Written in 981 AH; v.2, 253 sheets, endowment of *Shāh Abbās*

28. *Rawdat-ol Safā*

Khānd Mir, written in 977 AH; volumes 3 and 4; 412 sheets, endowment of *Shāh Abbās*

29. *Rawdat-ol Safā*

Khānd Mir, with golden and colored title-page; golden chart; 344 sheets, endowment of *Shāh Abbās*

30. *Rawdat-ol Safā*

Khānd Mir, written in 998 AH, 440 sheets; with golden and colored chart; volumes 3 and 4, endowment of *Shāh Abbās*

31. *Rawdat-ol Safā*

Khānd Mir, written in 975 AH, 202 sheets, v.5; endowment of *Shāh Abbās*

32. *Rawdat-ol Safā*

Khānd Mir, written by *Fathollah bin Abul Karim Hejazi* in 219 sheets; v.6, endowment of *Shāh Abbās*

33. *Rawdat-ol Safā*

Khānd Mir, written by *Fathollah bin Abul Karim Hejazi* in 975 AH; 536 sheets, ending cover in *Arabic*

34. *Rawdat-ol Safā*

Khānd Mir, written by *Fathollah bin Abul Karim Hejazi* in gold and cobalt; 447 sheets

35. *Rawdat-ol Safā*

Khānd Mir, written in 1058 AH; 334 sheets; v.1 belonged to *Mirzā Abu Torāb* in the year 1215 AH; some sheets from the beginning are missing; damaged

36. *Kholāsat-ol Akhbār fi Bayān-e Ahwāl al-Akhyār*

Khānd Mir, comprising one preface, 10 articles, and one ending written in 904 AH in 6months by the order of *Amir Ali Shir Navāii*; *Nasta'liq* of the 10th century; title in vermillion with illuminated title-page, chart of cobalt and vermillion and rust; 279 sheets; fawn goat leather cover with gold-blocking and medallion outside and gold and cobalt blocking inside, with hinge; endowment of *Shāh Abbās* in 1017 AH

37. *Habib-ol Seyar fi Akhbār-e Afrād-ol Bashar*

Khānd Mir: Vajiheddin Husseini in 989 AH; 59 years after compilation of the book, its

name has been inserted mistakenly as *Zafarnāme-ye Mowlānā Sharfeddin Ali Yazdi* in a title-page of gold AD cobalt and vermillion; the title remains blank; 275 sheets; the third chapter in the history of *Tamerlane* until 929 AH

38. *Jawāhir-ol Akhbār*

Monshi Budāq Qazvini, comprising one preface, two forewords, and one ending about the *Safavi* up to *Shāh Ismāil* II; the book is written in his name, and includes the biography of the author in the year 984 AH. V.1, 984 AH; endowment of *Shāh Abbās*

39. *Jāme'ol Tavārikh*

Also known as *Tārikh-e Mubārak-e Qāzāni* or *Tārikh-e Changiz Khani;* as it goes in the title-page of the copy, it must be from *Rashid Hamadani* on the history of the *Mongols* in 4 chapters; in legible script from 935 AH; chart of gold with illustrations for clarification of the subjects; it is the first part, which in turn includes 2 chapters; 400 sheets, endowment of *Shāh Abbās*

40. *Geography*

By *Hāfiz Abru*, compiled by the order of *Shāhrokh*; 327 sheets; it is believed to be in 2 volumes, and this copy is v.1; with a preface on geography of *Arabia* and *Mesopotamia* and *Arabian Iraq* and *Khuzestan* and *Fars* and *Khorāsān*, with the history of the kings of the 3 countries up to the year 821 AH; includes maps in cobalt charts, all of which saving 2 have

remained white; it does not include the geography of *Morocco*, *Spain*, and *Oceania*; the first few pages which are about *Egypt* are missing; the ending is also on *Egypt*; endowment of *Shāh Abbās*

41. *Zafarnāme-ye Teymouri*

Sharaf Yazdi passed away in 850 AH; written for *Sultān Mohammad bin Jalāl* martyred in 938 AH; 430 sheets; chart of gold and vermillion, endowment of *Shāh Abbās*

42. *Tajziyat-ol Amsār wi Tazjiyat-ol A'asār*

Vassāf Shirazi; *Nasta'liq* by *Morshed Kāteb ahirazi* in 953 AH; chart of gold and brass;

471 sheets' only with foreword; named in the tilte-page as *Tārikh-e Jahān Goshā-ye*

Teymouri; endowment of *Shāh Abbās*

44. *Matla'ol-Sa'dain WI Majma'ol-Bahrain*

Kamāleddin Abdol-Razzāq bin Jalāleddin Ishāq Samarkandi (*Sha'ban* 816 AH/ v.2: 887 AH) has been under process from 831 to 885 AH; the book comprises 2 parts, written by *Fathollah bin Abil Karim Majāzi* in 971 AH; 445 sheets; endowment of *Shāh Abbās*

45. *Matla'ol-Sa'dain WI Majma'ol-Bahrain*

*Kamāleddin Abdol-Razzāq Samarkand*i, fine *Nasta'liq* by *Kamāleddin Māhāni* in 972 AH; 524 sheets; endowment of *Shāh Abbās*

46. *Matla'ol-Sa'dain WI Majma'ol-Bahrain*

Kamāleddin Abdol-Razzāq Samarkandi, in clear, legible script in 988 AH; 493 sheets; endowment of *Shāh Abbās*

47. *Safvat-ol Safā*

Ibn-e Bazzāz; legible *Nasta'liq*, gold chart, 541 sheets, endowment of *Shāh Abbās*

48. *Bayāz* [the white book] of the discourse of *Shāh Tahmāsp* with the *Ilchis* [original title: *Bayāz-e Mokāleme-ye Shāh Tahmāsp Bā Ilchiyān*]

It is a first copy, and has a foreword indicating that like his grandfather, *Shāh Tahmāsp* has had discourses with the *Ilchis* in 969 AH; beginning:

بعد از سپاس بی قیاس حضرت پادشاه – ودود خجسته ودود بر سیدالمرسلین نستعلیق

Nasta'liq by Alireza Abbāsi in 1010 AH; title-page sprinkled with gold; Arabic sentences in vermillion and inlaid with gold; chart of gold and cobalt; 72 sheets; endowment of *Shāh Abbās* as mentioned in its 2 beautiful medallions

49. *Tārikh-e Sharafnāme*

Sharaf al-din khan bin Amir Shams al-din Badlisi; in one foreword and 4 books written in 1005 AH; re-written in 1007 AH, two years after original compilation; corrected by himself in this same year in *Badlis*; the end of the 3rd book is missing from chapter 6; 576 sheets; endowment of *Shāh Abbās*

50. *Tāj-ol Ma'āthir Kad-dorā al-Jawāhir*

Hassan Nezāmi; clear *Naskh* by *Mohammad Hussein Sharaf al-din Ali* in 980 AH; 328 sheets; endowment of *Shāh Abbās*

51. *Rawdat-ol Ahbāb fi Sirat-en-Nabi wel Āl wel Ashāb*

Sayyed Abdollah bin Fazlollah Hibāl Husseini Mohadeth for *Amir Ali Shir Navāii*; written by *Abdol-Karim in Sekandar Ābād, Delhi*, in 937 AH; 226 sheets; endowment of *Shāh Abbās*

52. *Anthology*

In *Nasta'liq and Naskh* by *Mohammad Reza bin Jalāleddin Mohammad Isfahani*; golden title, chart of gold, cobalt, and vermillion, 227 sheets; index pages in charts of black, red, and gold; cover of opium-colored, gold-blocked goat leather with hinge; with two booklets:

a. *Majma'ol-Ansāb: Noureddin Mohammad Abol-Qāsem Habibollah*, preacher and preceptor in *Isfahan for Shāh Abbās* I, mentioning his lineage in the beginning, with his name repeated 4 times and the phrase 'مسی به مجمع الانساب شده' repeated 5 times

Inscription *Mohammad Reza I-bin-e Jalal al-din Mohammad* In the end of the story of the leaders it is read: ‘Also, *Tohfat-ol Reza li Zakhirat-ol Moluk-on-Nojabā* in Farsi in the translation of *al- Zahbiyat-ol Radavia* is

به نام محمد احسینا و شاید هم جامع المجزات این رساله در " معرفت نسب رسالت پناه محمدی و ذکر اولاد و احفاد و اعقاب و احوال ائمه و نقباء در اقطارئ امحار به ویژه قلمرو پادشاه اسلام و مدفن و مزار امامزاده ها است در یک مقدمه و دو مقصد و 12 فصل و خاتمه و تذنیب و تنمه" است.

B. a booklet on the query of the burial place of the sons of *immaculate Imāms* in *Iraq, Khorāsān, Mazandaran,* and *Azerbaijan* according to the book of *Ansāb;* at the end, it is read: "wrote it the worshipper, *Mohammad Reza al-Isfahani*"

Beginning:

الحمدلولی الولات نورالدین محمد بن ابی القاسم حبیب الله الواعظ الاصفهانی

End:

ظهور خواهد فرمود ان شاء الله تعالی

53. *Ahsan-ol Kabbār fi Ma'refat-ol A'emat-ol Athār*

Mohammad bin Abi Zaid Varāmini, whose name is mentioned in this copy as *'al-And-ol Kāteb'* [the worshipping writer] *Mohammad bin Abi Zaid al-Hassani al-Alavi al-Varāmini*; *Nasta'liq,* 10th century; Arabic parts in vermillion or cobalt; chart of gold, cobalt, and vermillion; with the phrase 'تاریخ ائمه معصومین' on top of page 1; 24 pages of beautiful illustration with page numbers in the *Hamesh* of the copy; 388 sheets, inside of the cover gold-blocked, cardboard surface; endowment of *Shāh Abbās*

55. *Badāye'ol Sanāye'*

Amir Atā'ollah bin Mahmoud Husseini Mashhadi, died in 919; one foreword, three *Sena'at* and ending, with index; clear, legible *Nasta'liq* of the 10th century; gold and cobalt chart; title of vermillion and cobalt; 200 sheets; cover of dark green, gold-blocked goat leather with medallion, cardboard and hinge; endowment of *Shāh Abbās* in 1017 AH

56. *Tazkerat-ol Sho'arā*

Dowlat Shāh, the son of *Alā'eddin Bakhti Shāh Samarkandi*; in 7 books and one ending written by *Kamāleddin Hussein Heravi* in 975 AH, chart of gold and cobalt, 230 sheets

57. *Kholāsat-ol Ash'ār we Zubdat-ol Afkār*

Taqieddin Mohammad Zekri Kāshāni; dated 933 AH; biography of 41 poets from *Hāfez* and *Kamāl Khojandi* to *Fanāii Mashhadi* and *Kamāleddin Husseini*; 185 sheets; endowment of *Shāh Abbās*

58. *Poets' Anthology*

Comprises short biographies plus the full *Divan* of some poets; includes a list of some 48 poets in the beginning of the book; fine, legible *Nasta'liq*; chart of gold and cobalt; title of vermillion and cobalt; biographies in cobalt; 336 sheets; some sheets are missing, and many parts have been left blank; cover of dark gray, gold-blocked goat leather with medallion; inside of opium-colored, vermillion and cobalt-blocked, endowment of *Shāh Abbās* in 1017 AH

59. *Selection of Khamse by Nezāmi and the Anthology of Khosro Dehlavi*

From the second half of the 10th century in 40 chapters on one subject; *Nasta'liq* of the year 955 AH, illustrated with colorful margins; chart of gold and rust and cobalt, 135 sheets, endowment of *Shāh Abbās*

60. *Miscellany of Farsi Lyrics*

Fine, legible *Nasta'liq by Shāh Mahmoud Neyshāburi* in 958 AH; beautiful and illustrated with flower and foliage; colorful chart; golden paper, 8 sheets, endowment of *Shāh Abbās*

61. *Shāh Nāmeh of Ferdowsi*

Chart of gold and cobalt, 557 sheets, *Rahli*, endowment of *Shāh Abbās*

63. *Shāh Nāmeh of Ferdowsi*

Chart of gold; with illustrations though very incomplete; 424 sheets, *Rahli*, endowment of *Shāh Abbās*

64. *Shāh Nāmeh of Ferdowsi*

Chart of gold; with some illustrations; 215 sheets, *Rahli*, some sheets from the beginning missing, endowment of *Shāh Abbās*

65. *Divan of Anvari*

Fine, clear, legible script of *Qāsem bin Mohammad Kermani* in 1003 AH; chart of gold and cobalt with margins, 187 sheets, endowment of *Shāh Abbās*

66. *Khamseh [the fivesome] by Nezāmi*

Clear script, illuminated in the year 884 AH; titles in *Kufic script*, chart of gold and cobalt; illustrated, 358 sheets, beautiful cover, endowment of *Shāh Abbās*

67. *Khamseh [the fivesome] by Nezāmi*

Written by *Dervish Mohammad Tāqi* in the year 886 AH, titles in *Kufic*, chart of gold and cobalt, 368 sheets, *waqf (*endowment) of *Shāh Abbās*

68. *Khamseh [the fivesome] by Nezāmi*

Fine, illuminated *Nasta'liq* in the text and *Hamesh* in the year 928 AH; illustrated; 494 sheets

69. *Khamseh [the fivesome] by Nezāmi*

Nasta'liq by *Mon'em al-din Oqhadi Husseini Shirazi* in 936; chart of gold and cobalt, the papers of the text and the margins elaborately illustrated, 346 sheets; *waqf (*endowment) of *Shāh Abbās*

70. *Khamseh [the fivesome] by Nezāmi*

Written by *Mohammad Qāsem bin Shir Ali* in 979l; chart of gold and cobalt, the papers of the text and the margins elaborately illustrated, 346 sheets; *waqf (*endowment) of *Shāh Abbās*

71. *Khamseh [the fivesome] by Nezāmi*

Chart of gold and cobalt and vermillion, not illustrated, intact; 336 sheets; *waqf (*endowment) of *Shāh Abbās*

72. *Khamseh [the fivesome] by Nezāmi*

Chart of gold, with plenty of marginal notes between the lines; 338 sheets; *waqf (*endowment) of *Shāh Abbās*

73. *Khamseh [the fivesome] by Nezāmi*

Written by *Ahmad Husseini Guyā Mashhadi*, with colorful, illuminated margins; gold chart, illustrated with very beautiful cover; 97 sheets; some sheets missing from the middle; *waqf (*endowment) of *Shāh Abbās*

74. *Khamseh [the fivesome] by Nezāmi, Naskh*, the space for illustrations left blank, 205 sheets *Rahli*

75. *The Fivesome of Nezāmi*

Separately; with its golden papers and variety of colors, the books is superior to the previously mentioned collection as for the performance of patterns and margins; the margins are all made of gold, decorated with colored paper; imitated from *Harat school* in 931 AH; by the renowned calligrapher, *Sultān Mohammad Nour*; 81 sheets; *waqf (*endowment) of *Shāh Abbās*

76. *Selection of Hadiqat-ol Haqiqa of Hakim Sanāii*

Fine *Nasta'liq of Shāh Mahmoud Neishāburiin* 928 AH; chart of gold with margins; 22 sheets; *waqf (*endowment) of *Shāh Abbās*

77. *Divan of Khāqāni*

Written in the margins in 238 sheets; *waqf (*endowment) of *Shāh Abbās*

78. *Divan of Seifi Esfarangi*

The combinations script from *Naskh* and *Divani*; 337 sheets, *waqf (*endowment) of *Shāh Abbās*

79. *Divan of Attār*

Attār Neishāburi; *Nasta'liq* of *Doust Mohammad Kāteb Shāhi* [the royal calligrapher?] in the year 927 AH; 112 sheets, *waqf (*endowment) of *Shāh Abbās*

80. *Divan of Kamāleddin Ismāil Isfahani*

The beginning and the end missing; 286 sheets; the mergin of the copy reads:

کلیات کمال اسماعیل و دیوان کمال خجندی و قصاید انوری

[The whole poetry works of *Ismāil* and the divan of *Kamāl Khojandi* and the odes of *Anvari*] but there is nothing but the *divan* of *Kamāl Isfahani*; *waqf (*endowment) of *Shāh Abbās*

81. *Anthology*

Nasta'liq of the 9th and 10th centuries in volumes 1 and 2; pages 1 and 2 and the space between the lines are sprinkled with gold and notched; volume 3 in new-form *Nasta'liq*; chart of gold and cobalt; 449 sheets; cover of opium-colored, gold-blocked goat leather with medallion and cardboard with hinge; inside of gold-blocked brown; endowment of *Shāh*

Abbās with seal of *waqf (*endowment) in the beginning and the end of the copy; the anthology includes

1. *Divan of Kamāleddin Ismāil Isfahani*

2. *Resāle-ye Arouz* [booklet on prosody], made at the time of *Sultān Bāysonqor*, died in the year 877 AH; mixed with music

Beginning:

جوامع مجامع حمد و ثنای متوالی نثار ، بارگاه حضرت ملک صانعی

End:

واصل دو رمه و دور الم

3. *Mukhtasar-e Wāfi dar Qavā'ed-e Qavāfi: Jāmi*

Beginning:

بعد از تیمن به موزون ترین کلام که قافیه سنجان انجمن فصاحت

End:

خصم دولت را شتر قربان نمی کند

82. *Kolliyāt-e Sa'di [*the whole poetry works of *sa'di]*

Old *Naskh* by *Abdollah Hussein bin Abdollah Shirazi* in the year 787 AH; 214 sheets; *waqf (*endowment) of *Shāh Abbās*

83. *Kolliyāt-e Sa'di [*the whole poetry works of *sa'di]*

Nasta'liq by *Isā* in the year 982 AH, on colorful paper; chart of gold and cobalt; 21 sheets

84. *Boustān of Sa'di*

Nasta'liq by *Farid in Isfahan* in the year 956 AH; 316 sheets; *waqf (*endowment) of *Shāh Abbās*

85. *Boustān of Sa'di*

Nasta'liq by *Bābā khān*, the son of *Sultān Ali* in the year 986 AH; colorful chart with colorful margins; 176 sheets; *waqf (*endowment) of *Shāh Abbās*

86. *Boustān of Sa'di*

Illuminated; the most beautiful copy of the *Ardabil* ensemble; chart of gold and cobalt; 159 sheets; *waqf (*endowment) of *Shāh Abbās*

87. *Boustān of Sa'di*

Chart of gold *[Zarrin bar]*; the last two sheets missing; 127 sheets; *waqf (*endowment) of *Shāh Abbās*

88. *Boustān of Sa'di*

Chart of gold with colorful and golden branches and rims; with margins; 18 sheets, endowment of *Shāh Abbās*

89. *Golshan-e Rāz*

Shabestari; clear, fine *Nasta'liq by Shāh Mohammad*; chart and margins of gold; gold illustrations of human and animal figures and trees; 45 sheets;

90. *Kolliyāt-e Mir Khosro Dehlavi*

Nasta'liq by *Mohammad Kāteb* in the year 923 and 924 AH; dated 1st of *Zulhajja* 923 AH; chart of gold and cobalt; 894 sheets

91. *Kolliyāt-e Mir Khosro Dehlavi*

Nasta'liq; unknown calligrapher; 785 sheets

92. *The Fivesome*

Amir Khosro Dehlavi; Nasta'liq by *Noureddin Suleiman Behbahāni Shushtari* in the year 974 AH; gold chart; 317 sheets

93. *The Fivesome*

Amir Khosro Dehlavi; chart of gold and cobalt; the space for the illustrations left blank; 210 sheets; *waqf (*endowment) of *Shāh Abbās*

94. *Robā'iyāt-e Khosro [Quatrains of Khosro]*

Written by *Mo'inoddin Owhadi Husseini* in the year 930; with two scenes in the beginning showing *Suleiman* [*Solomon*], the king of the daemons, and *Bilqis*, the queen of *Saba,* who bows before the former one; title-page of gold and cobalt; 400 sheets; *waqf (*endowment) of *Shāh Abbās*

95. *Selection of Divan-e Khosro*

Nasta'liq by *Bābā Shāh Isfahani* in the year 974 AH; lyrics in *Chalipā* array; 203 sheets with beautiful cover, *waqf* (endowment) of *Shāh Abbās*

96. *The Fivesome*

Amir Khosro Dehlavi, with *Koran al-Sa'adain*, the book of *Hazar khani*, and *Hasht Behesht* in fine script; the most beautiful book in *Ardabil* ensemble as for illustration and new branches; 133 sheets; *waqf (*endowment) of *Shāh Abbās*

97. *Leili and Majnoun*

Amir Khosro Dehlavi; *Nasta'liq of Sultān Mohammad Heravi*; 26 golden and colorful charts decorated with gold, five nice illustrations; 40 beautiful sheets; nice cover; *waqf (*endowment) of *Shāh Abbās* in 1022 AH

98. *Leili and Majnoun*

Amir Khosro Dehlavi; *Nasta'liq;* golden floral patterns along the rim of the pages; 2 illustrations; chart of gold and cobalt; 32 sheets; *waqf (*endowment) of *Shāh Abbās*

99. Selection of *Khosrow and Shirin*

Amir Khosro Dehlavi; calligraphy of the year 984 AH; with margins and miniatures; chart of gold and cobalt; 33 sheets; *waqf (*endowment) of *Shāh Abbās*

100. *Khezr khān and Dolrāni Amir Khosro Dehlavi*; *Nasta'liq* by *Mohammad bin*

Mowlā Mir Husseini in the year 987 AH; chart of gold; 150 sheets

101. *Anthology*

Calligraphy with colorful margins; gold illuminated; gold chart; 36 sheets; including *Amir Khosro's* lyrics and *Jāmi's* strophe-peom

102. *Divan of Amir khosro Dehlavi*

10th century *Nasta'liq*; chart of gold and cobalt; with title page; 255 sheets; *waqf (*endowment) of *Shāh Abbās*

103. *Zād-ol Mosāferin*

Amir Husseini, composed in the year 739 AH; *Nasta'liq of Mo'ezzeddin Mohammad Husseini* in the year 982 AH; margins made with gold; paper sprinkled with gold; gold chart; 67 sheets; *waqf (*endowment) of *Shāh Abbās*

104. *Divan of Khāju-ye Kermāni*

Including the divan and *Rawdat-ol Anwār* and *Kamāl Nāmeh* and *Homāy-o-Homāyoun* and *Gol-o-Norouz* and lyrics and strophe-poems; *Nasta'liq* in the year 972 AH; titles lefts blank in some occasions in #2 and #4; chart of gold and cobalt; 269 sheets, *waqf* (endowment) of *Shāh Abbās*

105. *Divan* [the whole book of poetry]

Ibn-e Yamin the son of *Yamin al-din Toqrāii*, the *Toqrā-writer* secretary of *Pāshādeh*; 461 sheets; some sheets from the end missing; *waqf (*endowment) of *Shāh Abbās*

106. *Mehr-o Moshtari*

Mohammad bin Assār Tabrizi; composed in the year 877 AH in 1220 couplets; *Nasta'liq* by *Kamāleddin Hussein Jāmi* in the year 956 AH; pages 1 and 2 with titles, illuminated; chart of gold and rust; illustrated; 192 sheets; glazy cover with colorful and golden illustration of animals and plants; the inside colorful, illuminated with gold with hinge; *waqf (*endowment) of *Shāh Abbās* in 1017 AH

107. *Mehr-o Moshtari*

Mohammad bin Assār Tabrizi; illustrated and illuminated; chart of gold; 215 sheets, beautiful cover

108. *Kolliyāt-e Imād-ol Mellat wal Din, al-Faqih Kermāni*

Died in the year 772 or 773 AH; including *Sohbat Nāmeh* composed in 731 AH; 10 letters composed in 766 AH; *Safā Nāmeh, Fatihat-ol Ikhlās, Tariqat Nāmeh, Mohabbat Nāmeh, odes,* lyrics; in *Naskh* and *Nasta'liq scripts* ordered by *Hassan*, the son of the poet on *Moharram* 11th of the year 772 AH; chart of cobalt; 377 sheets; endowment of *Shāh Abbās* in 1017 AH; names of the *12 Imāms* in the medallion in the beginning of the copy with the names of the books of *Kolliyāt;* the date in the middle circles, and the names of the poet, his son, and *Rokneddin Hussein* around them

109. *Kolliyāt-e Imād-ol Mellat wal Din, al-Faqih Kermāni*

Including *Safā Nāmeh, Fatihat-ol Ikhlās, Tariqat Nāmeh, Mohabbat Nāmeh, odes*, lyrics, poem fragments, and quatrains in alphabetical order; *Nasta'liq* of *Yahyā bin Mohammad Mo'in* the Calligrapher in the years 819 and 820 AH; chart of gold and cobalt; the name *'Sepahsālār Kiā Rostam'* is spotted on the first page, but lines are drawn on it; 351 sheets; cover of gold-blocked, brown goat leather, inside of red with hinge; deed of endowment in the medallion, undated; with a seal dated 1117 AH, the sherine

110. *Divan of Hāfez Shirazi*

Nasta'liq of Shāh Mahmoud Neyshāburi in the year 938; 217 sheets

111. *Kolliyāt-e Hakim Nazāri*

Sa'd-ol Mellat wal Din Qahestaāni; including lyrics, strophe-poem, odes, strophe-poems, couplet-poems, *Adab Nāmejh,* another set of couplet-poems, *Safar Nāme* [travele log], *Dastour Nāmeh,* and quatrains in *Nasta'liq* script in the year837 AH; 498 sheets; endowment of *Shāh Abbās* in 1017 AH

112. *Kolliyāt-e Kātebi*

Died in the year 839 AH; book includes *Majma'ol Bahrain, Hosn o Eshq [beauty and love], Tajnisāt,* and *Leili o Majnoun;* written in the year 839 AH; golden chart; the last two pages damaged; 254 sheets

113. *Ghazaliyāt-e Shāhi*

Āq Malek Shāhi Firouzkuhi Srbedāri; died in the year 857 AH; comprises lyrics; n*asta'liq* by *Zaineddin Mohammad Kāteb* in the year 906 AH; golden chart with margins; beautiful cover; 18 letters missing; 25 sheets; endowment of *Shāh Abbās*

114. *Ghazaliyāt-e Shāhi*

Similar to the previous one, only that its marginal text lack the lyrics with the rhymes ending in letters ل – ق- ف- غ- ع- ظ- ط- ص- ض- ذ- خ- ح- ج- ث; with golden sheets; cobalt and green in the same style as *Harāt school*; by *Sultān Mohammad Khandān* in the year 910 AH; 50 sheets

115. *Ghazaliyāt-e Shāhi*

Nasta'liq by Sultān Ali Mashhadi; golden background of the texts; chart of gold; 64 sheets, endowment of *Shāh Abbās*

116. *Anthology*

Calligraphy; pages 1 and 2 with colorful and golden margin and title; chart of gold, vermillion, and rust; 251 sheets; cover of black, gold-blocked goat leather with floral patterns; inside of the cover gold-blocked with hinge; endowment of *Shāh Abbās* in 1017 AH; including

1. *Divan of Dervish Dehaki Qazvini*: 10th century AH; with nom de guerre: *Dervish*

Beginning:

ای ابروی همچومه عید چنین را انگشت نما کرده دهان تو نگین را

End:

شعرت ای درویش بهتر می شناسد از تو یار نیست شک در بهتر از دریا شناسد جوهری

2. *Tofiq-al Talfiq*: ode mixed with music; it is inferred from is foreword that the writer was contemporary with *Abdolqāder Marāqi*.

117. *Kotob-e Sab'e-ye Jāmi [the seven books of Jāmi]*

(*Jāmis* fivesome of poems) from *Nour al-din Abdor-Rahman Jāmi,* one of the pioneering Farsi poets who was born in 817 AH in *Jām,* and died in 898 AH; Known as *Haft Owrang,* it comprises *Tohfat-ol Ahrār, Yusuf o Zoleykhā, Sobhat-ol Abrār, Leili o Majnoun, Selselat-oz-Zahab, Salāmān o Absāl, Kherad Nāmeh-ye Eskandar*

The manuscript has been created by *Ruheddin Suleiman Behbahāni*, with sheets golden and cobalt sheets, with perfectly legible *Nasta'liq* letters, and is illustrated in the year 1000 AH; 259 sheets 118. *Tohfat-ol Ahrār*

Jāmi, in beautiful script in the year 886 AH, margins with golden floral patterns; 86 sheets, beautiful cover; endowment of *Shāh Abbās*

119. *Tohfat-ol Ahrār*

Jāmi, calligraphy by *Mohammad bin Alā'e al-din* in the year 983 AH; golden chart, margins of gold and other colors; 75 sheets

120. *Tohfat-ol Ahrār*

Jāmi, Nasta'liq by Mir Hussein Husseini Mir Kolangi in Bukhara; chart of gold and cobalt; 71 sheets; endowment of *Shāh Abbās*

121. *Sobhat-ol Abrār*

Jāmi, clear, gilded *Nasta'liq by Mohammad Ma'soum Zerehi* in the year 988 AH; ordered by *Manouchehr Qoli Sultān*; chart of gold; margins left blank; 127 sheets; endowment of *Shāh Abbās*

122. *Sobhat-ol Abrār*

Jāmi, golden chart, margins of gold and cobalt; colorful text; 133 sheets; cover decorated with patterns about the story of *Yusuf the Prophet* in *Koran*; endowment of *Shāh Abbās*

123. *Yusuf o Zoleykhā*

Jāmi, Nasta'liq by Farid Kāteb Shirazi in the year 926 AH; illustrated; chart of cobalt, 179 sheets, endowment of *Shāh Abbās*

124. *Daftar*

Jāmi; Nasta'liq by *Shāh Mahmoud Neyshāburi* on the first of *Sha'ban* of 956 AH in *Ardabil*; golden, colorful chart; golden title with foliage patterns and grape leaf patterns; margins of gold and other colors; name of the book in *Āmeneh* style roundel; hunting-ground scenes on pages 1 and 2; two more illustrations on the last two pages in which guns are depicted; 3rd and 4th pages illuminated; margins sprinkled with gold and colored; 82 sheets; glazy cover with colorful pictures of feasts [?]; inside of the covered pressed, colorful; illustrated cardboard with hinge; on the cover there are the illustrations of one angel on one side with a battle scene, a large, royal serving tray on another side, and on the third, angels of good and evil, or angel and daemon; end of the second booklet and beginning of the third one are missing; endowment of *Shāh Abbās*

125. *Daftar*

Jāmi, the third booklet, *Nasta'liq,* chart of cobalt, plain, 75 sheets, endowment of *Shāh Abbās*

126. *Chehel Hadith [40 phrases from the Prophet or Imāms]*

Jāmi, fine and large *Nasta'liq by Sultān Ali Mashhadi* in *Harat,* finished in the month of *Shawal* of the year 903 AH; in white, gold, cobalt, and vermillion colors, margins sprinkled with gold and decorated with foliage patterns and grape leaves and colored paper; golden chart; cardboard cover of brown goat leather, gold-blocked along the edges of the cover; 8 sheets; endowment of *Shāh Abbās*

127. *Chehel Hadith [40 phrases from the Prophet or Imāms]*

Jāmi, fine and large *Nasta'liq* by *Sultān Mohammad bin Nourollah*; chart of cobalt and rust, with title-page; 8 sheets with scripts; cover of opium-colored goat leather with medallions, inside of the cover red cardboard with green blockings with hinge

128. *Guy-o Chowgān*

By *Lāme'I*; the name of the book mentioned in the text as *Hāl Nāmeh*; Farsi-speaking author; *Nasta'liq* by *Mahmoud Kāteb* in *Harat* in the year 901 AH; chart of foliage and grape leaves; golden, colorful papers; 19 sheets

129. *Guy-o Chowgān*

Ārefi; Nasta'liq of *Shāh Tahmāsp* in the year 931 in *Tabriz*; decorated with gold and other colors; 60 sheets; endowment of *Shāh Abbās*

130. *Guy-o Chowgān*

Ārefi; Nasta'liq by *Mahmoud bin Is'haq Shāhābi Siāvashi* in the year 946 AH; 25 sheets

131. *Guy-o Chowgān*

Ārefi; with illustrations and margins; chart of gold, 25 sheets

132. *Tir Nāmeh*

Hātefi, died in the year 927 AH; comprises 2130 couplets; *Nasta'liq* by *Shāh Mahmoud Neyshāburi* in the year 963 AH; golden chart with margins; papers patterned with gold and illustration of forest and animals; lacquer cover with illustrations on wood depicting the love story of *Khosro* and Shirin in twp scenes with Farsi inscriptions around; endowment of *Shāh Abbās*

133. *Tir Nāmeh*

Hātefi, Nasta'liq by *Mohammad Mowlā Mir Husseini* in the year 987 AH; chart of gold; 181 sheets; endowment of *Shāh Abbās*

134. *Tir Nāmeh*

Hātefi, Nasta'liq by *Mohammad bin Is'haq Shāhābi Siāvashāni*; 191 sheets; endowment of *Shāh Abbās*

135. *Tir Nāmeh*

Hātefi, *Nasta'liq* by *Pir Ali Jāmi*; chart of gold with illustrations; 176 sheets; endowment of *Shāh Abbās*

136. *Shāh Nāmeh-ye Hātefi*

Nasta'liq, decorated with gold and other colors in the year 959 AH; 66 sheets; endowment of *Shāh Abbās* in 1022 AH

137. *Shāh Nāmeh-ye Hātefi*

Hātefi; chart of gold with some illustrations; 102 sheets

138. *Marthiye*

Amir Ali Shir Navāii has composed it in the name of *Sultān Abolqāzi Hussein Bahādor khan Tamurid*; the first two couplet include the years of his birth and his death respectively; *Nasta'liq by Mālek Deylami*; chart of gold with decorated, gold margin; 120 sheets

139. *Divan-e Baba Faqāni Shirazi*

In calligraphy; 100 sheets; beautiful cover with illustrations of historical subjects

140. *Divan-e Soheili*

Nezāmeddin Ahmad Amir Sheikham Soheili, died in the year 907 or 918 AH; he has two divans, one in Farsi and the other in *Joqatāii Turkish*; calligraphy with margins of gold; illuminated and illustrated; 97 sheets; beautiful, colorful cover with Farsi inscriptions along the edges; endowment of *Shāh Abbās*

141. *Divan-e Āsefi*

Died in the year 920 AH; calligraphy; gold chart; beautiful cover; 89 sheets; endowment of *Shāh Abbās*

142. *Resāleh*

Composed by *Mullah Sultān Ali Mashhadi* in the year 920 in 223 couplets; *Nasta'liq*; chart of gold; margins made by *Jalāl al-din*; 14 sheets; endowment of *Shāh Abbās*

143. *Qasideh [ode]*

The name of *Mir Sultān Morād* is mentioned in the inscription of the cover; *Nasta'liq;* chart of gold and cobalt with golden margin; 4 sheets; endowment of *Shāh Abbās*

144. *Anthology*

Nasta'liq by Shamseddin Mohammad bin Ruhollah Tabib Astar Ābādi in the years 981 and 982 AH; 1st and 2nd pages with title; chart of gold and cobalt and vermillion; title in vermillion; illuminated margins of gold; includes some illustrations; 138 sheet *Rahli;* cover of black, pressed goat leather, inside of pressed brown with hinge; endowment of *Shāh Abbās*; including

1. *Āsār-ol Mozaffar or Sa'ādat Nāmeh*: *Nezāmeddin Mo'ammāii Astar Ābādi*, died in the year 921 AH; includes praise of *Imām Ali* and *Prophet Mohammad*, and biography and an account of battles of the Prophet; ordered by *Khājeh Seyfeddin Mozaffar Botkchi* in the year 922 AH;

Its date [of the beginning of the writing; 918 AH]:

زهجرت نهصد و هجده گذشته که کاکم زین هنر فیروز گشته

Beginning:

خداوندا در گفتار بگشای دلم را دولت دیدار بنمای

زلطفم سرفراز انجمن کن هدایت را دلیل راه می کن

Ending [date of the end of the work in 922 AH]:

مکمل چون شد این فرخنده دفتر نهادم نامش آثار المظفر

گذشته نهصد واثنی و عشرین که کلکم یافت از رفتار تسکین

145. *Shāh Nāmeh-ye Shāh Ismāil*

Compiled in praise of *Shāh Ismāil* of *Safavi* by *Kasimi*, and offered to *Shāh Tahmāsp*, who was the poet is contemporary

Decorated in the end with leaves of gold, cobalt, and other colors in 2 pages; 138 sheets; endowment of *Shāh Abbās*

146. *Collection of Lyrics of Kasimi*

In the end of this collection there are lyrics whose rhymes end in letter **"ی",** which continue through to the beginning of the small poetry collection

After them, the mystical collection of this same author named *Anis-al Ārefin* is included, and after that, there is Sufistic collection, which is a combination of verse and poetry

Decorated with leaves of gold and cobalt, in very delicate, perfectly legible *Nasta'liq*; 276 sheets, endowment of *Shāh Abbās*

147. *Helāli's Book of Shāh and Dervish*

Composed by *Helāli*; a novel composed in the form of poems in which the poet gives an account of the love between *Shāh* and a *Dervish* (delicately depicts Platonic love).

It is decorated to the perfect with golden pages and various colors, with colorful margins of golden leaves; includes three illustrations; made in the year 944 AH, that is 8 years after the death of the author; 44 sheets, endowment of *Shāh Abbās*

148. *Kolliyāt-e Ahli Shirazi*

A poet contemporary with the famous *Amir Ali Shir*, who died in the year 942 AH; this manuscript includes numerous epics including

1. Those offered to the mentioned *Amir Ali Shir*, and the other ones offered to *Shāh Ismāil*, which are composed very skillfully

2. lyrics or love poems in alphabetical order; many poems with rhymes ending in letters ذ- ص- ض – ط- ظ though have been arranged in an order

The following collections, too, are in the margins of the ones above:

- *Horr-e Halāl,* in which the author seeks the help of his poetic skills to rival another writer scribe through playing with words [*Tajnisāt*]; these poems are offered to *Shāh Ismāil Safavi*
- *Sham'o Parvāneh* [candle and butterfly] epics and elegies in praise of *Imāms* and renowned persons such as *Shāh Ismāil* of *Safavi* and *Amir Ali Shir*; its titles include *Ser-rol Haqiqa, Makhzan-ol Ma'āni, Tārikhi [historical], Ganjineh quatrains, Sāqi Nāmeh, Zobnat-ol Ikhlās, Fawāyed-ol Aqāyed, Resāleh-ye Naqz,* and *Mo'ammāt.*

The manuscript has been written by *Hedāyatollah Kāteb Shirazi* in pages of gold and various colors; the magnificence of the calligraphy adds even more to the splendor of the decorations; 410 sheets

149. *Collection of Poetry of Ahli*

This collection includes part of the works of *Ahli,* the *Shirazi* poet, which are listed below:

1. *Hamāse-ye Masnou'e*

2. *Qazaliyāt* [lyrics] in alphabetic order

3. *Resāleh-ye Sāqi Nāmeh*

4. *Robā'iyāt [quatrains*]

5. *Zobnat-ol Ikhlās*

6. *Fawāyed-ol Aqāyed*

150. *Aqāyed-e Shāhi*

It has to be named as '*Dorr-e Nezām*'; it includes

1. The foreword which is divided in 5 parts concerning the 5 fundamental Islamic beliefs

2. Another 5 chapters in which the former issues are elaborated on

3. Ending and Conclusion about death and afterlife

The name of the author is not known, but, relying on the one poem before last, it can be attributed to Abdolqaffār, who was contemporary with *Shāh Tahmāsp* I, and has died in the year 984 AH.

The manuscript is decorated with golden and cobalt leaves by Farid in the year 964 AH; 73 sheets; endowment of *Shāh Abbās*

151. *Ketāb-e Mehr-o Vafā*

A collection by *Bāqer Heravi,* with nom de guerre *Mo'ammāii;* who was contemporary with *Shāh Abbās* the Great, and has included his praise in the beginning of the manuscript; it is splendidly decorated with golden leaves and various colors; it has several illustrations; 150 sheets; endowment of *Shāh Abbās*

152. *Dah Nāmeh*

It is presumed that this manuscript is the *Dah Nāmeh* by *Imād Faqih*, though they are not alike; as inferred from the poems of the collection, it is composed by *Imād*; however. It is not possible to determine the dates of his life; the manuscript, whose pages are decorated with golden *arabesques*, has been written in the year 933 AH by *Sultān Mohammad Nour*; 23 sheets; endowment of *Shāh Abbās*

153. *Divan-e Māni*

Divan and collection of lyrics by *Māni*; as there are two poets with this same name, one from *Shiraz* and the other from *Mashhad*, it is not possible to decide whether it belongs to the latter or to the former; however, there is a strong supposition which makes it more probable that it belongs to the *Māni* from *Shiraz* as he lived during the rule of *Shāh Ismāil*, and has died in 930 AH. If this supposition if true, the manuscript had been copied by *Haydar bin Abrahim bin Husseini*; it is decorated with golden and cobalt leaves, and a beautiful title above the two illustrations; the odes with letters ف- غ- ع- ظ- ط- ض- ص- ذ-خ- ح- ج which begin in the margin are missing; 136 sheets

154. *Hosn o Del [beauty and the heart]*

In 11 chapters in which *Yahyā Fattāhi Neyshāburi* (852 AH) discusses the unconscious, involuntary feeling that is provoked in man by the sight of beauty; the manuscript is

decorated with golden arabesques and various colors; written by *Mālek*; includes 3 illustrations; margins of golden leaves; 33 sheets; endowment of *Shāh Abbās*

155. *Nozhat-ol Āsheqin [happiness of lovers]*

A collection of poetry including stories that attribute the quality to the nature of love that brings about true attraction;

The author is *Ali bin Mahmoud al-Hājj*, who has divided it into 5 chapters, each with an ending; decorated with golden and colorful *arabesques*, according to the painters, it is one of the most exquisite works as for depiction of the details of each face.

According to the report of *Ahmad al-Husseini* from *Mashhad*, it has been written in the year 970 AH; 13 sheets, endowment of *Shāh Abbās*

156. *Marzbān Nāmeh*

It is among the *Iranian* ethic books; it goes in the same style as *Kalila o Dimna* in the foreword and the preface of the book that it has been meant to give a fresh shape to the old book; it is written in *Farsi* and *Tabar*i by *Marzbān* bin *Shirvān*, one of the descendants of *Keyus*, the brother of *Anu Shirvān* the Great. It comprises 9 chapters as follows:

1. Details about being the king

2. Death of the king of the ancient land, and the advice he gave his children when he was dying

3. *King Ardeshir* and *Dānā-ye Mehrbān Beh*

4. *Tārikh-e Div Gāv Pāy and Dānā-ye Dini* [the religious scientist]

5. *Dādmeh* and *Dāstān* (two jackals)

6. *Zirak* and *Tis Bozi named Zarvi*

7. *Tārikh-e* [the story of] *Shir o Fil* [lion and elephant]

8. *Havādeth-e Shotor o Shir-e Parhizgār* [the adventures of the lion and the pious camel]

9. The beginning of this chapter is missing, but according to the index, it has had the adventures of the eagle and *Āzād Chehreh*; 149 sheets

157. Translation of *al-Faraj Ba'ad-sh-Sheddah wa-z Zeiqah*

Iranian poetry which communicate the concept of poverty and adversity being replaced by prosperity; or, Arabic quotation of the Latin, *Russia*n, and French saying "the weather would be fine after the rain"; it is divided into 13 chapters including the morale that man should never give up to the hardships and despair, as *God* would not stop helping him out of his troubles.

In very legible *Naskh*; decorated with red leaves; the date has been removed; it has been copied by *Ahmad bin Mohammad Abarquii*; 276 sheets

158. *Moraqqa'āt*

Includes poems by *Hāfez* and *Qāsem Anwār*; calligraphies by *Mohammad Ali* from *Mashhad, Shāh Mohammad Kāteb, Shāh Mahmoud*, *Sultān Ali* from *Mashhad*, very well-known calligrapher, *Mohammad Rezā* from *Tabriz, Mohammad Hussein* from *Tabriz, Mahmoud Is'haq al-Shāhābi, Sultān Mohammad Nour, and Mahmoud Qāsem*; it has outstanding beauty and unique ornamentations; with 20 beautiful paintings, 32 sheets, endowment of *Shāh Abbās*

159. *Anthology*

Biographies of *Iranian* writers in *Joqatāii Turkish* in 6 parts; as inferred from the second part [*Majlis*], it has been written in the year 896 AH; it is believed to be the same as the book named *Majāles-on-Nafāyes* in *Hāji Khalifeh's* biography.

Decorated with golden and green arabesques, golde leaves; considerable work of calligraphy; 38 sheets; begins with

سخنان هر چه الارنینک

160. *Kolliyāt-e Navāii*

From *Amir Ali Shir* (died in 907 AH); the manuscript comprises 15 collections as:

a. Qarāyeb al -Seqar

b. Navāder-osh-Shabāb

c. Badāye'ol Vasat

d. Favāyed al-Kebar

9. Majāles-on-Nafāyes

10. The book of history from *Adam* to the fall of the *Sassanid dynasty* 11. *Ketāb-e Monsha'āt*

12. Mahboub-ol Qoloub

13. Khamsat-ot-Thrain

14. Resāleh-ye Mo'ammā

15. *Ketāb-e Vaqfiyāt* [book of endowments]

Decorated with golden *arabesques*; 715 sheets; endowment of *Shāh Abbās*

161. *Khamsat-ol Amir Ali Shir* known as *Navāii*

Comprises 5 versified stories from numerous poets among whom *Nezāmi* can be mentioned, whose works include

1. *Makhzan-ol Asrār*

2. *Khosro o Shirin*

3. Leili o Majnoun

4. Haft peykar

5. Eskandar Nāmeh

Decorated with golden and cobalt *arabesques* in 898 AH; copy made by *Sultān Ali*; it is unique as for the script and ornaments of the title-pages and flowers; 322 sheets, endowment of *Shāh Abbās.*

162. *Divan-e Navāii*

In *Joqatāii* Turkish including lyrics of *Amir Ali Shir Navāii*; decorated with golden arabesques and various colors in 959 AH; 235 sheets, endowment of *Shāh Abbās*

163. *Divan-e Navāii*

Similar to the previous one; an splendid example of the use of golden and cobalt *arabesques* with red margins; 141 sheets; endowment of *Shāh Abbās*

164. *Divan-e Navāii*

Its paper covered with golden leaves and flowers; the margins are covered with golden and cobalt *arabesques;* copy made by *Sultān Mohammad Nour*; 90 sheets; endowment of *Shāh Abbās*

165. *Eskandar Nāmeh*

A collection in *Azerbaijani* Turkish written by *Ahmadi*; an account of mythical epics of Alexander the Great in poems; the second part concerning the biography of kings before and after *Alexander*

Decorated with golden arabesques, beautiful paintings, and scattered leaves; written by Mir Ali in 929 AH; begins with

"ذکر بسم الله الرحمن الرحیم – قامونسنه بین کیدرای حکیم"

233. sheets, endowment of *Shāh Abbās*

166. *Al-Aqd-ol Husseini*

Work of *Hussein bin Samad al-Jabāii al-Hārethi*; exquisite poetry probably by *Shāh Safi* I

(1628-1641); it concerns issues about purification of the soul from the sinful desires; written in 1052 by *Mohammad bin Ali bin Ahmad Harvashi al-Hamili*; 8 sheets; it begins with

الحمدالله الذی انزل من السماء طهورا

AD. 4. The famous *Ardabil* carpet

During the Islamic period, and particularly in the *Safavi* era, the most exquisite carpets were woven for the mosques and the shrines of *Imāms* and their sons and descendants. Being so, once the floors of the buildings in the shrine of *Ardabil* were covered with precious carpets, rugs, kilims, and felts, which were the most charming ones in the *Safavi* era. Many rolls of carpets formerly received and welcomed the visitors and pilgrims, but no more than few have survived man's lootings and plundering.

It has to be mentioned that the most exquisite masterpieces of carpet weaving of the time, once lying on the floor of the shrine of *Sheikh Safi al-din*, were taken away and moved to the museums of Europe and the united states due to negligence and carelessness of those in charge then. One of these masterpieces to be named among several others is the famous carpet of *Ardabil*, which had been exclusively woven and offered to this shrine, is currently kept at the *Museum of Victoria and Albert in London*. Measuring 5.43m by 11.52m, it has a perfectly delicate design. In other words, it has 5200 knots over each square decimeter. The utmost care and delicacy has been employed in the design and choice of colors of this carper.

It is made by Farsi knots with warps and wefts of silk. There are 17 knots in one direction, and 19 in the other perpendicular direction; as a whole, the number of all knots of this carpet is estimated to be some 32 million, which equals the number the knots in the best carpets of *Kāshān* woven some 25 years ago.

This carpet, which is kept at *County (Paul Getty) Museum* of Los *Angele*s together with its pair, has the most elaborate and the most serene pattern of the time, which was in perfect harmony with the holy place it was dedicated to."[191]

"Undoubtedly the two pairs of exquisite carpets were ordered by *Shāh Tahmāsp I* in

person, and were exclusively meant to be used in the shrine of the founder of the *Safavi* dynasty." [192]

191. Pope,A.U. *Calligraphy & Inscription Writing*, Translated by Mohammad Ali Sabouri, letter of Astan-e qods, 8th period, No.4, 2002: 309

192. Cambridge University, ibid: 376

Carpet of *Ardabil* is categorized among the carpets of northwest with medallion design. Such carpets are divided into a range of groups, of which the most important are carpets with distinct designs. The first category, to which the carpet of *Ardabil* (946 AH/ 1540 AD) belongs, are those with spiral and arabesques motifs; the other category, which includes the *hunting-ground* carpet (928-29 AH/ 1522-3 AD) *Milan*, is of a delicate, *Khānegāh* dar design. There are volutes with countless circumvolution and twists, and a network of volutes and rectangular branching.

There are differences of similar nature as for figures and *Khānegāh dar* motifs in carpets of medallion designs with completely open patterns, which are told to belong to the northwest of *Iran*. Examples of the first type (with figures) include the carpet with animal figures kept in *Milan*, and the so-called *Chelsea* kept at *Victoria* and *Albert Museum*, which is considerable for the unusually big motifs in its complementary medallions which are linked to pointed ellipses. In view of its pattern, it can be categorized together with the carpet of *Ardabil* and the patterned *Qābqāii carpet*. An example of the second type is the one with white background, which was formerly kept at *Clarence McGehee Collection*; the pair of is kept at the *Islamic Museum of Berlin*.

Ardabil carpet is of historical and artistic significance; firstly, it is a masterpiece of the art of carpet weaving in *Iran* in the *Safavi* era. Secondly, its medallion pattern is so perfect and developed. Thirdly, it holds the name of the *weaver* and the date.

Symmetrical designing and balanced weaving have given the *Ardabil carpet* the look of a miniature. Its lower medallion in the middle is a symbolic depiction of the lantern, which once cast light on the tomb of *Sheikh Safi al-din*. In fact, they are the embodiment of verse 35 of the surah of *Nour*: "*Allāh is the Light of Heavens and the Earth; the similitude of Allāh's light is a niche in which there is a lamp, and the lamp-shade is a shining star lit from a blessed olive tree […]*"

There are smaller medallions around the central one; on each side of it, there is a lantern, which is a sign for holiness of the carpet. The brackets in the four corners of the carpet are quarters of the central medallion. The whole pattern is indeed an embodiment of the gardens of Paradise, whose symbolic replica is used as a common design for carpets. Most of such designs, like the *Ardabil* carpet and the *Enhault* carpet, and those carpets known as *Isfahan carpets* are abstract; sometimes they are all illustrative, call to mind the miniatures and illuminated margins.

The background of *Ardabil carpet* is dark blue (navy), covered with blossoms, branches and leaves, *arabesque*s, and *Shāh Abbāsi* patterns. The entire carpet is designed so skillfully that despite its being extremely simple, it brings to the mind of the viewer an eternal wealth and a bountiful life. The floral patterns and arabesques are woven in green, red, and yellow.

The floral arabesques of the carpet carry an image of unity and multitude at the same time. With their turnings, the arabesques lead all movements to one high point which is the symbol of the unity of *Allāh*. Its coloring, too, is an indicative of the Islamic mysticism. The background is dark blue or navy blue. "To us, the color blue is the symbol of faith, while to the Chinese it bears the notion of immortality; all in all it is an indicative of the invisible world."[193]

Blue is a sign of wisdom, and is the color of the sky. It is a link between this world and whatever in it; it is an eternal color. "Blue is introvert. It has such a power that ends in darkness at the summit of its greatness. It leads the souls to the endless routes by the waves of faith. Though this carpet is covered with open and delicate patterns, yet it gives the beholder a sense of tranquility with its ultimate stillness, and takes him into deep reflections."[194]

Other colors used in the carpet are also in perfect harmony, which brings a sense of balance to the whole work. With all its roundels and arabesques, this carpet is a compilation of attractions with an air of mystical concepts.

The designer of *Ardabil carpet* has certainly been inspired by the miniatures, murals, and plaster decorations inside the tomb of *Sheikh Safi*. Existence of 8 medallions around the main roundel of the carpet indicates that the design of the carpet has been influenced by the inner decorations of *Allāh Allāh dome*.

Just in the same way, the patched plasterwork roundels under the ceiling of the dome of *Sheikh Safi al-din's* shrine have influenced the design of the carpet. The margins of the carpet, too, are covered alternatively with interwoven, short arabesques and palmette leaves. This kind of pattern brings to mind the decoration of the joint of the stem of the dome of *Sheikh Safi al-din*'s tomb. The background motifs in such carpets dominate the whole design, and comprise repeated, symmetrical, fine volutes which join the *arabesques*.

193. Zāviye, *Examining & Inter Preting to Context & Relationship of Poem & Carp*et, Art University, Tehran, 1995: 261

194. Wilson, 2536: 157

The point about this carpet is that, unlike other carpets of the time, it carries the name of the designer or the *weaver* and the date of being woven. There is also a line of poetry from *Hāfez* in one of the corners:

جز آستان توأم در جهان پناهی نیست سر مرا بجز این در حوالهگاهی نیست

"*I have in the whole universe no resort but your court,*

There is no place to rest for my head except for your threshold."

Maqsoud Kāshāni, the *weaver* or designer of this carpet, has undoubtedly been the greatest one of his time, rivaled only *by Qiyās al-din Jāmi*, who has created the great carpet of *Shekārgāh [the hunting-ground]* in the year 930 / 1524 AD, which now belongs to the *museum of Milan.*

History has it that *Ardabil* carpet was still laying on the floor of *Dār al-Huffāz* hall until the year 1312 AH/ 1895 AD, the time of *Naser al-din Shāh of Qājārs*. In that year, due to the dire need for urgent repair work of the shrine on one side, and lack of funds on the other, the carpet was sold to a *Jew* for the price of 2,000 *Tomans*; then it was sold by *Zeigler & Co.* to *Vincent Robinson company* of London; then, it was passed on several times to reach *Soothken Singion*, and to end in *Victoria and Albert museum of London*. Damaged to an extent, the carpet was fixed based on the design of its pair.

It must be mentioned that a carpet of exactly the same design and size was being woven in *Dār al-Huffāz* hall between the years 1997 to 2003, which ultimately fitted in *Chini Khānā* building.



Fig. 102.*Ardabil* carpet. This carpet has been keeping in the*Victoria and Albert Museum*.



Fig. 103. Inscription of *Ardabil*'s carpet.The carpt bearing with Couplet from *Hāfez*

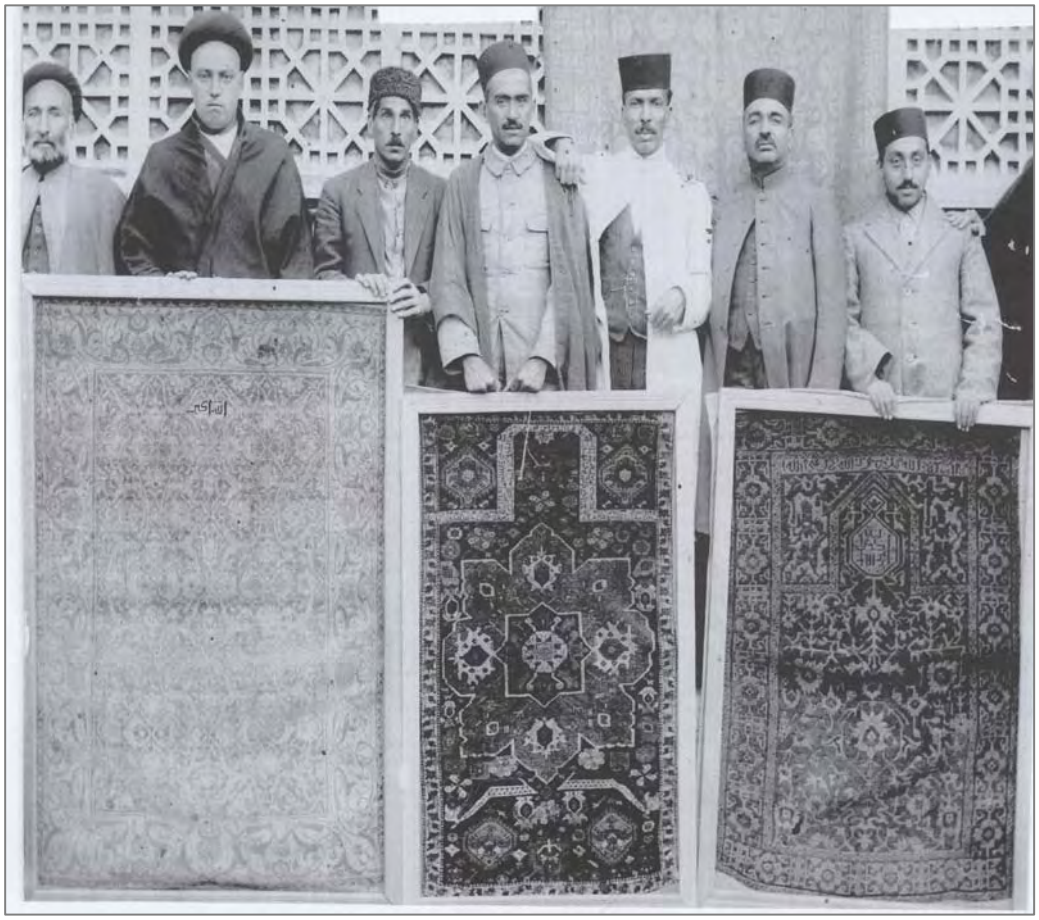


Fig. 104. Numbers of shrine rugs in the *Qājār* period

Qājār period was the time of grand lootings of the treasures of the shrine. According to the author of *Iran, Today*, in *Qājār* period "*there were 18 other rugs, which were all the pride of mosque of Ardabil.* They were all rugs of small sizes, which had been woven throughout the 10th and 11th centuries in *Tabriz, Kermān, and Isfahan* by the order of charitable, religious donors to be endowed to the shrine of *Ardabil*. The names of the twelve *Imāms* were woven in the margins of the carpets, and the phrase 'hurry for saying prayers before you die' or *Āyat-ol Korsi* were woven along the upper part of some of them. According to *Jean Aubain*, white was the dominating color of the background of the carpets. Diversity of the colors, even though some of them had been softened over the span of ages, was an indicative of wonderful delicacy and beauty of the carpets."[195]

195. Auben, ibid: 141.

2.b.History and Development

Sheikh safi Khānegāh* and Shrine Ensemble in *Ardabil

The history and development of *SKSEA* include more than 400 years; can be explained in form of following chronological maps. In these maps the construction history of *SKSEA* is divided to 4 construction courses and most important development of every course are been presented with special colors.

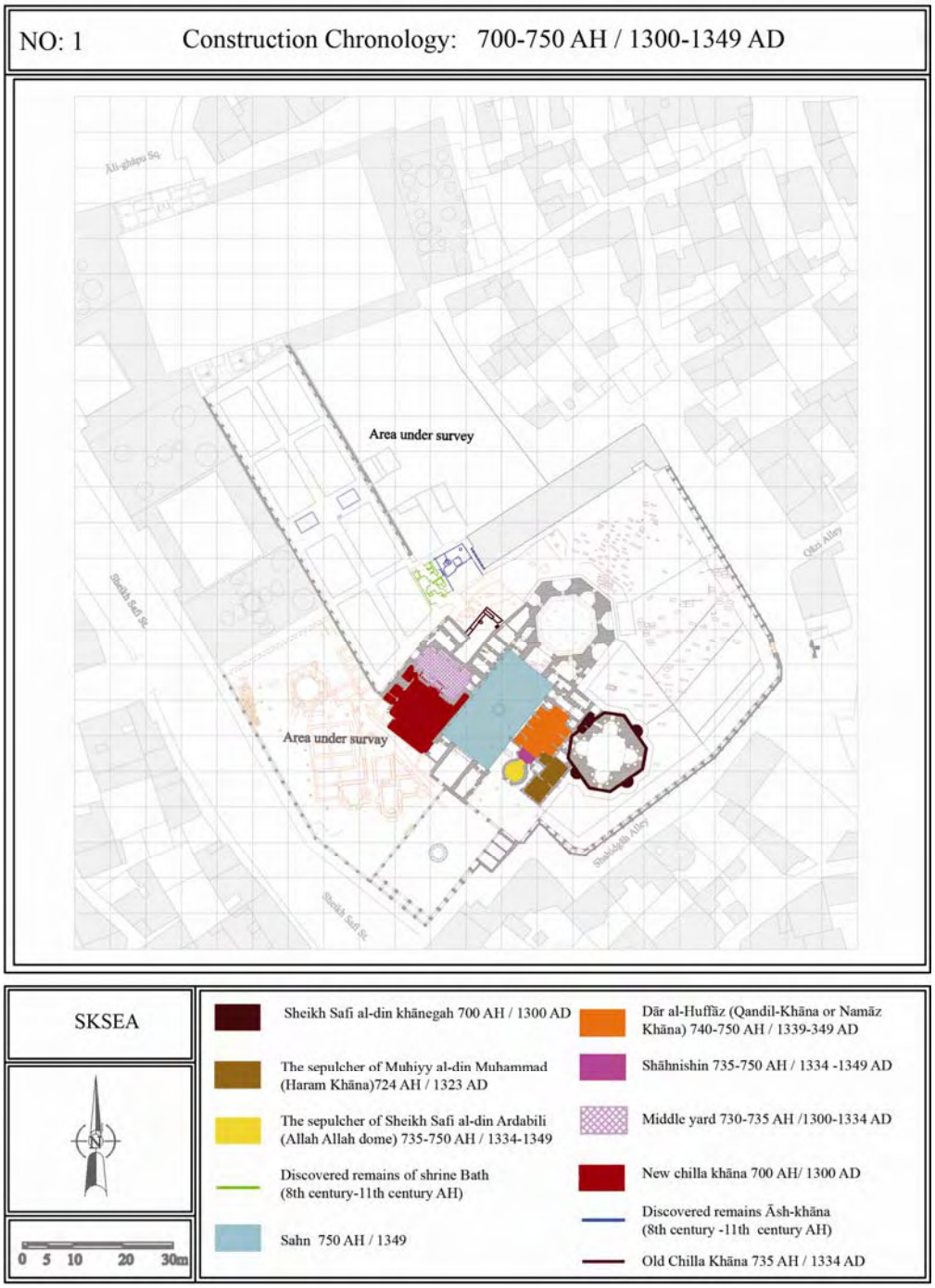


Fig. 105. The Construction Chronology

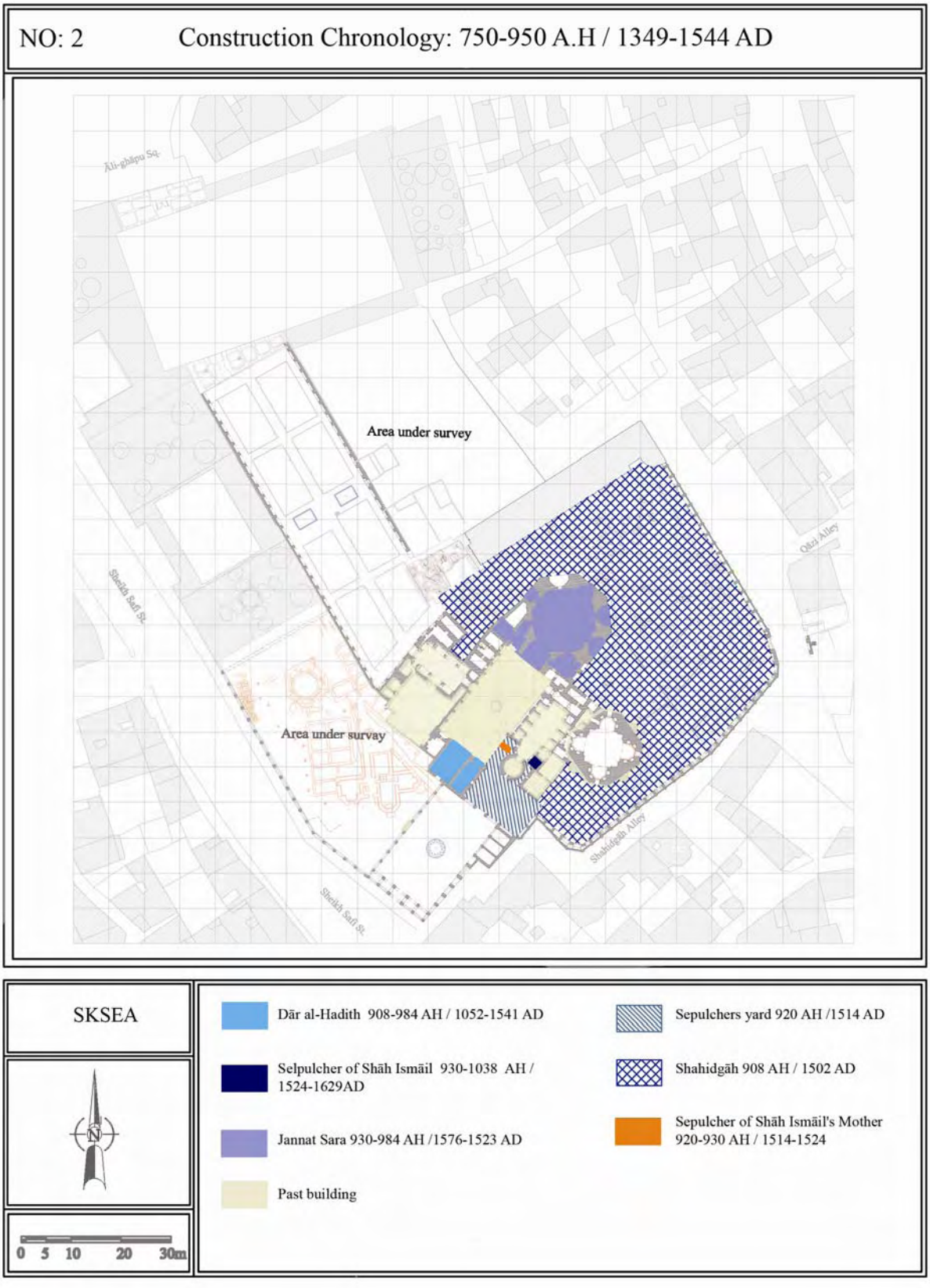


Fig. 106. The Construction Chronology

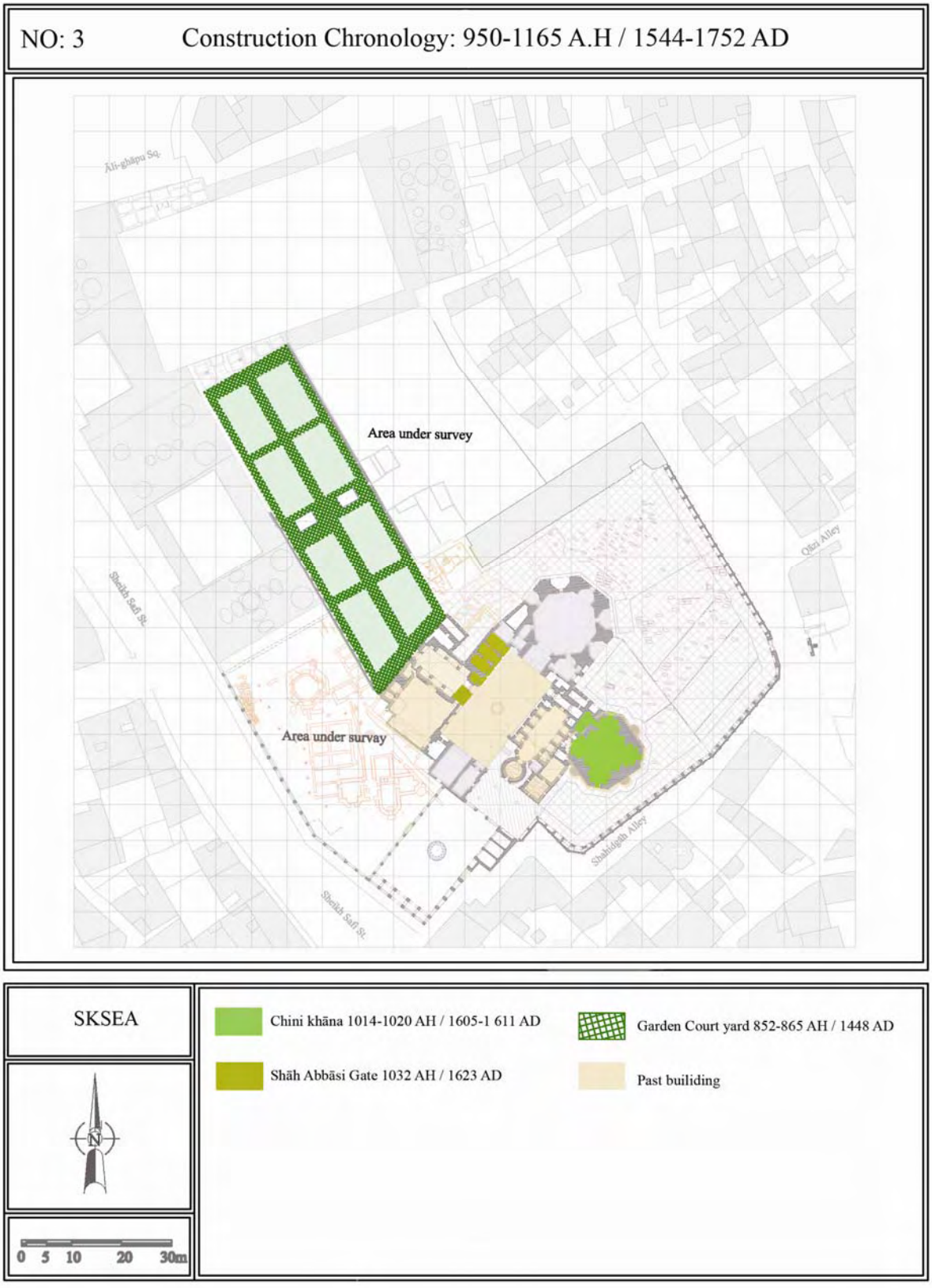


Fig. 107. The Construction Chronology

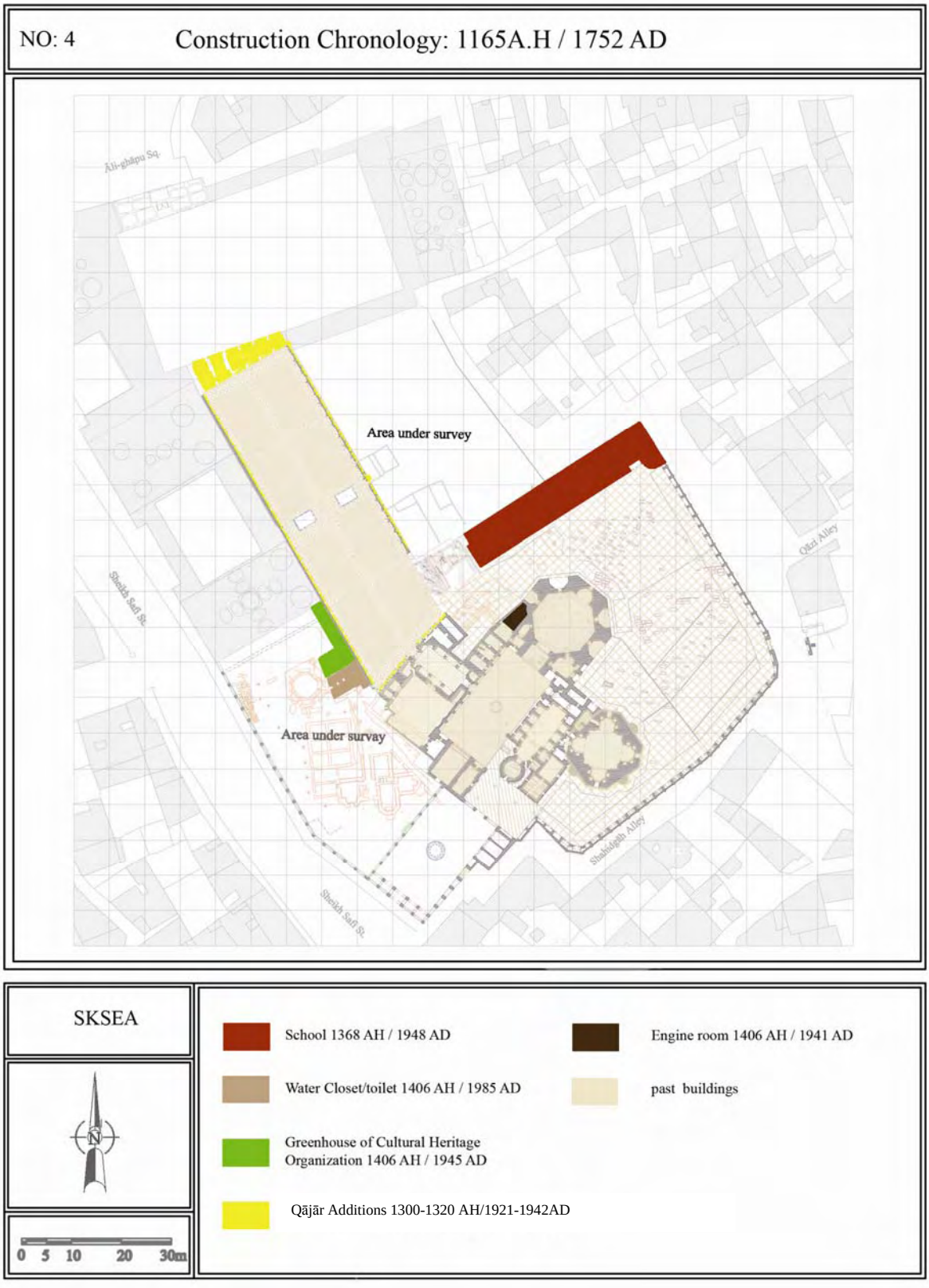


Fig. 108. The Construction Chronology

`For explanation of *SKSEA* history and development it is required that be introduced the history and development of important spaces individually according to below key plan:

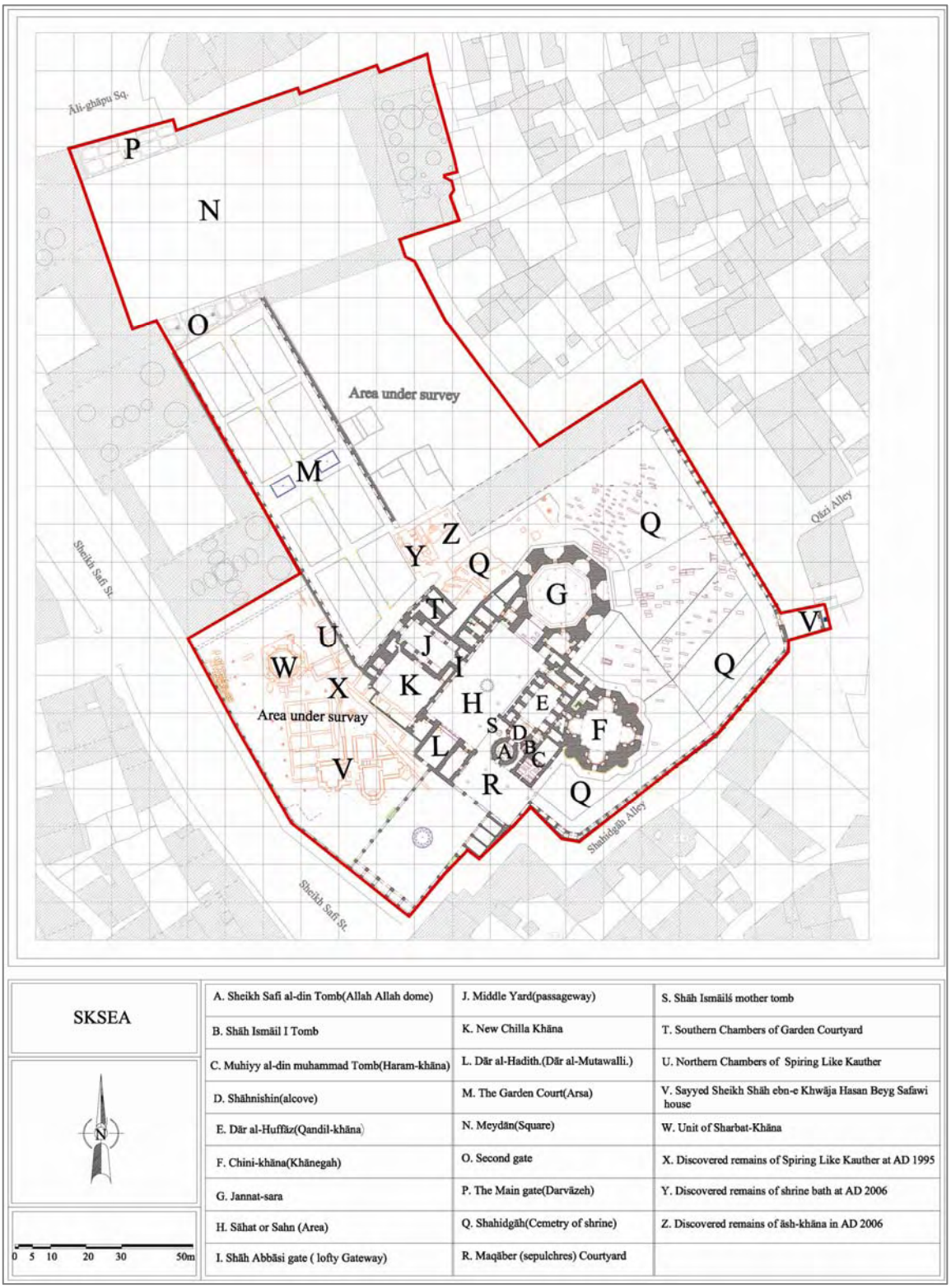


Fig. 109. The Key plan of *SKSEA*

The introduction of important spaces are as follow:

A. *Sheikh Safi al-din* Tomb (*Allāh Allāh* dome)

Prominent researchers such as German *Dr. Sarre* and English Dr. *Weaver* express an almost similar history of *Sheikh Safi* Ensemble. Apparently, *Weaver* has been influenced by *Sarre*'s attitude in analyzing the Ensemble's building history. "This researcher dates the construction of the *Sheikh Safi al-din* Ensemble back to 749 AH/1348 AD by *Sadr al–din Musa*, son of *Sheikh Safi*."[196]

Weaver, elucidating the date of *Sheikh Safi al-din* Ensemble building, retains; "It seems that *Sheikh Safi al-din* Shrine is the second building of the ensemble in terms of its age. This cylinder-shaped building having a ship-like dome and rectangular writings in *Kufic* and flat geometric designs, is most probably assigned to the year 749 AH/1348 AD, because these domes were prevalent in the early 5th century, and this style of dome–making has been continued during centuries.

Never the less, southern window (*Qibla–Qapusi*) ornamentation has probably been added in ninth or tenth century that is the time *Dār al–Huffāz*."[197]

"German *Walter Hintz* emphasizing the construction of the Shrine by *Sadr al-din* "defines the construction date of *Sheikh Safi*'s Shrine as the years 776 – 802 AH/1375-1400 AC because it seems that *Sadr al-din* had brought with him experts and artisans from *Medina* and the *Sheikh*'s pilgrimage was achieved late in his long life"[198].

Hintz's theory can not be authentic regarding historically supported documents, the author of *Safwat al–Safa* known as *Ibn-i Bazzāz Tawakuli b. Ismāil*, in 759 AH/1358 AC, referring to *Hazirre* building, retains every Saturday night, *Sadr al–din* chanted *al-dokhan* and *Jome Surahs* and some other verses there and prayed. Therefore, *Sheikh Safi al–din*'s Shrine building had been constructed before the year 1369 AC /770 AH and before *Sheikh Sadr al-din* departure to *Mecca* and *Medina*, and its ascription to *Medina* architect intended probably to sanctify it.

196. Weaver, ibid: 113

197. Ibid: 79

198. Hinz, 1361: 13

"In the third chapter at the *Safwat al–Safa*, also there are numerous narrations of *Sheik Safi al-din Is'haq* grandeur. In one of these narrations, it has been referred to the *Sheikh*'s Shrine construction and repair. "[199]

It is said that *Sheikh Sadr al–din* had great efforts for the construction and repair of his parents shrines and tried to develop them "and that at those days, *Sheikh Sadr al–din Musa* repaired his virtuous mother's shrine as far as he could and had done his best to adorn that reverend grave, and the benefit of that sacred garden settlement was reflected at that time"[200].

Finally, as the book *Safwat al-Safa* indicates, the sacred and spiritual building of the *Sheikh*'s shrine had been constructed probably between AD 1334-5/735 AH (the year of *Sheikh Safi*'s death) and AD 1358/750 AH. because the book in question has been written in AD 1349/759 AH and its author, referring to that point out; every Saturday night, *Sheikh Sadr al-din, God* bless him, comes into the lodge (*Hazirre*) and chants *Surahs, Al-dokhan* and *Joma* and some other verses and prays. Additionally, one of the valuable works of the Shrine that is important in its dating is its wooden case. This outstanding work was a part of *Safavi* art and has historical and artistic significance, and can be considered as one of its artistic elements. The oldest report, dealing with inlaid and enchased wooden case of *Sheikh Safi*'s Shrine is *Tavernier*'s diary. This European traveler, referring to the inlaying technique on the wooden case retains "*Sheikh Safi*'s tomb case is of wood and is expertly inlaid. Its height is as tall as a man of medium height and is shaped like a large box, on four corners of which, four golden apples have been mounted. Its cover is from red brocaded silk. Other tombs situated near it, have been totally covered with valuable clothes, as well"[201]. This case has been made of elm ebony and betel nut wood and the wood used for inlaying and enchasing is from boxwood and pear tree. However, the margins of the case, on the corners are from pear tree and plane, destroyed now. All over the *Sheikh*'s tomb case, artistic ornaments such as inlaying, enchasing, carving and knotting have been expertly and deliberately rendered. Decagonal, octagonal and pentagonal loops and hexagonal ornaments compose the main nets of this valuable and luxurious case. This case and other cases of the shrine, excluding the tomb case of *Shāh Ismāil*, can be compared to wooden pieces of Egyptian kings in terms of ornamental style of inlaying and knotting.

199. Ibn–i Bazzaz, Ibid: 1053

200. Khand Mir, ibid: 36-7

201. Tavernier, ibid: 75

On the whole, the artistic figures of the mentioned wooden case include herbaceous pattern stylistic and reticulated flower and leaf and bud which how been inflated due to inlay and enchaining.

It seems that its knotting, constituted through assembling pentagonal, heptagonal and hexagonal ornamentation pivoting around one knot, can't be irrelevant to *Safavi* mysticism. In other woods art for religion's sake has been incarnated at its best.

The margin of upper parts of the case has been knotted by inlaying enchasing and carving technique and also there is an inscription of wood introducing the shrine's owner with mystic and Sufi titles: This is the luminous Shrine and holy resting place of reverend *Sheikh* and mystic, known as sovereign God and truth revealer, who revives religious traditions, the honor of Saints, honor of great people, mystics locus, researcher's *Sultan*, the leader of holy people who have succeeded, chosen by God and his religion. It deserves God to donate his blessing on the whole grand universe and guide man & *djinn*.

Some of the European Traveler like *James Morier* in the *QāJāR* and *Pahlavi* era have claimed without any authentic proof that *Sheikh Safi*'s tomb case has been endowed to the shrine by *Homayun*, the Indian king, in the reign of *Shāh Tahmāsp I*, to give thanks for providing refuge to the king. Following this incorrect theory, later travelers also giving credence to *Morier*'s idea, restored to this account, while we know that no authentic historical resource confirms this issue.

"*Sokomareri*, investigating *Homayun* times and his life has not found any issue to affirm *Homayun* endowing any work to the Shrine"[202]. Perhaps this lack of information on genuine *Iranian* art in 8th c to 12th c has led to these misunderstandings, while from investigations based on authentic proofs, we know that the art of inlaying enchasing and knotting, has been one of the richest national arts in Iran around 200 years before that.

The Existence of the precious inlaid and enchased tomb cases, 1.4 and 5 on the right of the sanctuary and cases 3/5 on the left of sanctuary approve this issue. Transformations in the ornaments of this work show that the case has been repaired during *Safavi* period. Anyway, the idea that inlay art has been imported from *Hindustan* to *Iran* can not be supportable. This art is essentially Iranian and indicates. Iranian artists' genius and innate aptitude. It should

202. A. H. Morton, Ibid: 48

also be confessed that the art of inlay in *Iran* and *Hindustan*, some how similar, have affected one an other.

One of the reasons of its assignment to *Iranian* artists, is the presence of the unique *Iranian* artistic style in inlaid arabesque ornamentation and the inlaying style of the cases leaves no doubt that these works have been rendered in Iran. In addition, the inscriptions and their calligraphic writings are in the prevalent style of the time and in *Regha* and *Iranian* thulth writing style. Finally, the last and the most cogent reason for construction of tomb case by *Iranian* artists is the existence of the name *Musa al-Safavi* in the enameled *Regha* inscription. On the right slab of the case and on the enameled silver sanctuary tablet, there is an inscription written in *Regha* writing style, containing the name of shrine founder and tomb case donor. The inscription text is as follows: these lines written among arabesque and *Khatāei* ornamentation can have significant role in the accomplishment of the shrine historical and archeological studies.

However, it can be said that this work construction has been done in *Sadr al-din* times coinciding with the construction of *Allāh Allāh* dome or a little after the completion of the Shrine building. In addition one of the precious cases of the sanctuary which has been identified with the phrase: "*Sharaf al-din Isaac* and the date 1387 AD/788 AH is so similar to *Sheikh Safi*'s tomb case in terms of its cubic from and ornamental style and technique.

B. *Shāh Ismāil*'s I Mausoleum

Researchers have similar and sometimes different ideas about the construction date of *Shāh Ismāil*'s mausoleum. *Robert Hillenbrand*, the lecturer of fine arts in *Edinbrough* University, believes that *Shāh Ismāil*'s shrine was built during his lifetime. He maintains that, "*Shāh Ismāil*, following the middle history tradition, built a cylindrical domed tower as his mausoleum. Not only was this building small but also it reflected all its external features through remoteness from an independent and free place".[203]

"*Hillenbrand* supposes that *Jenkinson* has incorrectly identified the towers-shaped shrine of *Sheikh Safi* as *Shāh Ismāil* mausoleum. Whatever the truth is, he argues that *Shāh Ismāil*

203. Cambridge University, Ibid: 411

ordered a Shrine built for Him during his lifetime. *Morton* also thinks that this theory is probable.

He believes that parts of *Sarah al-Milk* was related to the building of *Shāh Ismāil*'s mausoleum and built a little before *Shāh Ismāil*'s death".[204]

Weaver who was responsible for the study and Investigation of *Ardabil* Shrine architecture on behalf of *UNESCO* in decade 1971 AD/1350 AH specifies that the shrine was an independent and separate building in the past and was probably built by *Shāh Ismāil*, thus it can not belong to the decades later then the second decade of 16th AD

The most expansive transformations done in the complex building date most likely back to *Shāh Tahmāsp I*'s reign. The distinct appearance of the Shrine Towers and the Shrine have got this through the addition of buildings and the yards between them"[205]

Safari of blessed memory, the author of the important book, *Ardabil* through history, has mentioned *Shāh Ismāil*'s Shrine and its dome is newer than the very Shrine of *Sheikh Safi al-din* and has been built in *Shāh Abbās* times in AD 1647 /1057 AH".[206] *Sarre* and *Dibāj* as well who have considerable investigations on *Ardabil* Shrine do not refer exactly to the construction date of *Shāh Ismāil*'s mausoleum?

Although, *Sarre* has worked on the archaeology and chronology of the Shrine, he does not define a clear date for *Shāh Ismāil*'s mausoleum. He has stated that *Shāh Ismāil*'s mausoleum has previously been an independent building and then in *Shāh Tahmāsp I* reign, when additional buildings were added to the complex, this tomb became a part of a whole unit, as well.

As opposed to *Morton*'s idea and other researchers of architecture and archaeology of the shrine we believe that the text of *Sarih al-milk* does not clearly define the location of *shāh Ismāil*'s mausoleum, rather it vaguely points to the shrine of prince's dome, "the princes have been buried in the mentioned *Dār al-Huffāz*, southeastwards"[207].

204. Morton, Ibid: 51, 56

205. Weaver, Ibid: 80

206. Safari: Ibid: 238

207. Abdi Beyg manuscript

Beyond doubt, the obscurity of *Abdi*'s account on the location of *Shāh Ismāil*'s mausoleum has led to the theory that the present bilateral cylinder and dome have not been settled on the base of quadripartite plan and mausoleum room, as some of the lateral spaces of the sanctuary lack the similarly high dome.

Undoubtedly, by the tombs of prince's dome in the eastern side of the shrine, *Sarih al-milk* means the total sanctuary and *Ismāil*'s mausoleum. Therefore, it is logical to imagine that after *Shāh Ismāil*'s death in 1524 AD/ 935 AH, his body was buried in the present building, which was a part of the architectural plan of the sanctuary. In addition, the previously mentioned building was transformed to the domed mausoleum through later slight changes.

The rest of changes in the mentioned period can be seen both in architecture and ornamentation, first the western stone foundation of the southern wall of the *Shāhnishin* which suggestively proves the priority of its architecture to *Shāhnishin* building. Second, in the same span of shrine southern wall and towards the tombs yard, remnants of an entrance of 75 cm width have been identified. This part has probably been one of the sanctuary entrances up to the time of repair development and changes in shrine architecture in *Sadr al- din Musa* and *Shāh Tahmāsp I* and *Shāh Abbās I*. So it is logical to imagine that after *Shāh Ismāil*'s burial and the replacement of wooden case one the tomb the door in question was blocked, ornamented and plaster-molded.

The remnant of such changes can be investigated *in situ*. Third, in 1375 AH / AD 1996, some coins were discovered in the tomb belonging to late ninth century hijra. This evidence indicates that before *Shāh Ismāil*'s burial this section like the sanctuary building was used as a *safavi* dynasty resting place.

Fourth in summer of 1382 solar year /2005 AD – 1424 lunar year during the plastering of the northern side of the Shrine wall in a space known as the sanctuary corridor or passageway remnants of another entrance were discovered probably blocked with brick or covered with mortar during the construction of *Shāhnishin* (dais) or during the shrine's development. What is important here is the issue that in the same direction and just adhered to the aforesaid wall there is a slab made of a beautifully enchased grave stone of marble that introduces the deceased as *Mahmoud beig Mohrdar* dating q 39 lunar year 1533 AD. Thus it is believed that in the times of *Shāh Tahmāsp I* or the great *Shāh Abbās I* to which most of architectural changes and ornamentation of the Shrine are assigned- *Shāh Ismāil*'s burial chamber has been improved that being so mausoleum other entrances were blocked and above the square plan

of the tomb a new portal and tall cylinder was mounted. Undoubtedly through specific attention *Shāh Abbās* paid to his ancestors tombs in his time inside the mausoleum, and its external dome as well were ornamented with tempera paintings, gilding, seven–colored tiles, simple and gold – inlay, and inscriptions with beautiful calligraphy. According to historians of *Safavi* era, *Shāh Abbās I* in 1020, 1017, 1016 lunar year/ AD 1611, while fighting with ottoman commanders and some of tribes in *Shirvān, Georgia, Armenia* went on pilgrimage to his grandfather's shrine and in his journey in 1020 lunar year, 1611 AD in *Jamadi Al- thani* of the same year he did so many developments and repairs in *Sheikh Safi*'s Shrine.

Investigation and precise attention to the ornamentation of the dome and wooden case of *Shāh Ismāil*'s Shrine testifies to the idea that the tomb case have been placed in the mausoleum at the some time or a little after the deceased burial.

C. Mausoleum of *Muhiyy al-din Mohammad* Known as *Haram khāna*

On *Muhiyy al-din Mohammad*'s mausoleum known as the Sanctuary, archaeologists have poised different and sometimes similar theories about sanctuary building styles and its age." *Sarre* believes its building was synchronous with *Sheikh Safi*'s sahrine building and he specifies that these two buildings are so similar to one another in terms of their dome style. He believed the sanctuary building was the oldest building of the complex, and then was the Shrine mosque. This architecture, according to local narratives retains that the sanctuary was the mausoleums of women of *Safavi* dynasty"[208].

In *Silsilat al-Nasab*, on which *Hintz* emphasizes- It has been said, the author of *Silsilat al-Nasab,* discussing about *Khwāja Muhiyy al-din*, states, he was the eldest son of *Sheikh* and *Bibi Fatemeh* and gives a cue that *Muhiyy al-din* died in AD 1324 / 724 lunar year, and the domed building known as the Shrine dome was built over his tomb on *Sheikh Safi*'s order This book identifies there as the same shrine and sanctuary. The other available richest written document pointing continuously out the sanctuary building is the book *Safwat al-Safa*. This book refers to sanctuary building as cupola and lodge.

"The author of *Safwat al-Safa*, describing *Sadr al-din Musa*'s initiations, writes about the sanctuary building situation; *Sheikh Sadr al-din*, God bless him/ constructed an elegant lodge,

208. Sarre, Ibid: 40

below which is the pious *Khwāja Muhiyy al-din*. *Sheikh*'s relatives and kindreds are there and again under this cupola is an area in which *Sheikh*'s disciples are located.

Ibn-i Bazzāz at *Ardabil*, expressing the nature and philosophy of the Sanctuary, narrates another story in *Mulana Yousef* words 'once I stood in the old lodge in which there is reverend *Muhiyy al-din*'s dome. I was thinking how the *Sheikh* paid so much attention to this building. Meanwhile the *Sheik* came. Once he was entering the dome, I approached him. He got my hand, looked up to the roof, pointed with hand and said: God knows that I have not ordered this building, but *Muhiyy al-din*s mother and friends asked for that and I didn't hold it back"[209] .

"In other narrative in *Safwat al-Safa* we read *Mulana Ali Fagih Garmrudi* said to my father, *Mulana Taj al-din Hassan* and my brother, *Mulana Musa*, peace be upon then, that when reverend and pious *Muhiyy al-din* deceased, we went mourning at *Sheikh*'s house, *Sheikh* asked us to take a seat next to *Muhiyy al-din*'s mausoleum. On the first night *Sheik* said, he had dreamt of his son, wearing a sagacious cloak looking up to heaven and asking God. I asked: son, what are you doing? What do you want from God? Said: father I want my guest from God.

Although the architecture at *Sheik Safi*'s Shrine is comparable to sanctuary building in terms of stylistics and ornamentation, it is newer than the Shrine and unquestionably even *Sheikh Safi*'s cylindrical tower has been affected by its architecture. In this regard Weaver has determined the tower's building date and that of sanctuary separately and believes the Shrine building and the *Allah Allah* dome is not similar to one another. *Weaver* offers an older date for sanctuary in his initial report and specifies that sanctuary age dates back to early Mongol era and even *Saljuqi* periods"210. however, this architect mentions somewhere else "the Shrine near *Sheikh Safi*'s Shrine know As *Khwāwatin* Shrine dates probably back to 751 lunar year /1350 AD due to its dome similarity. Nowadays it is crystal clear that the sanctuary is prior to *Sheikh Safi*'s Shrine, but they are not so far from one another in time and the similarities between them are not so important to be explained. In fact, their differences are due to the progress and development of the techniques used in one period. The dome inscription text is the other study resource of Shrine that defines the work age.

209. Ibn-i Bazzāz, ibid: 988 , 733

210. A. H. Morton, ibid: 51

Although some parts of the text in issue, at the end of the inscription, have been destroyed, (containing inscription date or the time of *Muhiyy al–din*'s death), the inscription text indicates that this historical work is assigned to *Muhiyy al- din Mohammad*. The Inscription has been written in *Thulth–Naskh* calligraphy with white color in azure background. The slimness and the extension of some words and letters shape are of these writing characteristics. It is probable that the Shrine inscription is a part of the shrine's main ornaments.

Thus it can be deduced that the shrine was built after *Khwāja Muhiyy al-din*'s death – who was the glory of the saints and the contemplative heart favorite-and principally after *Sheikh Safi*'s older son departure it was settled specifically as the burial chamber of *Muhiyy al-din*, on the recommendation of friends and *Sheikh Safi*'s wife in the fathers charge. At that time or after *Sheikh Safi*'s death the time of *Sadr al-din Musa*, this place used as *Sheikhs* relatives and kindred's mausoleum and family shrine of *Safavi* dynasty. It has been mentioned in *Silsilat- al Nasab* that *Sheikh Abdāl Zāhedi* repaired with brick and mortar the roof of Shrine dome which had been cracked"[211]

What is important here is that the theory of conversion of a part of residential area to *Muhiyy al–din* and *Bibi Fātemeh* mausoleum is not cogent since there is not even one historical text on this issue to suggest the residential part while there is an inscription inside the dome. Referring to *Sheik Safi*'s elder son and approving the mausoleum essence of the Shrine and its allocation to *Muhiyy al-din Mohammad* before his mother's death.

Investigation and consideration in historical resources and the analysis and examination of building style and Shrine inscriptions, specially *Muhiyy al-din Mohammad* sarcophagus indicating the date AD 1324 / 724 lunar year help us deduce that this historical building has been built and completed as the burial chamber of *Muhiyy al-din Mohammad* son of *Sheikh Safi* in AD 1324 / 724 lunar year or One or two years after that date.

211. Abdāl Zāhedi, Ibid: 20.

D. *Shāhnishin* (Dais)

The window (or door) on the south east of *Shāhnishin* (dais) is generally of reticulated silver-plated type and its each sides include four ornamental ware in which phrases eulogizing king *Abbās* is seen in Persian language

The inscriptions in question once held arabesque patterns and bindweed and *Shāh Abbās* flowers, and were covered with gold plaster so that the wicked man would not ruin and destroy them. *Persian* contents of these doors have been written in elegant *Nastaligh* type of writing inside the waves eulogizing and praising the great *Shāh Abbās*. The fact is that merely the third and fourth verses have been remained from the whole bulk of the poem and the rest of inscription and its ornaments have been destroyed. In the past in addition to the aforementioned text, there have been other metal inscriptions on the Shrine doors and *Shāh Abbās* mausoleum removed and ruined during past decades. Apparently according to experts of *Nastaligh* writings of *Shāh Ismāil*'s mausoleum doors is similar to calligraphy of *Emād al-din in Qazvini*, the calligrapher of *Safavi* era koranic phrases are seen beside *Persian* inscriptions of the *Shāhnishin* as well. Koranic inscription of this part written from *Al- Fath* surah is in fact the continuation of the text on the lower band of *Dār al- Huffāz* Hall.

Unfortunately there has remained nothing considerable of these part inscriptions. The name of the calligrapher of the inscription has been plaster – molded as *Mir Asad–Allah* son of *Aqā. Mir Qavām al-din* the *Rozeh Khān*(eulogist) 137 Hijra / AD 1628 on the right side of the shrine door conjunction of silver net of *Shāhnishin*. But the most outstanding ornamental aspect of *Shāhnishin* on the outer Façade towards court yard and treasury above two windows and *Sheikh Safi* threshold is the presence of two tiled ornamental frames in which there is something written in *Thulth* calligraphy in other words where *Shāhnishin* joins *Sheikh Safi*'s mausoleum dome and in front of the *Halimeh Beygom* sepulcher and above the metal reticulated windows there are two square frames in which inscriptions in *Thulth* Calligraphy are found.

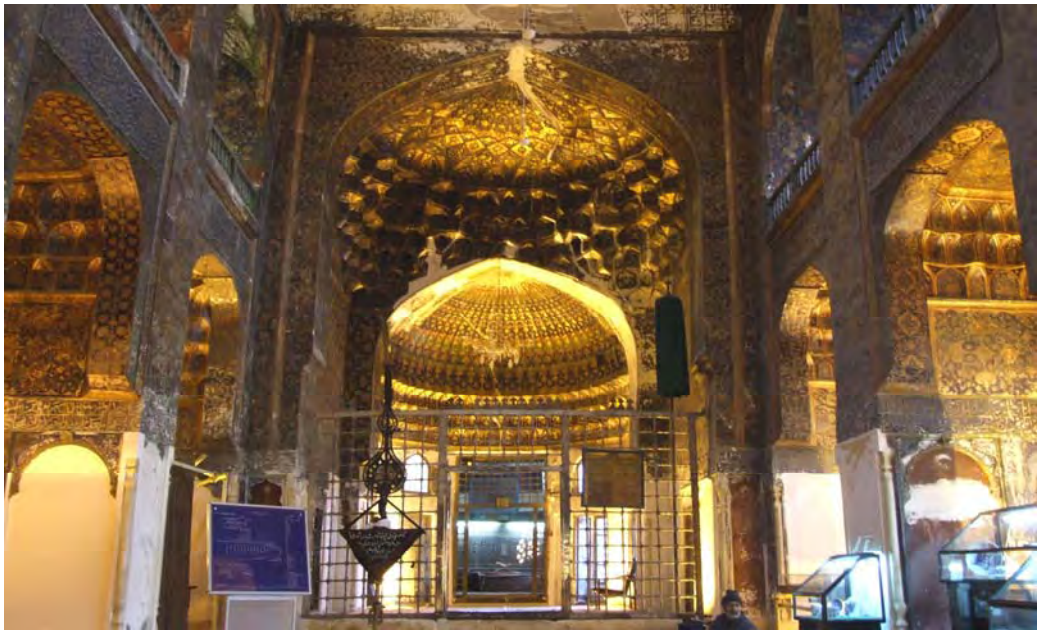


Fig. 110. *Shāh Nishin* (Dais) from *Dār al-Huffāz* Hall

The lines of this inscription similar to other texts of the Shrine have been rendered with white color in dark blue background The context of the first inscription is as such: The weakest man who serve[……] The materials of the second inscription discusses a moral issue: may such a one rest in peace who prays for his parents. As the inscription indicates, its context focuses on family discipline and sin forgiveness.

As the *Shāhnishin* shows, it has been situated between *Allāh Allāh* dome and *Dār al-Huffāz* and considering the issue that the two mentioned buildings have been built by *Sheikh Sadr al-din* Thus *Shāhnishin* has also been constructed in *Sheikh Sadr al-din Musa* times and during the construction of *Sheikh Sadr al-dins* mausoleum dome. At that time, this was considered as a porch on that tomb.

E. *Dār al-Huffāz Hall*

Contemplation and consideration of historical resources show that *Dār al-Huffāz* Hall had been began and supervised by *Sadr al-din*, the most powerful successor of the *Safavi*. In the resources related to late 8th c/ *Hijra* and *Safavi* era, this outstanding work is known as Sacred lodge; settled by *Sadr al-din Musa* and it has gained the present form through changes in *Safavi Sultāns* times.

The subject at *Dār al-Huffāz* inscriptions emphasizes and encourages people to recognize God, his apostle and divine verses. However, this style has been used in most of the Shrine's inscriptions.

Beside invoking and encouraging muslims to chant, the *Koran* in the front inscriptions and Hall vault which have religious function on the sides of the vault the following phrase is seen: Here lies the truthful *Musa*. In this text *Musa* refers to *Sheikh Safi*'s son. Also in the horizontal frieze inside the portal, a phrase is seen as follows.

The custodianship of this sacred lodge is the glory at people and religious]…] . This phrase shows *Sadr al-din Musa* as the custody at the shrine. Both inscriptions indicate that *Sadr al-din* was alive then and initiated the construction of the shrine buildings and works.

Beside inscriptions under study, historical resources approve as well the construction of *Dar al-Huffaz* by *Sadr al-din*. *Safwat al-safa* refers to the lodge's (*Hazirre*) construction by *Sadr al-din Musa.*

After that *Sheik Sadr al-din,* settled an elegant dome and next to it, He built a lodge in which he prayed all days and nights and fed poor people. Men heard it and at this time, every year, they give clothes, hats, and shoes to the poor and good a mystic people. They also cure sicks and give them drugs so that so much money is paid for providing food and drug so that so much money is paid for providing food and drug. Some sages teach here and devotees & common people come and learn theology, exegesis and other religious lessons. Each year, people get money and goods. There, mystics and Sufis recite prayers. Who ever come to this place meets both his spiritual and secular needs"[212].

Thus, it is clear that *Sheikh Safi*'s shrine and then *Dār al-Huffāz* hall have been built by *Sadr al-din Musa* from 735 to 750 lunar year / AD 1349-1335.

There are different theories on the date and nature at *Dār al-Huffāz* Hall. *Fredrich Sarre*, the German researcher says, "*Tavernier* compares *Dār al-Huffāz* building to Church Nave and Italian renaissance. The main idea of nave Hall in addition to the Shrine's main dome has been derived from somewhere else."

Sarre defines *Dār al-Huffāz* building date as the time of *Shāh Tahmāsp I*. This idea was later approved by *Pope*. *Morton* believes that there is something problematic with these ideas

212. Ibn-i Bazzāz, Ibid: 1235-36.

and none of them are based on authentic documents. It seems that *Sarre*'s dating was based on some parts of tiled ornamentation and the stone command mounted on *Dār al-Huffāz*'s facade. *Weaver* points out that the command was not a part of *Dār al-Huffāz* wall and can not be used as a dating criterion"[213].

One of the inscriptions on *Dār al-Huffāz* façade is the text. *Noah* arch and stone command assigned to *Shāh Tahmāsp I* based on which, many researchers have made a mistake in dating *Dār al-Huffāz* Hall.

Below *Noah*'s arch text, the stone command of *Shāh Tahmāsp* have were mounted. It shows the Date 1526/932.

This inscription and the stone command which is 135 x 115 cm have been installed between the second & third lower windows of *Dār al-Huffāz*. The inscription which is of white marble has been carved in ten lines with *Nastaligh* calligraphy. On it upper part, there are three rows of vaulted ornamentation like that of *Dār al-Huffāz* façade.

The inscription text of the stone command discuss issues & such as care for the sanctity of social environment, inhibition of unreligious affairs, not committing sins, people avoidance of misbehavior, campaign against heresy of miracle plays. However, the aforementioned stone inscription implies that *Safavi* Sultans cared for *Ardabil* and its security and sanctity.

As mentioned before, the existence of this inscription on *Dār al-Huffāz* wall has led so many researchers to mistake its date and they assigned *Dār al-Huffāz* building to *Shāh Tahmāsp I*, disregarding other historical resources and inscription documents. *Christi Wilson* writes, for example, of important buildings in *Shāh Tahmasp* times that still is right, is his grand Father *Sheikh Safi al-din*'s Shrine, which is in Ardabil. Although formerly there were buildings there *Shāh Tahmāsp* completed them and adjoined them together. He settled the hall, connected to *Sheikh Safi*'s Shrine to pray, and also built its front yard"[214].

What is considerable here is that *Dār al-Huffāz* hall, through history, has been known with so many names such as *Khanegāh* (convent), *Hazirre* (lodge), *Dār al-Huffāz*, chapel and *Qandil-Khāna*. The oldest source that points to this hall as *Khanegāh* (convent) and *Hazirre* (lodge) is the book *Safwat al-Safa* which was written in 1385 AD/759 at the order of *Sadr al-*

213. A. H. Morton, Ibid: 51.

214. Wilson, ibid: 202

din Musa, by one of his *Sufi*s called *Ibn-i Bazzāz* of Ardabil. In addition, *Dār al-Huffāz's* situation is confirmed in *Sarih al-Milk*'s book, written in AD 1570/978 lunar year.

There is a narrative in *Safwat al-Safa* in which a man called *Hajji Sam of Gilan* refer to the primary building of *Dār al-Huffāz* as *Khanegah* (Convent) in *Sheikh Safi*'s times. This building was completed and then known as *Dar al-Huffaz* in *Sadr al-din Musa*'s time.

It is said:" *Sheikh* had built a convent (*Khanegāh*) in which so many people and devotees gathered there and were guided. But there were also greedy people. The deceased *Hajji Sam* who was a nobleman in *Gilan* and was *Sheikh*'s disciple wanted to build a huge convent in *Sheikh*'s nice and humble place. *Sheikh* did not let him. After so much imploring, *Sheik* Said to him:

We should not have this kind of convent and even if we have it, it is out of use for us. He said, the *Sufi*'s edifice is not of clay and water but it is in their hearts. *Sufi*s should have a house in their heart. They should have a place to pray not to enjoy. And in this house made of clay, you come to endow thousands of dinars to poor people. Finally, *Hajji Sam* built that convent out of eagerness but the *Sheikh* didn't feel easy. When the convent came to its roof, he wanted to ornament it.

The *Sheikh* said we should have a rich food for people not a rich house. Then, the roof was ornamented and the *Sheikh* did not feel content. When they wanted to cover the roof that night there was a heavy rain.

The rain washed all colored ornamentations. They wanted to do it again but they thought, because the *Sheik* is not content, his miraculous powers would damage it again. Therefore, they covered it with common materials. Although it was built, nobody went there. He said: what is the use of this construction when it is aimed at something else. Then after *Sheikh*'s death they denied it and it was replaced by sacred *Hazirre* of *Dar al –Huffaz*"[215].

Finally, the author of sultan history, approving this issue, has said that *Jani Beyg khan*, the magistrate of *Qobchagh* Plain who went to *Azerbaijan* through *Bob al-Abvab* of *Shirvan* to defeat *Malek Ashraf*, visited *sultān Sadr al-din* and saw his behavior.

He admired him and bestowed upon him so many properties in *Ardabil* and *Moqānāt.* When he achieved so many disciples, he established a sacred shrine, now people take a

215. Ibn-i Bazzāz, Ibid: 957.

pilgrimage to it, out of his own money. He guided people to theism and God lines. He then became deceased. His son, *Sultān Khwāja Ali* took his place. He acquired grace from his father and buried his father's body in that Shrine"[216] Thus, it is clear that the primary formation core of *Dār al-Huffāz* is related to *Sheikh Safi*'s times but its completion has been accomplished in *Sadr ad-din Musa*'s times.

Not withstanding that researchers and travelers in *Safavi* era, have stated authentic accounts on mausoleum buildings, they have not represented sufficient information about *Shahidgāh* cemetery. Although its establishment date is not clearly defined, regarding Ardabil historical past, this enclosure has been one of the old cemeteries in Ardabil and its burial history dates back to the era before *Sheikh Safi.*

Certain parts of cemetery at issue have discursively and vastly revealed that it has been used as the *Safavi* and *Sufian* chamber for a long time.

During *Sheikh Safi*'s life, the disciples' cemetery was located just on the western side of the convent and *Sheikh*'s grave was later located there. Finally the authors believe that this tradition is not an unknown affair but is a tradition originated from koranic vision, for such titles and denominations for women are seen in Koran stories.

In koranic verses, when some well known women or eminent people are talked about, their names are not mentioned but they are referred to by their husband's names; phrases such as, *Pharaoh*'s wife, *Noah*'s wife, *Lot*'s wife, *Abu Lahab*'s wife and Queen of *Saba* are of this sort. *Safavi*, thus, had had this viewpoint of the subject.

216. Hosseini Astar Abādi, Ibid, 21, 22.



Fig. 111. Ornaments of semi-dome of eastern *Dār al-Huffāz*

So, it is evident that such as Islamic and koranic Attitude caused ladies names not to be mentioned in inscriptions in order to prevent their prestige and status denigration.

But about how this tomb has been know as the tomb of *Shāh Tahmāsp I* as well, it should be mentioned that, based on what said before, it is not farfetched, in Shāh *Tahmāsp I*'s reign a later burial had been carried out. In other words, through moving the body of *Shāh Tahmāsp*'s mother to this place, this place has been known as king *Tahmasp*'s mother's mausoleum.

F. Chinaware *Chini Khāna* edifice

Fredrich Sarre believes that both the worn appearance of this edifice and its disagreement with other structures of the shrine indicate that this building has been built before the 8th c Hijra.

It should not be forgotten that *Chini khānā* is a structure built on or inside an older building; Under the *Chini khānā* there is a vault implying an older era. When a person passes through the corridor, situated in the second and first vault of *Dār al-Huffāz* wall towards the inner part of the *Chini khānā*, he would see that porticoes of *Chini khānā* designed with artistic plastering have been constructed in older porticos. *Ismāil Dibaj* who was responsible

for investigation and repair of *Sheikh Safi*'s shrine buildings in 1368 lunar year / AD 1914 assign *Chini khāna* building to *Shāh Safi*. He, comparing this hall with music hall of *Isfahan*, writers:" *Chini khānā* of *Ardabil* which has been built by using *Āli-Qapu* edifice patterns and methods, has a double dome of brick. The inner parts of the vaults and dome have been ornamented with plaster –molding and delicate gold inlaying"[217.]

The writer of the book, *Ardabil* through history, has a different idea about *Chini khānā.* This eminent researcher of *Ardabil*, believes:" After *Shāh Abbās*'s death and at the time of *Shāh Abbās II*'s reign, that is 1057 lunar year/1647 AD. *Chini khānā* was built synchronous with the construction of *Shāh Ismāil*'s shrine dome to maintain and preserve those valuable materials"[218]. *Weaver* also accepting *Sarre'*s view about *Chini khānā* date says, "this building belongs to an older time, merely the inner part of which has been constructed in *Shāh Abbās*'s times." This building might have been built formerly, but in *Shāh Abbās* times, just the inner part of it was built in order to include *Chini khānā* complex. This can be guessed through the old external parts of the building which remains us of octagonal vault of the mosque and through the addition of this building to main complex without symmetry."219 There is no doubt that the so beautiful interior of the *Chini khānā* –built early 11th c Hijra- is a later addition to the edifice that formerly had existed. German *Sarre* who noticed this renovation, refers to that in his work.

Donald Wilber, the eminent western researcher in Islamic architecture retains that:" the external walls of this building may have been a mausoleum for nobles"220 and that this building has been built on a building belonging to Mongol era. Eventually *Ali Akbar Sarfarāz* "has identified the lower part of the *Chini khānā* as the oldest section of the complex and believes that Mongol tiling can be seen in the structure"[221].

217. Dibāj, Ibid: 55.

218. Safari, Ibid, 248.

219. Weaver, Ibid, 80, 90. .

220. Wilber, Ibid: 508.

221. Sarfarāz: 1353.

According to historical resources, *Shāh Abbās I* has had a unique care for his grandfather's hometown in *Ardabil* so that during his reign traveled to *Ardabil* and visited his grandfather's tomb more than ten times.

Shāh Abbās regarded his grandfather's shrine as a very sacred place and obliged himself to take a pilgrimage to there every once a year, especially in the years he was fighting the *Ottomans* in *Georgia*, *Armenia* and *Azerbaijan*, he came to *Ardabil* and asked *Sheikh Safi*, while crying and employing to make him victorious over his enemies and prevent Iranians from defeat and denial.

For the first time in his sixty years of his reign that is AD 1593/1005 lunar year that is the tenth year of his reign, he was hindered from visiting the Ardabil, because he was fighting the *Uzbek* princes in *Khorasan* and intended to conquer *Gilan* and subjugate the rebel commanders. In the spring of the same year he went to that city through *Qazvin*, *Rasht, Fuman and Gasgar-e-Shekar konan*"[222] .Once again he went to *Ardabil* on 26th of *Zi-hajeh* in 1605 AC/1014 lunar year and in the same year he took a visit to *Sheikh Amin al-din Gibraeel* in place called *Kalkhoran*. Late in the month of *Shaban* he had been in *Dar al-Aman* (city of security) from the time of *Amir Teimur Gurgani*, thus nobody has the right to disturb the others, unless he has done something to him against religion. In this circumstance, justice should be administered with moderateness.

According to the clear historical text;" *Shāh Abbās* in AD 1605 /month of *Shabān* 1014 lunar year, when he was in *Ardabil* he made new repairs in *Sheikh Safi*'s shrine and its buildings, for example he rebuilt its kitchen. Even one of the poets of the time called *Ayaz of Gilan*, mentioned the date of this new building in this sentence; let it be constructed. There is a kitchen which means in *Abjad* letters: *Ma'murbad Matbakhyaft*.1605 AC/1014 lunar year"[223].

222. Falsafi, Ibid: 991

223. Ibid: 989

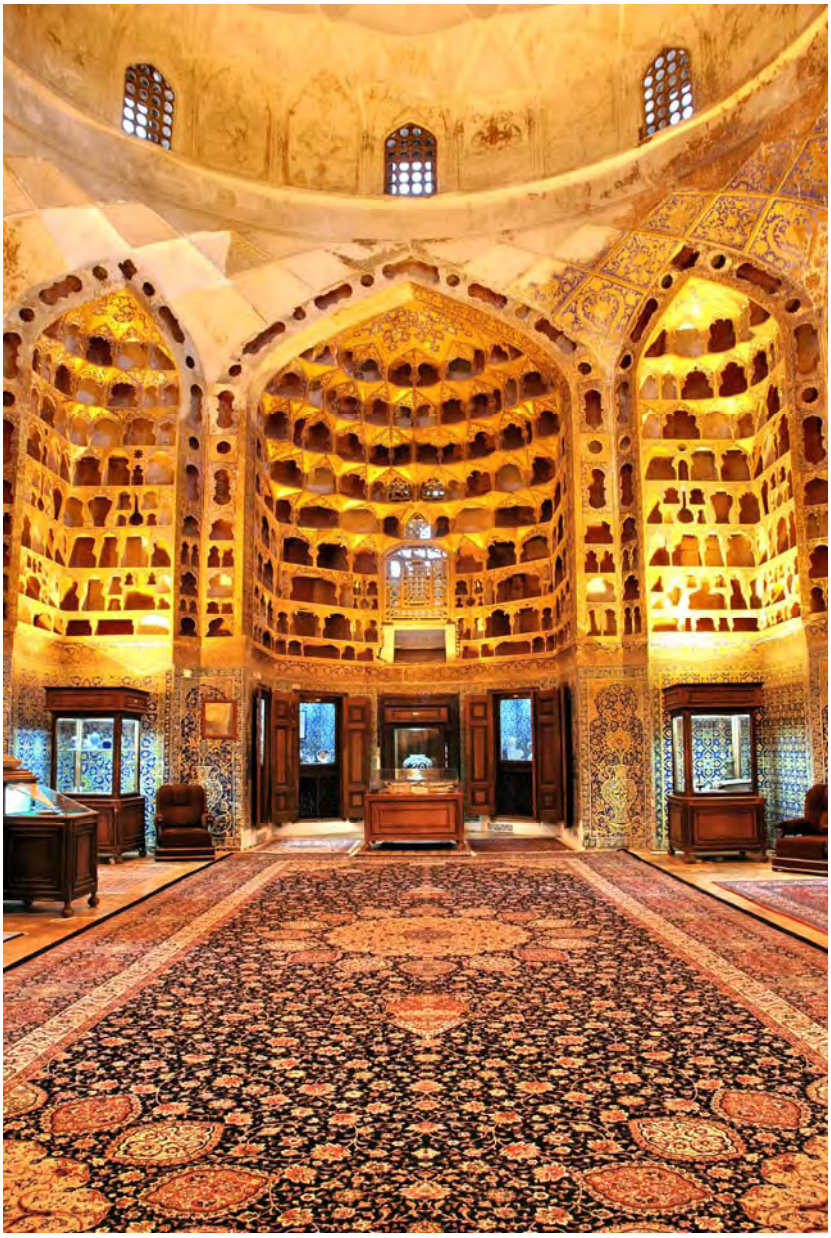


Fig.112. Chinaware *Chini khānā* edifice

"In lunar years 1016, 1017, 1020/ AD 1611 also when he was fighting *Ottoman* commanders and some *Kord* tribes in *Shirvān*, *Georgia* and *Armenia*, he visited his grandfather's shrine thrice. We did many amendments and improvements in *Sheikh Safi*'s shrine during his trip, taken in *Jamadi al-Akhar* of the same year. For example he ordered the large shrine door to be removed and replaced it with the gold one and because the shrine of *Rostam Mirza*, the son of *Shāh Ismāil* prevented the door from opening, he had that door dilapidated.

He also expanded the front door form of the shrine and built a door in front of the shrine door. The door and window of the threshold and kitchen were inlaid with gold and silver as royal treasury for its expense. Meanwhile he built another edifice called *Chini khāna* and endowed 1221 Chinaware to his grandfather's shrine. At his command *Mohammad Hossein*, the engraver, who was the eminent engraver and calligrapher of the time, wrote and engraved a dedication for it"[224].

Apparently *Shāh Abbās*, for the last time in 1026-27 of lunar year /1617-1618 AC, when *Turk* army was conquering *Azerbaijani* at the command of *Sultān Ahmad Khān I*, fought them –*Iran* and *Ottoman* wars in *Azerbaijan* continued up to AD 1618 /1027 of lunar year- and at the same time he went visiting *Ardabil*.



Fig. 113. A typical part of chinaware *Chini khānā* in 1897

The existence of various inscriptions on wooden and silver doors belonging to *Shāh Abbās* I's reign; such as the inscription in *Dār al-Huffāz* (from porch to the main hall)

with a phrase: the initiations of *Amir Asad Allāh Ardabil* and the date AD 1612 / 1021 of lunar year and *Shāh Abbās* flowers which are low relief and silver inlaid and the inscription of the entrance in *Dār al-Huffāz* porch endowed by *Zolphagār Khān*, the custody of the

224. Ibid: 992.

shrine in AD 1602 / 1011 AH indicate that architectural activities and its related ornamentations have continued from 1014 to 1021 of lunar year /1605 -1612 AC with seriousness under *Shāh Abbās I* supervision. In this era, several buildings have been added to shrine.

Moving of the *Safavi* capital from *Qazvin* to *Isfahan* by *Shāh Abbās* in the year 1006 AH caused this city to sparkle among all Islamic cities. The music hall of *Isfahan* was finished at the same time as *Sheikh Lotfollah* mosque in the year 1028 AH.[225]"

According to the historical sources, *Chini Khānā* building in *Ardabil* was finished before the music hall of *Āli Qāpu* in *Isfahan*. As the historians of the *Safavi* era report, *"Shāh Abbās* the great built *Chini Khāna* building in *Ardabil*, and donated 1221 pieces of Chinaware to It.[226]" This building was superior to *Āli Qāpu* of *Isfahan* as for the forms and Various *Tong-Bori* decorations performed, and the beauty and vastness of the worked done, which was unprecedented. It somehow demonstrates the influence of the architecture techniques of *Ardabil* on *Isfahan*.

G. *Jannat Sara* Mosque

Before dealing with building date, it should be said what has not been answered yet is the covering of *Jannat Sara*". It is surprising that although *Jannat Sara* building is the tallest building of the complex in terms of height and area, except for *Della Vall*e's pointing to its porch, none of the European travelers in *Safavi* era has had a clear explanation of that place"[227.] Even if *Olearius* had not entered this building and it seems so, he cannot ignore its dome, because this dome as mentioned before is the tallest building in the complex and in *Ardabil*. In short, on the issue that whether *Jannat Sarā* had a dome or not, there are various views; *Sarih al Milk*'s text leaves no doubt that *Jannat Sarā* was initially covered with a dome. Amendment reports of *Sheikh Abdal Zahedi* in *Shāh Abbās* reign also confirms this

225. Kiāni, M. Y. *History of Architecture Art Iran in the Islamic* ،Periods, Tehran, Samt, First Puplished, 2000: 108 and 120

226. Falsafi, ibid: 992

227. A. H. Morton, ibid: 42

point. "*Jannat Sarā* had not been repaired from the date at its construction. The rain had penetrated through the roof and had stained the walls. *Sheikh Abdal* could cover the dome with brick and mortar. He installed a scaffold inside, grouted the inner part of the dome, and built sash windows. This building had not been repaired by then because of difficulties in installing scaffolding"[228].

Weaver, relying on *Sarih al-Milk* believes that: this octagonal room formerly had a dome. In the past times when this dome collapsed, a flat roof made of wooden beams and clay and brick was placed on 16 wooden columns with stone-engraved bases.

This western researcher considers probable that its dome has collapsed due to an earthquake happened in early 13th c"[229].

The interesting thing is that a part of *Jannat Sara* roof in the recent century, in 1972 AC/1392 lunar year was repaired as a part of restoration campaign.

According to *Morton*, one of its wooden capitals has had an inscription, which defined the building construction date as 1882 AC /1299 of lunar year. *Morton* thinks that *Jannat Sarā* was used just as a mosque after that time and when its roof was collapsing its usage as a mosque was interrupted. *Morton* concluded from his researches that *Sarre* was completely mistaken about *Jannat Sarā* date that means he had not seen there and had called *Jannat Sara*, as new *Chilla Khānā* was the same large and domed building of *Jannat Sarā*.

Weaver, objecting to *Sarre*'s view which considered it a shrine from 13th c believes: "*Sarre* has considered this edifice by mistake as the building mentioned by *Olearius* that has two large bronze candlesticks and white –wearing saints. He has not regarded this issue that *Olearius* had said the spring entered from the right side of the yard end."[230] Based on the first report of *Olearius*, it was placed near the knowledge pulpit made by *Fatemeh*, daughter of *apostle* and was brought from *Medina*. This sacred work had a horseshoe of *Shāh Abbās*'s horse on its head the moved it in the mourning ceremonies for *Imam Hossein.*"[231]

228. Ibid: 42-43

229. Weaver. ibid: 20-21

230. Ibid, 21

231. Ibid, 74

However, the building that *de Bruin* describes is not covered with a dome and not mounted on grooved column bases. He compared it with the Rotanda in Rome, observing that this building is smaller than that"[232]. *Morton* has a different idea; he believes that the building *de Bruin* had seen and called it *Jannat Sarā* by mistake should have been new *Chilla Khānā*"[233]

Struys also compares *Jannat Sarā* to *Roman* theatre building. However, *Struys* expression of a circular building like theatre building may refer to *Jannat Sarā.* Unfortunately his description of that has been somehow integrated with *Arius*'s account of the enclosure and doorway. Its arch has probably inconvenience again. It was not a long time from when *Sheikh Abdal* had repaired there that the roof collapsed and was moved somewhere else. However the last authentic proof on this issue is related to late 1843 AC/1259 of lunar year the time *Holmes* describes the building as unroofed"[234].

Regarding *Jannat Sarā* function, three hypotheses can be presented; some consider it as shrine, some as *Darvish* Square and some others as mosque or chapel. Among those supporting the first hypothesis, mausoleum, *Morton* has the most cogent reason. On this issue he has written "We should note first there is no proof on the existence of the mosque in the shrine. As we know, *Antony Jankinson* points out to the shrine as a mosque. Later travelers also did the same such as *De Morgan* and *Zahreh* who refer to shrine with the word mosque or a mosque used for burial ceremonies .On the whole the Persian primary resources do not have any reference to the mosque in the shrine."[235] The author of *Sarih al-Milk*, hinting that the complex mosque lies outside the enclosure and on the north west of *Shahidgāh*, points out, "The shrine mosque is located on the north west of of *Shahidgāh* and outside it." *Jannat Sarā* is called *Jannat Sara* building or edifice in *Silsilat al–Nasab* that seems a vague expression and can be used for any building and its application to mosque is unusual. In *Sarih al Milk* texts, there are various references to a building as *Jannat Sara* and *Maghsureh* dome. These unusual expressions can be applied to a mosque. The word *Maghsureh* is often used for parts of the mosque architectural plan. In such a context it may have two meanings:

232. Morton, Ibid: 42

233. Ibid: 42

234. Ibid: 42.

235. Ibid: 43

Maghsureh can mean an enclosure inside the mosque used for Sultan praying or may be applied to an independent section of the mosque regarded for group praying. It seems that the second meaning is not irrelevant to *Jannat Sarā* function in *Ardabil.*

"*Jannat Sarā* appearance makes improbable the theory that this building was initially built as a mosque. The design of the octagonal building and its octagonal hollow is not oriented towards *Qibla* and it has a large portal instead of sanctuary in the center. Its neighbouring niche includes an open vaulted passage which ends in *Jannat Sarā* from the porch in front of the shrine and a large population could be seen while praying inside the area. Thus, there is no doubt that this building was used as mosque only in the later periods"[236]. To choose between the theories whether *Jannat Sarā* was a place for praying ceremonies of *Sufis* or had a shrine function is difficult. Although it is not implausible that is was a shrine and *Shāh Tahmāsp I* has imitated his father in that. Of course it is not illogical that this place was considered as the burial chamber of *Shāh Tahmāsp* due to its size but this not the case because he was buried in *Mashhad.*

However though the burial feature of *Jannat Sara* has not been proved yet, based on historical texts, *Shāh Tahmasp* intended to build this large octagonal structure with an opening of 16 m and a dome and its sides mounted on a corner of the inner area of the shrine as his own mausoleum"[237] There is another narrative which says this building was constructed by *Tajloo Beygom* for *Shāh Tahmasp*: "There is an excellent domed edifice known as *Jannat Sara* that is next to the burial chamber of *Shāh Ismāil*. A window was constructed as opening for his mausoleum, which is totally unique. But *Tajloo Beygom* failed in his attempt to do that and to move that sacred body to the place"[238].

"This building has a special sacredness among other edifices of this area, a sacredness like that of *Safavi* shrines and it shows the unusual and generous attempts of *Shāh Tahmāsp*"[239] *Weaver* accepted the function of mosque for *Jannat Sarā* but says, "This edifice may belong to late 13th century AD. I don't know whether this building had been considered initially as a mausoleum as its order shows or not. The changed form of it in south shows it had been a

236. Ibid: 43

237. Cambridge University, ibid: 41

238. Abdi Beyg, ibid: 205

239. Cambridge University, ibid: 415

mosque. Weaver has declared this building as *Darvish* (*Sufi*) square due to the worshiping place of *sufis* of *Bakh tashi* and *Sehitlik Hesarliq* near *Istanbul* in *Turkey*. He believes: "numbers had an eminent significance among *sufis.* All ornamentation of the squares usually has shapes and forms, which are related to the number eight. In the ceiling of *Sohitlik*, there are ornamentations in the form of octagonal stars. *Hajji Baktash* shrine in Minor Asia and Middle East has a large room on the ceiling at which there are eight layer ornamentations in the form of octagonal stars. *Hajji Baktash* Shrine in Minor Asia and the Middle East has a large room on the ceiling at which there are eight layers of wooden beams in the shape of lanterns.

This form seems a row of an octagon when looking from below. Another important point is that this octagonal room in *Ardabil* lacks a *Qibla* wall, thus there is no place for sanctuary. The omitting of sanctuary in a mosque is not justifiable. But squares don't have sanctuary, in the place where the existing door is blocked in the north there a pulpit which shows the sanctuary location. The praying people stood in front of the door, its direction is towards the southwest and in front of the *Qible*. This edifice is a special mosque for the complex."[240] One of the pictures of *Gulestan* palace shows a section of the porch before repair. As shown by de *Morgan*'s picture and *Della Valle*'s account, the porch did not exist *Safavi* era. This porch should have been repaired in 1897 / AD 1314 of lunar year.

It is certain that "*Sarre* has been mistaken about *Jannat Sara*'s date; he had not seen there and had considered the place where the ruins of new *Chilla Khāna* are as *Jannat Sara*. So he imagined that *Olearius* description of *Chilla Khānā* was the same dome as the *Jannat Sara*. The incorrect declaration of *Olearius* that new *Chilla Khānā* had been built by *Safi al-din* in addition to the similarities existing between *Jannat Sarā* and the shrine of *Oljayto Sultania*, made him date the mausoleum to early 8th c and even 9th c of lunar year."[241]

Sarih al-Milk does not declare a clear date for *Jannat Sarā*. *Abdi Beyg* for this reason points out that "some houses and enclosures and some orchards were bought in the reign of *Novāb Kamyāb* and they were destroyed to build these edifices in their place.

It can be estimated that *Jannat Sara* was built in approximately in AD 1346 / 947 of lunar year, and it had been certainly completed by then. When the author of *Sarih al-Milk* was

240. Ibid: 20

241. Morton, ibid: 43-44

writing these materials in AD 1569 / 977 lunar year, the porch had still a tiled inscription with the name of *Shāh Tahmāsp*. Beyond doubt the tiling and the size of the building makes this probable that this building than been constructed by *Shāh Tahmāsp*"[242] The traditional narration indicates that *Jannat Sara* had once a religions function and was used as the shrine mosque.

This idea is not correct in two reasons. Firstly, it is logical to accept that *Dār of Huffāz*, in addition to shrine area, could have a function of a religious and praying place as a chapel. *Sarih –al-Milk*'s reference to the presence of a mosque on the northwestern side of *Shahidgāh* and outside shrine indicates that the existence of a mosque in this part of the shrine is meaningless.

It is not farfetched that this building retaining its name and its burial function after *Safavi* has been used as mosque for a long time. Polyhedral porches in the octagonal sides of the building show various entrances. The existence of various tombs belonging to *Safavi* period in different parts of the building such as below vestibule on southwest and southeast also emphasizes the burial function of *Jannat Sara*. Beside the mentioned point, the name of the building implying the name of heaven specifies the issue that the application of names such as *Rosal, Behesht* (heaven), *Jannat Sara* to the mausoleums of saints and rulers has been an ideal affair by *Safavi* era. In addition, about those researchers who consider, this place as *Darvish* (*Sufi*) square, it should be said that presence of *Sufi* thoughts in *Safavi Sultān*'s era has been questioned. *Sufis* who composed the nucleus of the *Safavi* main government and obtained a special order from the era of *Heidar*, were threatened by the revival of *Safavi sultān*s and their activities were eliminated in some levels.

Safavi kings challenged the thoughts and ideas of *Sufis*. *Shāh Tahmasp* banished *Mulavi sufis* from *Iran* and in this period of time the activities of *sufis* were reduced and they were secluded. *Shāh Abbās I* massacred *Noghtavieh*'s followers and *Sultān Hossein* prosecuted them in a new way.

The great *Shāh Abbās* hated them and didn't trust them because at the beginning of his reign, they conspired with his deposed father, *Mohammad Khoda Bandeh*, to regain his reign. *Shāh Abbās I* defeated them once more by importing *Georgian* and *Circassian* slaves. In his time, due to his disregard and disdaining behavior towards them, they gradually lost their

242. Ibid: 42

status so that they were degraded from accompanying and guarding the king to sweeping the buildings, door keeping and such"[243] (*Sanson* who was in *Iran* at the end of *Shāh Soleimān*'s reign, says sufis were so respectful in the past, but these days they are so belittled. At this time, they are doing door keeping, servants and such"[244]

At the time of *Shāh Sultān Hossein* the final defeat was inflicted against the *sufis*. He at the recommendation of *Mohammad Bagher Majlesi*, completely wiped out sufi trends and disbanded *Tohid-Khāna* in which sufis, every Saturday night, gathered and chanted "*Ya-Hoo*"*(یا هو)* He banished all sufis from *Isfahan* and other cities of the country. In this period of time, there was not any attention even to the architectural spaces of sufis. *Chini-khāna*, which was originally related to *Sufi* ceremonies and was sheikh's convent, was transformed to ceremonial building with some changes in *Shāh Abbās*' times. Thus considering this explanation, *Jannat-Sara* can not be used as a *Darvish* square and its supposition is merely a justification.

I. *Shāh Abbāsi* gate (lofty Gateway)

Shāh Abbās portals in and pillars of the sublime portal and above it, there is an ornamental margin of calligraphy and *Koranic* verses in which verses from surahs *Ale Emran* and *Al-Ghesas* have been written. What is interesting about this portal is the existence of two historical inscriptions, which are important in its chronology.

Overall the horizontal inscription above the portal and its zigzag arc margin towards the court yard which are located below the arched ornamentations and tile reticular window contains the name of *Shāh Abbās* with titles, *Safavi*, *Hussein* and *Bahador-khan*. This inscription has been written in Kufic and *Jali Thulth* -styles of writing- with white and brown inlaid tile in azure background. The content of the inscription in *Kufic* and *Thulth*, on the sublime portal is as follows:

243. Phalsafi, Ibid: 240

244. Sanson, *diary condition of emperial country of Iran in king Soleiman period*, translated by Mohmoud Tafazoli, Tehran,1967: 57



Fig. 114. View of *Shāh Abbāsi* portal

Naming the great God, I begin constructing this building; this is built by the great ruler approved by God, one who spread justice, goodness, the promoter of *Shi'a* religion, the prince *Shāh Abbās Safavi, Hosseini, Bahador khan*. May God prolong his kingdom and reign.

Beside the recent inscription, there is another text in the lower part of the margin on the right side of the portal, in two lines and horizontal direction with white thulth calligraphy in azure background.

This inscription discusses the reconstruction of the building. The text of the inscription is as follows:

He did his best to repair this building, descended from the poor and *Sheikh*s. It should be pointed out that this text conforms to *Hartman*'s translation of this inscription. The person in charge of building reconstruction is *Sheikh Sharif Al-Zahed Motevalli*. This was written by *Ismāil* in AD 757 / 139 of lunar year (however, the date read by *Hartman* is AD 1892 / 1309 of lunar year).

The read date and *Sarre*'s pictures are acceptable clues for precise dating of the inscription. In opposition to *Hartman*'s view, *Sheikh Sharif Zahedi* was the custodian (guardian) of the shrine in AD 1630 /1039 of lunar year. As we know "*Sheikh Sharif* was the guardian of the

shrine for 17 years. Thus it is logical to suppose the date 1309, read by *Hartman* as incorrect and it was in fact, written 139 and its zero had been omitted"[245].

The third inscription on the sublime portal, which is seen above the entrance arch and its marginal bases, contains the verses 95 to 97 and 130 to 134 of *Ale Emran* surah and the line 30 of *Al-Ghesas* surah. The verses of *Ale Emran* surah are as follows: Say; *Allāh* Speaketh truth. So follow the religion of *Abraham*, the upright. He was not of the idolaters.

Lo! The first sanctuary appointed for mankind was that of *Mecca*, a blessed place, guidance to the peoples.

Where in are plain memorials of *Allah*'s guidance; the place where *Abraham* stood up to pray and whosoever, enters, it is safe. In addition, pilgrimage to the House is a duty unto *Allāh* for mankind, for him who can find away thither. As for him who disbelieves (let him know that)" lo! *Allah* is independent of all creatures. O, ye who believe! Devour not usury, doubling and quadrupling. (The sum lent). Observe your duty to *Allah*, that ye may be successful. And ward off (from yourselves) the fire prepared for disbelievers. And obey *Allāh* and his messenger, that ye may find mercy. And vie one with another for forgiveness from your lord, and for a paradise as wide as are the heavens and the earth, prepared for those who ward off (evil); those who spend (of that which *Allāh* hath given them) in case and in adversity, those who control their wrath and are forgiving toward mankind; *Allāh* loveth the good; and those who, when they do an evil thing or wrong themselves remember *Allāh* and implore forgiveness for their sins- who forgives sins save *Allāh* only and will not knowingly repeat (the wrong) they did.

These verses, point out forgiveness and control of anger. When anger is not controlled it is a burden in the heart and forgiveness eliminates this burden. Our soul takes a flight in light horizon and approaches God's sublimity and God has mercy upon him like righteous people.

Lord in verses 130-134 of *Al-Amran* declared the grandeur of *Kaba*; the House to which humankind comes and around which righteous people circulate, a blessed and prosperous

245 Morton, ibid: 42

House. The House in which prayer is accepted, the requests are met, life is nice and death is martyrdom.

The continuation of *Al Amran* is line 30 of *Al-Ghesas* [ ] *surah*, as follows: when *Musa* approached fire, there was calling from that sacred tree in that secure place: Lo! *Musa*, I am God the creator. The great God was right and his reverend apostle was right.

It is clear that by choosing and writing the aforementioned verses and mentioning the grandeur of *Kaba*, the establishment of similarity and coordination of this place in *Ardabil* with *Kaba* and God's House, was intended and the purpose was the repetition of the value and significance of this city and making Moslems care for this religious place. The mentioned inscription is not the only one of this type because on the portal of *Dār-al-Huffaz* porch this phrase seen. Line 35 of *Abraham surah* is about the advantages of *Kaba*. God has made it a secure place at the request of *Abraham* and now *Mecca* is the city of security and any war and struggle is forbidden there. Even animals and plants are in amnesty, and it is an example of Goodly heaven.

Another important part is that, line 30 of *Al-Ghesas* surah addresses *Musa* story and shortly explicates his appointment as a prophet and Bani the Israelites' denial of him and finally the revelation of Old Testament. This text is also a reminding for those who deny God, expressing this line; *Bani-Israel's* consequence is a reminder to them. Using this line here is probably a reminder to those who deny religious persons.

The last inscription of this part is the sacred words, *Allāh*, *Mohammad*, and *Ali* where written in white thulth in dark blue background. They are in the citron in the false arch on the right and left sides of the *Shāh Abbās*' portal.

Thus, relying on the date of the present inscriptions on the portal and also the name of the place which is called *Shāh Abbās* portal in all probability, this work has been contacted in *Shāh Abbās I* era.

L. *Dār al-Hadith*

Dār al-Hadith hall in previous eras had different functions; apparently, this place was used once as a place for religious training and them as a burial place. Porches on both sides of the

hall, according to the author of *Sarih-al Milk* had been the burial chamber of the sheikh's descendants.

Bared on Islamic inscription writing, inscription conformity to spaces function, it is logical to imagine that *Dār al-Hadith* had a religious function at this time.

When *Dibaj* was working in the shrine, there was no room in the western side of the *Dār al-Hadith* porch,"[246] This section was a part of the famous new *Chilla Khānā*. So, it is clear that the northern porch has been built after 1330 of solar year/1370 lunar year-AD 1951.

Before the porch on the left side of the hall was constructed, from this part and from the same side a door opened onto the rear yard (the new *Chilla Khānā*) known as the sacrificing place, as in the past, it was a place for sacrificing animals offered by pilgrims"[247]

As indicated by *Sarih al-Milk*'s text, there was formerly a building there used as the shrine of *Safavi* dynasty. While it seems that other buildings and facades belong to one period of time, it is difficult to suppose them as buildings constructed in *Shāh Ismāil* or *Tahmāsp* times. But it is certain that *Sarih al-Milk* points out to their similarity and their probable identification.

In the reign of *Tahmāsp*, the porch had tiled inscriptions with the name of *Ismāil* on it. This inscription was probably on the porch and of ordinary type, but unfortunately there is no valid old picture to show the whole porch. *Sarre* says that at the time of his visiting there were a few tiles on the left except for the eastern side of the room.

His picture of the room shows a small part of the porch whose tiling is completely destroyed. It is not improbable that *Shāh Ismāil*'s inscription was not in existence at that time.

However, the tiles at issue certainly belong to *Safavi* era, of course during port years, the inscriptions and tiling of the upper part of the porch front, which had been mainly damaged, was repaired and reconstructed.

The excavations done in summer of AD 2002 / 1423 (lunar every 1381 solar year in the right side of the hall, to make laboratory office of repair and protection of cultural. Heritage led to the appearance of 5 tombs inside this porch. These tombs lacked any inscribed

246. Morton, ibid: 43

247. Safari, ibid: 220

gravestone and were covered with artless stones made of deposit and time. Lack of gravestone in the section in question indicates that the gravestones of these tombs, in period after *Safavi* times, have been moved to other parts of the shrine. The discovery of these tombs approves the hypothesis that this part was used as the burial chamber of *Safavi* dynasty and for the *Sheikh*'s descendents. This work situation is also, in conformity with what *Sarih al-Milk* said, because in this work there are references to roofed tombs of *Sheik*'s children in eastern and western porches of *Dār al-Hadith.*



Fig. 115. View of *Dār al-Hadith* from area. At present this building is known as *Taq-Mutawali*

In summer of AD 2004 / 1425 lunar year/ 1383 solar year, the cracks inside the vaults of this building and the worn bricks were collected and repair initiation was rendered. The brick pavement of the hallway was removed and some tombs appeared 30 cm deep in the ground.

Apparently, the tombs belonged to *Safavi* era and inside some of them the remnants of deposited coffins appeared. This burial tradition was common up to *Qājār* times. These tombs were immediately under the brick pavement and the whole hall was filled with these tombs.

Overall, this building is referred to as *Dār al-Hadith* and porch Iwān belonging to *Shāh Tahmasp* reign.

In both western and eastern sides of this porch are roofed shrines of the *Sheikh*'s descendents and at the rear of this porch there is a street that is intermediate between this

edifice and the houses of *Sheikh Shāh, Khwāja Hassan Beig, Safavi*'s son "(*Abdi Beyg*, manuscript). *Sarih al-Milk*'s text clearly shows that *Abdi Beyg* has not explicitly pointed to the construction of *Dar al-Hadith* by *Shāh Ismāil*, but "it is logical to suppose that *Dār al-Hadith* has been built by *Shāh Ismāiil* and such a supposition is appropriate. Because we know that the time *Ismāil* came to throne, the construction of *Dār of Hadith* with the hope of repair and situation amendment was necessary"[248].

M. Garden courtyard

This yard and its garden are assigned to *Sheikh Joneid* and "the assignment of this yard to the 9th century *Hegira* is confirmed by *Olearius* account, first he has called it the large yard and assigned its construction to *Sheikh Joneid* AD 1448-1461 / 852-65 lunar years.

This yard has the shape of a large trapezoid rectangular that has been built similar to the entrance belonging to *Timurid* era in *Gohar Shād* Mosque."[249] Today, its appearance relates more to the repair of 19th century AD and restoration in AD 1904 / 1322 lunar year.

P. The Main gate (*Darvāzeh*)

At present, there is no evidence of the main portal. Now it is being rebuilt. According to the valid documents and pictures, this portal was formerly ornamented by inlay and vaulted ornamentation. This portal and pillars and its pre portal had an inscription as follows:

As the inscription shows, the completion date of this sublime building is the era of *Shāh Abbās al Safavi al Musavi al Husseini Bahādor khān* and it has been done under the super vision of *Nazar Ali Khān*, the custodian of the shrine. This inscription is similar to the inscription on the portal of *Sāveh* mosque in *Shāh Ismāil* era, in terms of content and writing style.

The other inscription of this portal had been engraved on stone pieces that after the eradication of portal they were used as building materials for the wall standing between the

248. Morton, ibid: 43.

249. Wilber, ibid: 509.

main courtyard and the shrines yard. In this inscription some parts of which are kept in the shrine, the following text can be read:

"The remnants of the mentioned portal were eradicated in AD 1945 / 1364 lunar/ 1324 solar, at the suggestion of then governor and at the order of general office of archaeology of the country. It was replaced with another portal with approximately 50m recession toward the garden yard.

The portal was composed of a two-part door made of wood. This door was large and heavy and was 4m wide and 6m high".

On both sides of the big vault there were six porch entrances on the first floor of which, five entrances were occupied with stores. The sixth entrance, the second one on the right, is distinguished from other vaults by an entrance and a sharp vault. On the both sides of the vault, down the inner wall, and its entrance yard, there were four square stones belonging to the *Shahidgāh* cemetery. They were 2 m long and were used as a platform and sitting place.

In the front of one of house stones, the deceased one has been introduced by the word […] *Qasem Beyg* son of *Shāh Qoli Beyg* AD 1609 / 1018 lunar year.

The portal at question was eradicated in summer of AD 2003 / 1424 lunar / 1382 solar and cultural heritage organization intends to revive the former grand portal.

Certainly, by doing practical archeological researches, the bases of this historical portal would be discovered and would play an essential role in its reconstruction.

However if its bases will not be discovered during excavations and have been destroyed, we can obtain them by the map provided by *Schultz*, a member of *Sarre* council. This map was published by *Sarre.*

The only existing picture of this portal has been taken by *Freidrich Sarre* in AD 1897 / 1314 lunar year, during his Journey to *Iran*. This picture and its explanation have been taken from *Sarre*'s book "*Ardabil*" and brought in his account. He was referring to the mentioned portal, describes the square in front of it, "In front of the mosque, there is a square, each side of which is 50m long and it is known as *Bazaar* Square. Even today commercial affairs are done in this square"[250].

250. Sarre, ibid: 15

Āli Gapu Portal in *Sarre'*s picture is seen in the background "the present door way was them next to a shallow false arch, it seems that the present door way vault had a half-dome which is without decoration in the picture but probably it was vaulted and ornamented in the past"[251].

Its collapsed walls encompassed small stores. It has been said the mentioned square was formerly so vast and similar to the constructed squares by *Safavi* kings in *Isfahan* and *Qazvin*; According to *Olearius* account, the length of this square was 300 foot steps and it width 150 foot steps.

It was considered as one of the most beautiful squares of that time due to its false arched walls. "*Sheikh Abdul* who was the custody of shrine in *Shāh Abbās I*'s time has repaired it and its open doors connect this square to *Chahār Suq Khafāfān*, which, according to the author of *Silsilat al-Nasb*, was the best *Chahar Suq* (bāzaar) in *Ardabil.*

As it went before, *Freidrich Sarre'*s account of the shrine buildings has been of great significance and it is appropriate, to point out to his text about the destroyed doorway of the shrine. He writes: "In the middle of the side, northwestwards there is a glorious doorway. The outer side of it, which was located in front of the city, had abundant ornamentation."

This is the shrine special doorway. The square should be included inside the shrine enclosure. This portal is now out of order. Its beauty and glittering colors of ornamental tile have been praised by *Le Bruyn*. Its pattern is the same common pattern. Its false arch is deep and has vaulted decorations with colored inlaid tiles. The mentioned tile pieces have been entangled and generated rectangular shapes. The inscription mounted around this portal, shows that the portal building has been completed in AD 1647 / 1057 lunar year in the reign of *Shāh Abbās* by *Ismāil*, the painter from *Ardabil.*

Undoubtedly, this building is newer than other parts of the shrine and on the other side of the square, which is located in front of this part on the portal axis of the real entrance, there is a doorway from which we can enter the first large courtyard that is the garden yard described in *Safavi* accounts. Here is a tall pseudo-wall with five deep false arches whose vaults are in the form of zigzag arches and one of them has an entrance, which appropriately circumscribes the square.

251. Weaver, ibid: 87

Perhaps in the past some walls with the same architecture had circumscribed the whole square.

This entrance is a brick-made building apart of which has been plastered with white plaster and compared to the luxurious door way is bereft of ornamentation. It is important to note that the *Shahidgāh* cemetery was a vast area, which did not have defined limits, but was limited in later periods and included defined district. *Sarih al-Milk* declares the *Shahidgāh* area: "on northern side of the heaven-like dome is a vast area known as *Shahidgāh.*

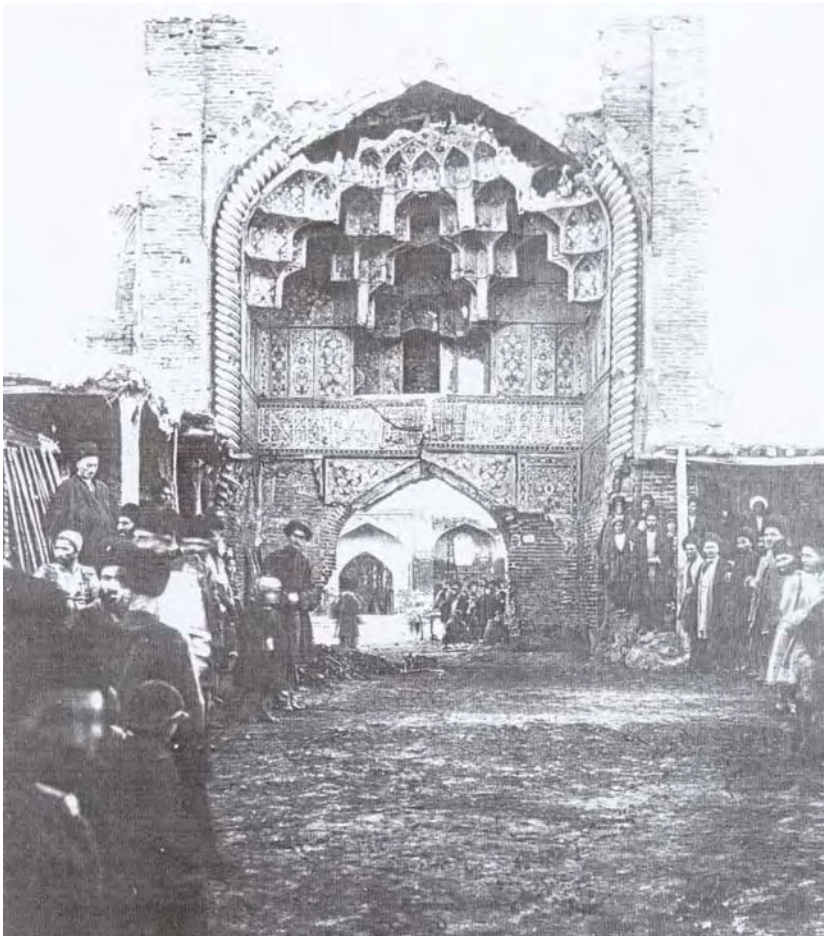


Fig. 116. The former outer main gate of the shrine

Next to this dome is the servant house. This area is eastward one of its sides is southward and the other side is northward. Its wall extends from azure dome to *Seyyed Ali Beig*'s house-son of *Sheikh Khān of Safavi*. Again, there goes a wall to the house of *Seyyedi Beig* son of *Safavi*'s heirs and extends to the mosque existing there.

Its western side joins the old bathroom, kitchen. Some houses and areas bought during the reign of *Novab Kamyab* were eradicated and this edifice was built in their place."[252]

Thus, it is clear that *Sarih al-Milk*'s text about *Shahidgāh* is deficient and vague, but this indicates the fact that this enclosure has changed a lot from its present appearance. The aforementioned cemetery had a wall to prevent people entering into it "Early in the reign of *Shāh Abbās*, the wall of *Shahidgāh* collapsed and a passage was provided for people, *Sheikh Abdāl Zāhedi* the custodian of shrine built a new strong wall.

James Morier's diary specifies that *Shahidgāh* enclosure did not have a wall early in 13th century Hegira."[253]

It seems that most changes in this area have occurred in *Qājār* times. According to *Dibāj*'s writing *Shahidgāh* was possessed by people late in *Qājār* era and after that a large part of it was used as a place for garbage storage. Constructions in the *Qājār* era shows the northern part of it was used as a place for garbage storage. During *Qājār* era constructions in the northern part of new *Chilla Khānā* and southeast of the vast courtyard, many gravestones were buried under the ground. During the excavations of 1378 solar year in one of the rooms in the eastern side of the vast yard, three gravestones with inscriptions and engraving were discovered 3m deep in the ground. Inside them were the inscriptions of the martyrs of *Chālderān* War enwrapped in leather. This shows that this cemetery extended up to the eastern wing of the new *Chilla Khānā*.

The interesting thing is that *Shahidgāh* cemetery has overshadowed the garden yard and other buildings due to the burial of nobles, people of reverence, eulogist poets, and common people. *James Morier* who visited *Ardabil* shrine in *Qājār* era, expresses the reason of such burials as follows: "pious *shi'a* people try to be buried near shrine, thus all around *Sheik Safi*'s shrine has a form of cemetery such as *Masoumeh*'s shrine in *Qom* and *Mashhad al-Reza*"[254]

It is said: "At the beginning of the restorations and repairs in shrine by *Dibaj* in AD 1943 / 1362 lunar / 1322 solar. *Shahidgāh* was cleaned and a new wall was built around it."[255] In

252. Abdi Beyg, manuscript

253. Morton, ibid: 44

254. Weaver, ibid: 79

255. Morton, ibid: 44

1949 / 1368 lunar / 1328 solar, due to the construction of an elementary school named *Safavi* (*Pur Sinā*) on the north of *Jannat-Sara*, the *Shahidgāh* Enclosure was reduced and the *Safavi* tombs disappeared under it. The remnant of *Shahidgāh* is now composed of a smaller area by a wall circumscribed it.

However, archeological excavations of decade AD 1971 / 1391 lunar proved that *Shahidgāh* had lacked any architectural work and was used merely as a cemetery. "When *Ali Akbar Sarafrāz Kārgar* in 1350 of solar year, made soundings in *Shahidgāh* on the east of *Chini Khāna* edifice, it lacked any architectural work and the discovered tombs and potteries clarifies their date as 8th century and even 7th century of *Hegira*." Of course, regarding the increase of burials in later periods, it is not farfetched that many of buildings after dilapidation have become a part of the cemetery. The possession and eradication of the mentioned school and the archeology of excavations elucidate most of historical ambiguities.



Fig. 117. The former outer main gate of the shrine

During the excavations done in the spring of AD 2004 / 1425 lunar / 1383 solar, in line with the vast project of *Sheik Safi* in the northern side of *Jannat-Sara*, parts of an architectural work with stone foundation and plinth appeared. These stones were of deposit type, had a yellowish beige color, and apparently were remnants of a historical work plinth, which had been destroyed.

By the fall of *Safavi* dynasty, the *Shahidgāh* cemetery also had some changes. Many of these stone graves, which included the name of the deceased and inscriptional texts, were removed and dilapidated. Additionally, many of these valuable and precious stones were removed from their main place and were replaced some where else.

In addition, many of them were broken into pieces and used in urban and military constructions by unwise, self-interested people or by the enemies of this country. "Six pieces of them too were broken and ruined by the *Russian* red army. The military garrison building in *Ardabil*, these works together with used as the foundation of *Ardabil* military garrison.

Those people in charge of this affair, disregarding the historical importance of *Shahidgāh* stones, crushed them with the sledge and crowbar of ignorance and foolishness and wiped out the reminiscence of those brave commanders who sacrifices for the grandeur and independence of Iran was worth a garrison and a castle."[256]

Undoubtedly, it should be acknowledged that what distinguishes *Shahidgāh* enclosure in terms of artistic values is the existence of precious stone graves, which have been engraved with inscriptions as well as gravestones without inscription.

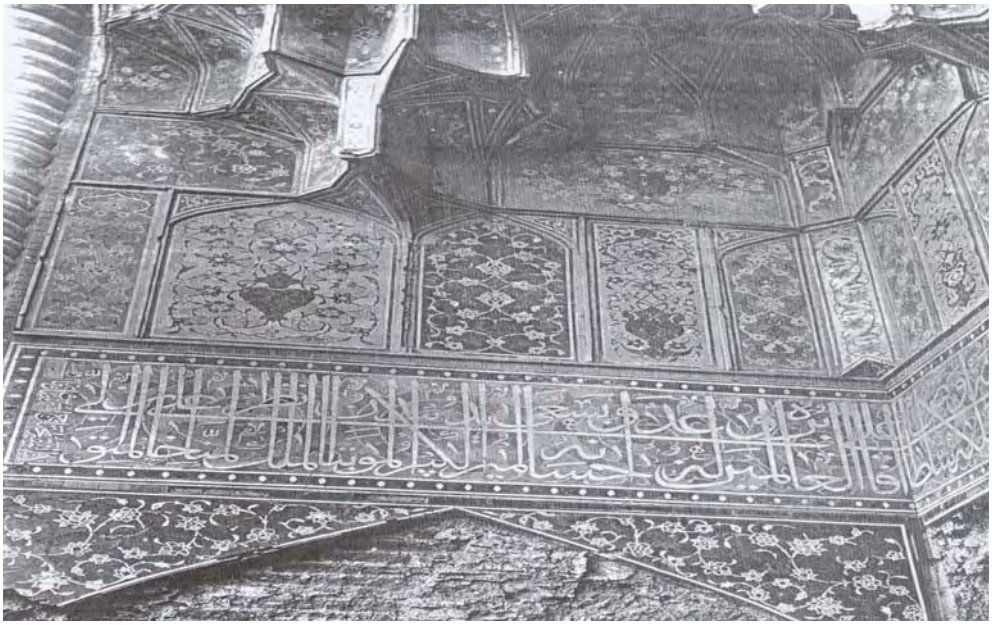


Fig. 118. A part of tile ornamentation and inscription of shrine main gate

256. Safavi, ibid: 280-282.

At present, in this historical area, few of them are recognizable. These samples not only are historical documents but also have artistic and religious significance. These gravestones are appropriate cultural material for the study of the style and ornamentation of inscription writing in *Safavi* era, because each of these stones by itself is a valid document of beliefs and culture and art history of this country. Even though the identity of all buried persons in *Shahidgāh* is not recognizable today, the identity of some of them can be recognized through the existing inscriptions. Most of *Shahidgāh* stones are of marble, basalt and andesite, these works tantamount to pictures, which help recognizing the deceased identity. On most of the gravestones, phrases from Koran, prayers and religious tradition have been written in relation to their function. In addition, some times verses in Persian have been engraved on the stones and their margins. The content of the inscriptions at issue is about the disloyalty of the mortal world and the ephemerally of the life and condemnation of the descendant for turning to world affairs and being ignorant of the other world.

After a detailed examination, it is clear that the surface of most of the stones has been ornamented with figures of flowers and vases, leaves and bushes, ivy and arabesque designs, *Shāh Abbāsi* flowers, shapes related to *Sufi* costumes and traditions, warlike tools, and in some cases it has been filled with miniature figures. On the whole, the majority of the gravestones had Islamic ornamentation including Koranic verses, the traditions of apostles, various prayers, *Hazrat Ali* fervent prayers, *Imām*s names, and praise to God, *Mohammad* and his descendents, and Persian texts in beautiful calligraphy of *Nastaligh* and *Thulth*, which is both in relief and recess from.

R. Maqāber **Courtyard (sepulchres)**

The other resource on the *Safavi* period are *Sarih al-Milk* and *Abbās*i history, which assigns the shrine in the yard to *Shāh Tahmasp*'s mother. In *Sarih al-Milk*, it has been mentioned. "The tomb of *Shāh Tahmasp*'s mother lies here on the eastern side of this area. It gains a shrine that is the symbol of *Imam Ali*'s hand according to *Abbāsi* history."[257]

257. Abdi Beyg, manuscript



Fig. 119. Northern side of stone of *Ismāil*'s mother

Shāh Abbās while visiting the shrine in AD 1611 / 1020 lunar year, had said: first I visited *Sheikh Safi*'s shrine then I went to the kitchen and at last I visited *Shāh Tahmasp*'s mother's tomb. It was surprising that when *Abbās* had put his hand on the lock, miraculously it was unlocked. *Morton*, confirming this issue believes that such miracles have been variously reported during *Shāh Abbās* visit of different places. "Here a shrine is described which is located in lower level from the shrine and outside it. And then it was elevated through a stone foundation. It seems that this shrine probably belongs to *Shāh Tahmāsp*'s mother.



Fig. 120. View from the north-east corner of the *Shahidgāh* cemetery, *(J. de Morgan* scientifique en Perse, I, plate XXXIX.

3

JUSTIFICATION FOR INSCRIPTION

3.a. Criteria under which property is nominated

Sheikh Safi al-din Khānegāh and Shrine ensemble in *Ardabil* is the most perfect mystical ensemble, also considered the most influential, the most beautiful, and the most exquisite work of Islamic art and architecture. This ensemble which was built between the 8th to 11th centuries AH/ 14th to 17th centuries AD, is nominated under the criteria (i), (ii), (iv) and (vi) for inscription in the World Heritage List.

Criterion_I: Represent a masterpiece of human creative genius.

The *Sheikh Safi al-din* ensemble represents the key moment in the- creation of the artistic and architectural language that then became the characteristic feature of the Islamic art and architecture in the *Safavi* period from the 16th to the 18th centuries.

The *Khānegāh* and shrine ensemble of *Sheikh Safi al-din Ardabili* is a masterpiece of human genius and *Dhekr* (invocation) in creating an ensemble of spaces in which, as a *Gesamtkunstwerk* [1], all movable and immovable elements including the architectural plan, patterns and motifs, decorative elements of inscriptions and non-inscription, the styles, and the meanings are meant to serve the mystical connotations. Putting together a complex of insight and intuition, the ensemble has manifested all over, the word *Allāh* - the pivotal word of innovation in *Safavi Tariqat* (spiritual way) - in its utmost beauty. The ensemble enjoys the most prominent features of the architectural styles of earlier times, generates new, amazing value to meet the requirements of the *Dhekr* (invocation) and rituals order of *Safavi Tariqat* (credo). The most significant feature in this regard is the mystical expression of the art and theseven stages of traveling upon the path (*Soluk*) through architecture; it begins from the main entrance to the tomb [*Rowza*=heaven] of *Sheikh*, in such a way that is matchless in the globe; in his visit to the ensemble between the years 1046-48 AH, *Mandelslo* of *Holstein* names it as the most superior spiritual site as compared to many other places around the world. (See OUV)

The *Chini Khānā* edifice design is indeed of the most astonishing masterpiece of art and architecture in the entire ensemble, which employs numerous, various *Tong-Bori*[2] decorations

1. Gesamtkunstwerk ("total," "integrated," or "complete artwork") is a German term coined by the German opera composer Richard Wagner (who first used the term in his 1849 essay Art and Revolution).

2. Making some decorations like pots and potteries in the surface of *Chini khānā* with plaster and wood.

in an extravagant and amazing way so one of the most wonderful works of human genius is created. Built inside *Sheikh*'s *Khānegāh,* this building is a mixture of the sublime art of the 17th century AD in an air of the 14th century, which indicates the continuation of the tradition through the course of time. The design of over one-thousand glass vessels and containers in the four alcoves of the building, and writing and illuminating the words *Allāh, Mohammad* and *Ali* in the east and west alcoves while the integrity and authenticity of the structure is preserved, portrays the echo of the whispers and invocations of the *Sufis* in the *Khānegāh* to its best.

Other decorations decorative elements of the ensemble include decorative murals, wooden objects, metal works, tile works, etc. Altogether, they are the manifestations of human genius and efficiency of the craftsmen and craftsmanship of the *Ilkhānid*, *Timourid*, and *Safavi* periods in creation of works of art and architectural. The decorations are meant to employ mystical symbolism to embody the paradise in the ensemble of *Khānegāh* structures. The diversity of artistic styles in decorative elements other than inscriptions, the use of mystical symbols in the buildings of the ensemble, and the utmost harmony between the decorations and the function of the structures is of considerable significance.

These mysterious decorations in fact depict the idea of purification and elevation of human soul, and unique embodiment of the paradise by the *Safavi* (see the first part of The Outstanding Universal Values).

Criterion II: To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, developments in architecture or technology, monumental arts, town planning or landscape design

The *Sheikh Safi al-din* ensemble represents an important interchange in the development of the Islamic architecture, of in the 16th century. It was based on the *Sufi* philosophy through the school of *Sheikh Safi al-din* in *Ardabil,* and became the fundamental reference for the artistic and architectural development of the world-renown *Safavi*style in art and architecture, of which their capital in *Isfahan* became the highlight.

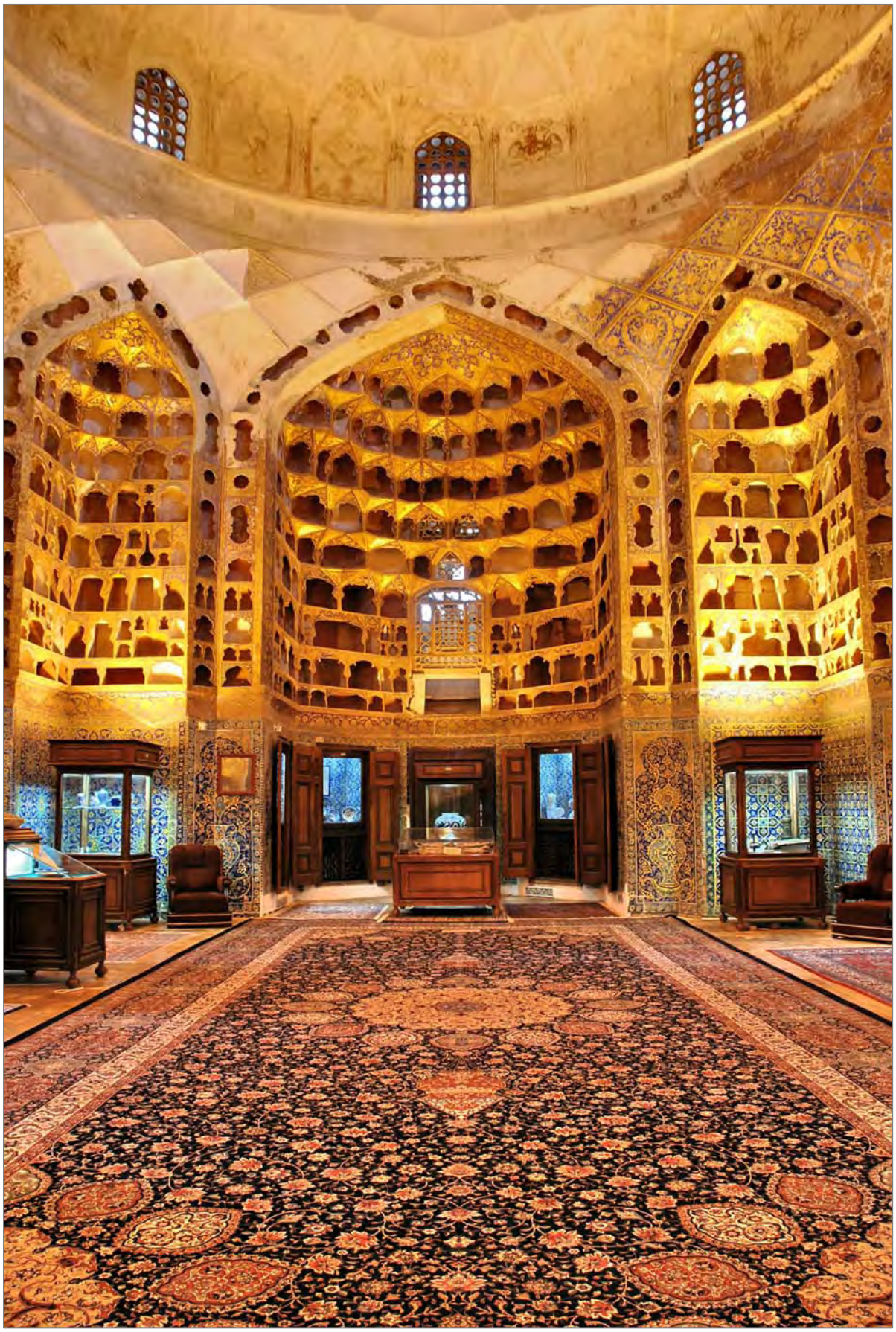


Fig. 121. *Chini khānā*

- The principles of *Safavi Tariqat* in *sufism* are meant to help the man & extend his insight, and purify his soul, so he could reach perfection. in view of this, it is meant in construction of the *Khānegāh* Ensemble of *Sheikh Safi al-din Ardabili* to create an absolutely new style in making mystically sensible spaces, which, over a long span of time, are still the best model for construction of *Khānegāh* and shrines.

When it comes to architectural development and technology, urban development, creation of monumental artworks, and architecture-oriented decorations, while being influenced by the Islamic architecture styles contemporaneous to it and prior to it, the ensemble has managed to create a pioneering style insomuch as to influence other structures of the sort. The influence of sites such as *Soltānia* dome *Zanjān* province, the shrine of *Ahmad I-Bin Ayub al-Ahāfi Nakhjavāni* in *Barda' Turbasi* in *Qarabāq*, the Republic of *Azerbaijan*, the shrine of *Zainal Beig* in Erzurum, and shrine towers of *Azerbaijan* is evident in the *Sheikh Safi al-din Ardabili* ensemble; So is the influence of the artistic style of *Sheikh Safi al-din Khānegāh* ensemble on the buildings of the following periods, such as the *Khānegāh* ensemble of *Shāh Nematollāh-e vali in Kermān, Khānegāh* of *Ahmad Yasoii, Khānegāh* of *Chalapioghlu* in *Soltānia* and architectural works of *Isfahan*.

This ensemble establishes a solid link between the architecture of the *Ilkhānid* and *Timourid* periods to the *Safavi* period; high structures and construction of stretched openings as some of the central features of the *Ilkhānid* and *Timourid* eras have joined the unique features of the *Safavi* art, exquisite decorations and inner spacing. The art forms employed inside this ensemble in creation of inscriptions and other decorative elements are meant to promote exalted human values by the instruction of *Safavi Tariqat*.(for more on this, see the second part on outstanding universal value)

Criterion IV: To be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

The *Sheikh Safi al-din* ensemble is a fundamental prototype and an outstanding example of a 16thcentury religious complex, which contained all significant elements that from then on came to characterizes that type of *Safavi* architecture.

The *Khānegāh* and shrine ensemble of *Sheikh Safi al-din* is a well-developed prototype of a constitution of social, religious, charitable, cultural, and educational function. with its range

of versatile spaces, it has met the physical and spiritual needs of its residents and pilgrims; regarding so, it includes places to meet all the needs in fields of education and training (the school, the mosque, *Dār-al Hadith, Dār-al Huffāz*, *Khānegāh*), livelihood (the kitchen, the bakery, the civilian houses, the windmill, the shops), and healthcare (the hospital=*Sharbat Khānā* or *Shafā Khāna*, and the four baths). Relying on the diagram of *de Morgān*, which is taken from *Sarih-al Milk* manuscript, it is proved that there are more than 67 spaces and courtyards attached to the *Khānegāh*, all of which have had a significant role in the training and educational philosophy of *Safavi Tariqat*. The ensemble has proved to be the most perfect religious and mystical ensemble over a course of nearly four-hundred years, from 700 to 1135 AH / 1301 to 1723 AD under the leadership of *Sheikh Safi al-din* and his descendants. It has lived steadily through the centuries as the base of *Sheikh Safi al-din*; this is mentioned in many quotes by the historians and travelers.

Criterion VI: to be directly or tangibly associated with events or living traditions, with Ideas, or with beliefs, with artistic and literary works of outstanding universal value.

The *Sheikh Safi al-din* ensemble has become the symbol of the introduction of the *Shiite* religion under the *Safavi* dynasty as a state religion, which has since become one of the two principal schools of faith in Islam alongside with *Sunni*.

"Under the leadership of *Sheikh Safi al-din Ardabili*, unlike *Sheikh Zāhed's Tariqat, Sheikh Safi's Tariqat* developed from a local level to the national and international, and was extended beyond the boundaries of *Gilān* and *Azerbaijan*, particularly in *Anatolia, Shām* (*Syria*) and *Diyarbakir*"[3]. "It even reached *Ceylon*, and *China* in the east, which covered a really vast area of the world at that time. "[4]

Due to its considerable importance, *Sheikh Safi al-din* ensemble was introduced in the inscriptions of the 8th to 11th AH centuries / 14th-17th centuries AD as the *Ka'ba*[the house of *Allāh*] of union, the station of *Ibrahim*, Edenic state, and, like *Mecca*, the secure place. Also, in order to parallel *Ardabil* to *Mecca* and *Ka'ba*, and to indicate the spiritual significance of the ensemble, and to draw Muslims' attention to it, any fight or conflict was announced as forbidden at the site, insomuch as even animals and plants are supposed to be safe and secure; this is an embodiment of paradise. Thus, many items of *Waqf* (endowment) *Ardabil* was given

3. Petroshevski, I. *Islam in Iran,translated*: Karim Keshavarz,Tehran,peyam, seven published 1984: 384. 3.

4. Ibn-e Bazzāz Ardabili, *Safwat al-Safa*, edited by gh. Tabātabāii majid, Tabriz, 1994, 1119, 714 ،15.

to the Ensemble by *Tamerlane*, and the ensemble was given the name *Dār-al Amān* [place of security].

Along with the expansion of the activities of *Safavi* School by the descendants of *Sheikh Safi al-din*, particularly *Sadr al-din Musa* and his grandson, *Khwajeh Ali Siāh Poush*, the *Khānegāh* ensemble was turned into a center for human salvation and revival of values such as human rights, justice, democracy, which were all embedded in the very core of *Shiite*. It also functioned as a center for propagation of the twelve *Shiite Imāms* –which is one of the most dominant Islamic sects- along with *Sunni.*

Emergence of the *Safavi* brought about changes of social, political, cultural, and ideological nature, insomuch as their reign could be named the golden era in the history of *Iran*. As mentioned earlier, this dynasty is known by *Shiite.* "*Safavi* movement was a manifestation of both political and religious revolution"[5].

5. siori. on *Safavids*. translate by R. Ruhollahi, Tehran, markaz publications, first publish p:127, 2001

3.b. Statement of outstanding Universal Value

The *Sheikh Safi al-din Khānegāh* and Shrine Ensemble, in *Ardabil* (SKSEA) have outstanding universal value as an artistic and architectural masterpiece and an outstanding representation of the fundamental principles of *Sufism*. These principles are expressed in the spatial organization of the architecture that symbolically define and invoke the path and lessons of *Sufism*, the *Dhekr* (invocation) and the *Safavi Tariqat* (credo). (See 2a. description p: 18) The architecture is combined with a rich variety of artistic and decorative features, and especially fine inscriptions, which offer the message of *Sufism* in words and sentences from *Koran.*

According to verbal narrations, visible evidences, and field studies, all decorative elements of the ensemble, including inscriptions and other decorations, are formed up to serve the mystical notions and philosophy of *Safavi Tariqat*. Existence of 8 doors and portals from *Āli Qāpu* Gate to the tomb of *Sheikh* indicates the significance of numbers 7 and 8 (See 2a. description p: 38). As they are respectively indicatives of station of spiritual excursion to know *Allāh*, and the 8 pivotal bases of *Sufism*, as it is rooted in 8 doors and 8 paradises, which are the center of *Safavi Tariqat* in reaching the truth. (Fig11)

In the *SKSEA*, all architectural and conceptual act as a *Gesamtkunstwerk* and symbols of Islamic mysticism are spotted in all works of art of the *Sheikh Safi al-din Khānegāh* ensemble including architecture and the decorative forms related to it such as wood Inlays, wood engravings, murals and wall decorations, carpets, and prayer carpets. Floral motifs, which are symbolizations of the paradise, are frequently seen in the diverse, vast collection of the inscriptions of the ensemble; such symbols, too, are considered as further examples of decorative elements with an air of Islamic mysticism. Additional elaborated account of this subject are explained in description chapter.

- The artistic and architectural design of the *Sheikh Safi al-din* ensemble was based on the creative elaboration and further development of influences from earlier and contemporary sources, such as *Ilkhānid* and *Timurid* architecture, integrating these with the philosophy of *Sufism.*

The *Khānegāh* and Shrine ensemble of *Sheikh Safi al-din Ardabili* is in two aspects an example of an exchange of human values in the field of universal culture; this kind of exchange has been so effective and influential in the history of the intellectual developments

in the Islamic world and in the Islamic architecture that can be considered as one of the most significant universal values of the property:

A. Ideological and intellectual values which are manifested in the architecture;

B. Architectural techniques and methods

A: *Safavi* credo, whose only base is told to have been the *Khānegāh* and shrine ensemble of *Sheikh Safi al-din*, is the heir to the human values of the earlier credos in *Sufism*."In the 8th century AH, two significant schools of *Sufism* were known; one is the school of *Sohrevardi*, which mixes *Sufism* and *Zohd* (Asceticism) together[6] Another popular school of this era was *Mowlavi* school, the basis of which is amorous worship of God, spiritual ecstasy [*Vajd*], *Samā'*, Songs, and Lyrics [7].

The credo of *Sheikh Safi al-din* is however different from the elites and noblemen of the two mentioned schools. This credo is in fact a combination of the pair of mentioned credos. That is, the path that *Sheikh Safi al-din* took up for thirty-five years of his guidance, and obliged his followers to closely watch and follow it.

B: When it comes to the architectural development and technology, urban development, creation of monumental artworks, and architecture-oriented decorations, while being influenced by the Islamic architecture styles contemporaneous to it and prior to it, either within the boundaries of *Iran* or that of the neighboring states, the ensemble has managed to create a pioneering style insomuch as to influence other structures of the sort, be It the ensembles or the single-standing structures.

The architecture art of *Soltānia* dome has had an influence on plaster work and *Mo'aqeli* decorations, the patched works of *Sheikh Safi*'s tomb, and the content of some of the inscriptions inside the Shrine of *Muhiyy al-din Mohammad* (*Haram Khānā*), and the outer Façade of *Chini Khānā* building, and especially it's stone dado, which is indeed the Shrine of *Sheikh Safi al-din*. So is the case with the influences of the Shrine of *Ahmad Bin Ayub al-*

6. It is based on a combination of asceticism, worship, and endeavor with observation of [Sufism] traditions and rituals, and continuous recitation of prayers. Their handbooks were Resāle-ye Qosheyriya [Qosheyriya Treatise], Ehyā-ol Olum [reviving the sciences] by Ghazāli, Avāref Ol-Ma'āref [Epistemology] by Sohrevardi, Fotuhāt-e Makkiya, and Fosus al-Hekam by Ibn-e Arabi.

7. The books favored by this circle include Hadighah by Sanāii, Elāhi Nāme by Attār, and Rumi's Mathnavi.

Ahāfi Nakhjavani (724 AH/1324AD) in *Barda' Turbasi* in *Gharabagh*, the republic of *Azerbaijan* on the architectural form and decorations of *Allāh Allāh* dome.

Shrine towers of *Azerbaijan*, particularly *Marāqe* and *Sheikh Haydar*'s Shrine in *Meshkin Shahr*, have also had their influence on the construction of *Sheikh Safi al-din*'s Shrine (*Allāh Allāh* dome).



Fig. 122. The *Sheikh Safi al-din Khānegāh* ensemble

Reciprocally, the influence of the artistic style of *Sheikh Safi al-din Khānegāh* ensemble on the buildings of the following periods such as the Shrine of *Zainal Beyg* in *Erzurum* the *Khānegāh* ensemble of *Shāh Ni'matollah Vali* in *Kermān*, *Khānegāh* of *Ahmad Yasoii*, *Khānegāh* of *Chalabi Uqli* in *Soltānia*, *Kaboud* mosque in *Tabriz* (870 AH/ 1465 AD), and architectural works of *Isfahan* is evident. There is more on the description of these buildings and their influences in chapter 3.c.

One of the most important influences of *Ardabil* ensemble is spotted in the *Safavi* artistic style used in construction of the music hall in *Āli Qāpu, Isfahan*.(See 2.b. history and development)

In view of what described so far, the *Khānegāh* and Shrine Ensemble of *Sheikh Safi al-din Ardabili* has mixed the influences of various architectural styles and mystical elements, and has created new elements, which has resulted in creation of a mystically perfect ensemble. It has provided the best model for construction of *Khānegāh* and Shrine ensembles.

-The spatial and architectural layout of the ensemble, in fact, became a prototype for an innovative architectural expression, and a basic reference for other *khānegāhs* and shrines in many countries. Indeed, the artistic and architectural design of the ensemble established a new style that was taken as a fundamental reference for the world-famous *Safavi* art and architecture.

As compared to other *Khānegāh* and Shrine ensembles of the type, this property is considered as the most perfect one (See 3.c.). The diagram of the French *de Morgan*, which is taken from *Sarih-al Milk* manuscript, and is the most comprehensive map of the buildings of *Sheikh Safi al-din* Ensemble, is enough of an evidence to prove so. "There are over 67 structures.

According to following map"[8]. Number of them are still buried under the archeological enclosure of the property. A glance at the names and functions of the buildings of the ensemble can easily prove that the builders and developers had cared most about various needs of the pilgrims and visitors. The structures serve not only the cultural and social needs of the visitors, but also provide well for their health and hygiene requirements.

As said by historical sources, particularly the logs and reports From European Travelers, *Sheikh Safi al-din* Ensemble was considered as one of the most important *Shiite* religious sites between the 8th to 12th centuries AH. *German Kumpfer*, who has visited *Iran* between the years 1096-1105 AH/ 1685-94 AD, Writes about the significance and holiness of the Shrine That "the most prominent, largest, and most beautiful holy Shrines in Iran are undoubtedly as

8. Morton, A.H. *The Ardabil Shrine in the reign of Shāh Tahmāsp I*, Iran(XII)1974, 1974: 46

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follows: First, *Imām Reza's* Holy ensemble in *Mashhad*, second, the Shrine of his sister, *Ma'soumeh*, in *Qom*, and third, *Sheikh Safi al-din*'s Shrine in *Ardabil*."[9]

"Della Valle has written that, *Sheikh Safi al-din* Ensemble the most sacred for *Iranain* is after *Mecca* and *Ali* and *Housain* Shrines."[10]

In his visit to the ensemble between the years 1046-48 AH, *Mandelslo* was unable to hide his innermost feelings about the ensemble. He writes in his report, "when man steps into the inner space of the Shrine of *Sheikh*, He feels as if he is walking steps away from the angels, in the skies, and shoulder to shoulder with the cherubs, in a world much clearer than he has ever heard or seen or imagined; It feels like the fairies have been washing the walls with perfumes and rose-extracts, not that only a skilled architect has tried to do his Job through the floral and foliage patterns. You would wonder how elements and structures of soil and water and brick and stone can take the man into such a divine world of eternity. I have to say that *Sheikh Safi al-din*'s Shrine in *Ardabil* is even more amazing than such buildings as *Sāntā Sophia church*, or *Notre-Dame Cathedral*, or *St. Peter church*.[11] "

The *Garcia Figuera*, then ambassador of *Philip III*, the King of Spain, to *Isfahan*, the *Safavis*' capital, who visited *Iran* in the year 1013 AH/ 1604 AD, has named *Soltānia*, *Ardabil*, and *Mashhad* as the famous and holy cities of *Iran*."[12]

Also, German Friedrich Sarre, who has carried out the oldest and the most reliable study on *Sheikh Safi al-din*'s Ensemble, believes that "the three prominent sites in *Iran* are the *Persepolis*, *Shāpour* cave in *Shiraz*, and *Sheikh Safi al-din*'s Ensemble in *Ardabil*, which respectively demonstrate the three flourishing periods of *Achaemenian*, *Sassanid*, and Islamic eras.

9. Kumpfer, I. *Jouney notes in kingdom palace*, Translated by Kikavous Jahandari, Tehran, Khwārazmi, 1984: 136.

10. Della Valle. Pietro. *Suite Des Fammeux Voyage Pietro Della Valle*, Paris, 1658. pp. 497-504.

11. Hamrang, Ibid, 61.

12. Figueroa, Garcia de Silva, Ibid: 283.

Sheikh Safi al-din Ardabili's ensemble is a magical site, whose ruins calls to mind the memory of the founders and pioneers of religious and political movements, who led the country to the power and splendor after centuries of silence. Nowhere else in *Iran*, even in *Isfahan*, a match is found for the tile work of the walls of this vast structure in artistic perfection.

Due to its being the base of the *Safavi* dynast, *Ardabil* gained even more significance than *Mashhad* and *Qom*, and became the prime national holy city of *Iran*. Even during the 10th and 11th centuries AH/ 16th and 17th centuries AD, when the capital was in *Tabriz*, *Qazvin*, and *Isfahan*, *Ardabil* remained the only national and religious capital for the kings of *Iran* .[13"]

Relying on the diagram of *French de Morgan*, and Reports of European Travelers, *Khānegāh* and Shrine ensemble of *Sheikh Safi al-din Ardabili* is a prominent example of a type of structure, architecture, technology, and or landscape, which has had a considerable period in the history of the man.

13. Sarre, Ibid: 8, 17.

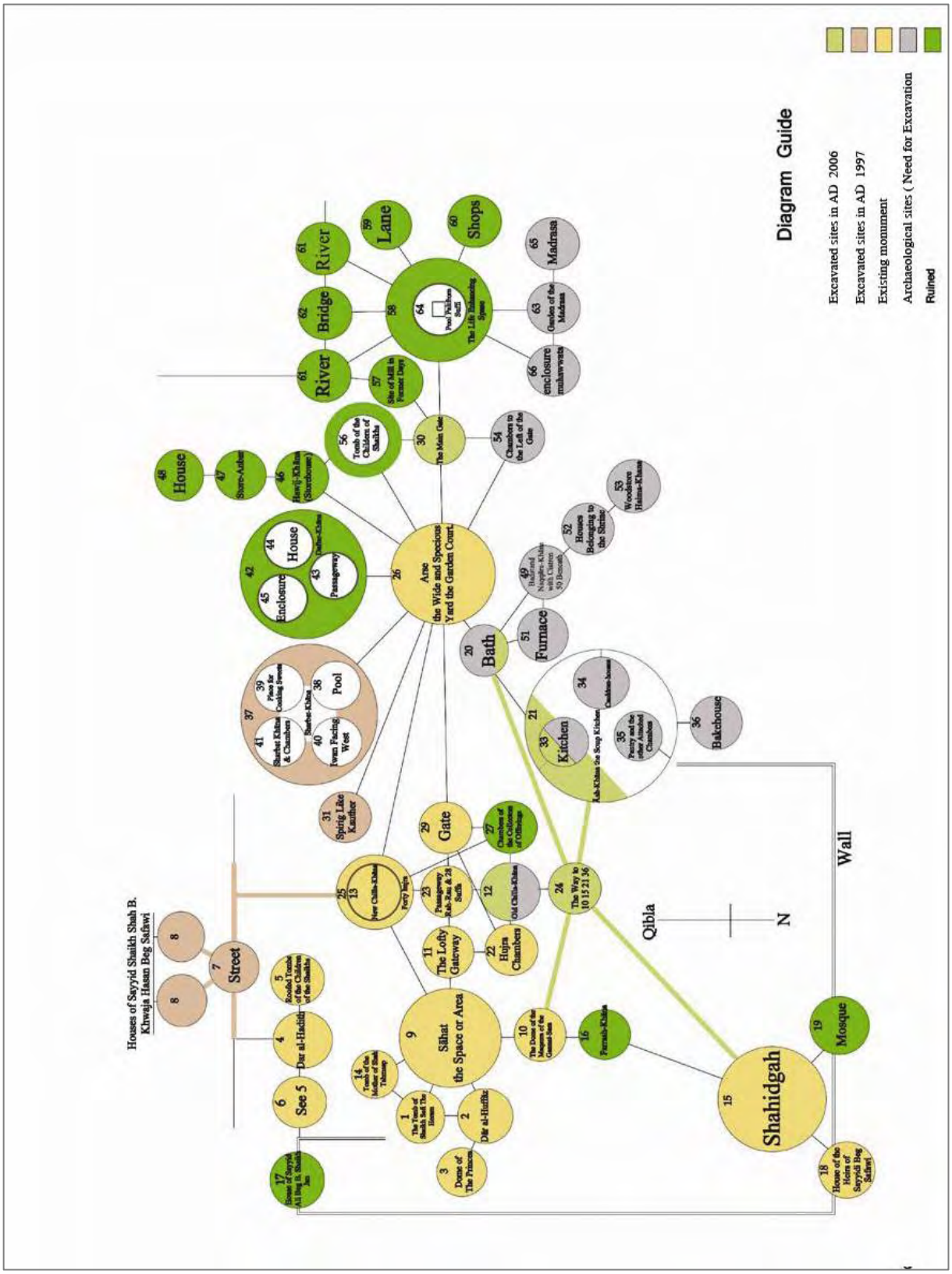


Fig.123 . Introduction of *Sheikh Safi's* ensemble in based on AD 1997,2006 and diagram of *Demorgun*, published in *Iran* by AH. Morton;1997 XII, P:46

-*Sheikh Safi-al-din Is'haq Ardabili* (1252-1334), eponym of the *Safavi* dynasty (1501/02 - 1722) in *Persia*, was the spiritual heir and son in law of the great *Sufi Murshid* (Grand Master) *Sheikh Zahed Gilani*, of *Lahijān* in northern *Iran*. *Sheikh Safi al-din* transformed the local Sufi order in *Ardabil* into an international religious movement. His tomb, built by his son *Sadr al-din* in the 14th century, became the focal point for the construction of the *Khānegāh* and Shrine Ensemble, undertaken by the founder of the *Safavi* dynasty, *Ismāil* (1501-24). *Shāh Ismāil* began work on the ensemble after 1500, and it was continued by his son *Tahmāsp* (1524-76). The ensemble was expanded a second time by *Shāh Abbās* I (1571-1629) in late 16th and early 17th centuries.

Being associated with the foundation of the *Safavi* dynasty, and considering that the *Safavi* introduced the *Shiite* religion as a state religion in the *Safavi* kingdom, the *Sheikh Safi al-din* Ensemble was also taken as a symbolic and royal representation of *Shiite* Islam.

Sheikh Safi al-din Ardabili Khānegāh and shrine ensemble is considered to be the central basis for *Safavi* credo to come into existence, and to be propagated as well, from where it crossed, as stated by historical documents as well as the researchers of the *Safavi* period, the borders of *Iran* over the period between the 8th to 12th centuries AH / 14th to 18th AD, to ultimately reach china in the east and *Africa* in the west, as shown on the map below. *Safavi* credo, with *Shiite* as its dominating ideology- which was established and enforced by the *Safavi* in the first place- is considered as the second most important Islamic ideology next to *Sunnism*. With its elevated view about man, the credo propagated supreme human values most of which still exist.

The reason why *Safavi* credo has continued to exist is that it has trained people of miraculous acts who, with their propagations and guidance, have paved the way for it to further develop all around the universe. They built *Khānegāhs* and taught others the teachings of their school in such a way that they influenced the hearts of those enthusiastically interested in mysticism. Thus, over the lapse of centuries after foundation of the credo, the shrines of *Safavi sheikhs* are still favorite with the public insomuch as they serve as sites for holding their mystical and religious ceremonies, the mourning ceremonies of the month of *Moharram* in particular. The shrine of *Sheikh Junaid*, the grandson of *Khwajeh Ali Siāhpoush*, in the Republic of *Azerbaijan* and the one attributed to *Qotb al-Ārefin* [the leading guide of the gnostics] *Khwajeh Ali Siāhpoush*, also known as *Sheikh* road band [the *Sheikh* who ceased

the flow of a river[14]], the grandson of *Sheikh Safi al-din Ardabil* in *Dezful* to the north of *Khuzestan* are only a few examples among many.

The following map marks the domain of influence of *Safavi* credo and ideology, mentioning historical sources[15]. (See 2a. description p: 21)

14. History has it that Khwajeh Ali saw Imām Mohammad Taqi, the ninth Shiite Imām, in a dream; he told Khwajeh Ali to go to Dezful, and guide them and lead them to the right path. So did he, but people of Dezful did not pay attention. He ceased the flow of the river for 11 days. People of Dezful who saw this miraculous act finally believed in Shiite and in caliphate of Imām Ali, and Khāja Ali let the river flow again.(Gol Moqāni Zādeh Asl and Yousefi, ibid: 55)

e

15."…I did not know their language, and they did not understand mine; there was an interpreter among them who knew some languages and scripts. They told him to write a line in Farsi, asking which of the scripts and languages I knew. I chose Farsi. The interpreter asked me what I meant to say. I asked: 'where does this crowd come from?' he replied: 'from beyond Sri Lanka'. I asked: what is the distance [between here and there]?' He said: 'once we traveled for two years, but this time it took us three years.' I asked: 'what sect do they belong to?' He said: 'they are Sufis.' I asked: 'whose disciples are they?' he said: 'enthusiasts of Sheikh Safi al-din Ardabili.'

He asked: 'have they been to Ardabil yet?' the interpreter said: 'no, but one person from our homeland has arrived in the village of Kalkhorān, and has become a disciple of Sheikh Safi al-din, and has spent some time in his solitude; sheikh has given them the right to repent; now he is well-known for his guidance and trainings in that land, and has about fifty-thousand disciples, and is as powerful in position as the king, insomuch as he can decide to change the king; and we are the disciples of that person(Ibn-i Bazzaz ardabili, ibid: 1019, 1119).

"Shamat or Syria, Algeria, Morocco, Tripoli and Tunisia(Petrushevski, ibid: 384, Heinz, ibid: 11, Mir Ahmadi, 1984: 45) Turkistan(Jayhun) and China (I bn-i Bazzāz Ardabili, ibid: 714, 776, 1119; Baiāni, 1992: 701, Gol Moqāni Zādeh Asl and Yousufi, ibid: 70)

"Marino Sanoto, the Venetian historiographer, describes Ardabil Khānegāh and the Sufis busy with acts of worship there in his memories, and writes: 'they have always lived a life of extreme asceticism and piety, insomuch as they have gained people's ultimate respect not only in Iran, but also all around Turkey, Shamāt [Syria], and Barbary (north of Africa, Algeria, Morocco, Tripoli, and Tunisia).

Shirvan (Ibn-i Bazzaz ardabili, ibid: 131)

The Republi of Azerbaijan(Ibn-i Bazzaz Ardabili, i: . ibid: 72)

Georgia (Ibn-i Bazzaz Ardabili. ibid: 402)

Diyarbakir, Erbil(in Iraq), Jebel Musa in Antioch, and Hisn Kayfa (Petrushevski, ibid: 383; Mir Ahmadi, ibid: 45, Khānd Mir, ibid: 425)

"Along with introduction and propagation of Safavi credo, Sheikh Junaid's journey to Diyarbakir was of political benefits for the Safavi as well. Before arriving in Diyarbakir, Junaid spent a while in Erbil with a Safavi Sheikh named Sheikh Mohammad Owais Erbili, and married his daughter. He also spent some time in Kolnar(near Aleppo) and in Aleppo, and then headed for Jebel Musa in Antioch. His propagations, which were of both spiritual and political aspects, began from Erbil; these same propagations managed to organize the Shiite sect, as they caused several revolts against the rulers in Syria(Mir Ahmadi, ibid: 45). 'he left for Hisn Kayfa afterwards (Khānd Mir, ibid: 425).

Armenia(Gol Moqāni Zādeh Asl and Yousufi, ibid: 68-69).

Karbala and Najaf in Iraq (Unknown author, Ālam Ārā-ye Shāh Ismāil, ibid: 70).

Palestine(Sarvar, ibid: 30).

"The grave of *Khwajeh Ali* is located in *Palestine*, and is known as 'the Grave of *Khwajeh Ali* the *Iranian*(ibid: 30)

Non-*Arabian Iraq: Arāq-e Ajam*; part of *Iran* comprising *Arak* mostly (Baiāni, ibid: 700).

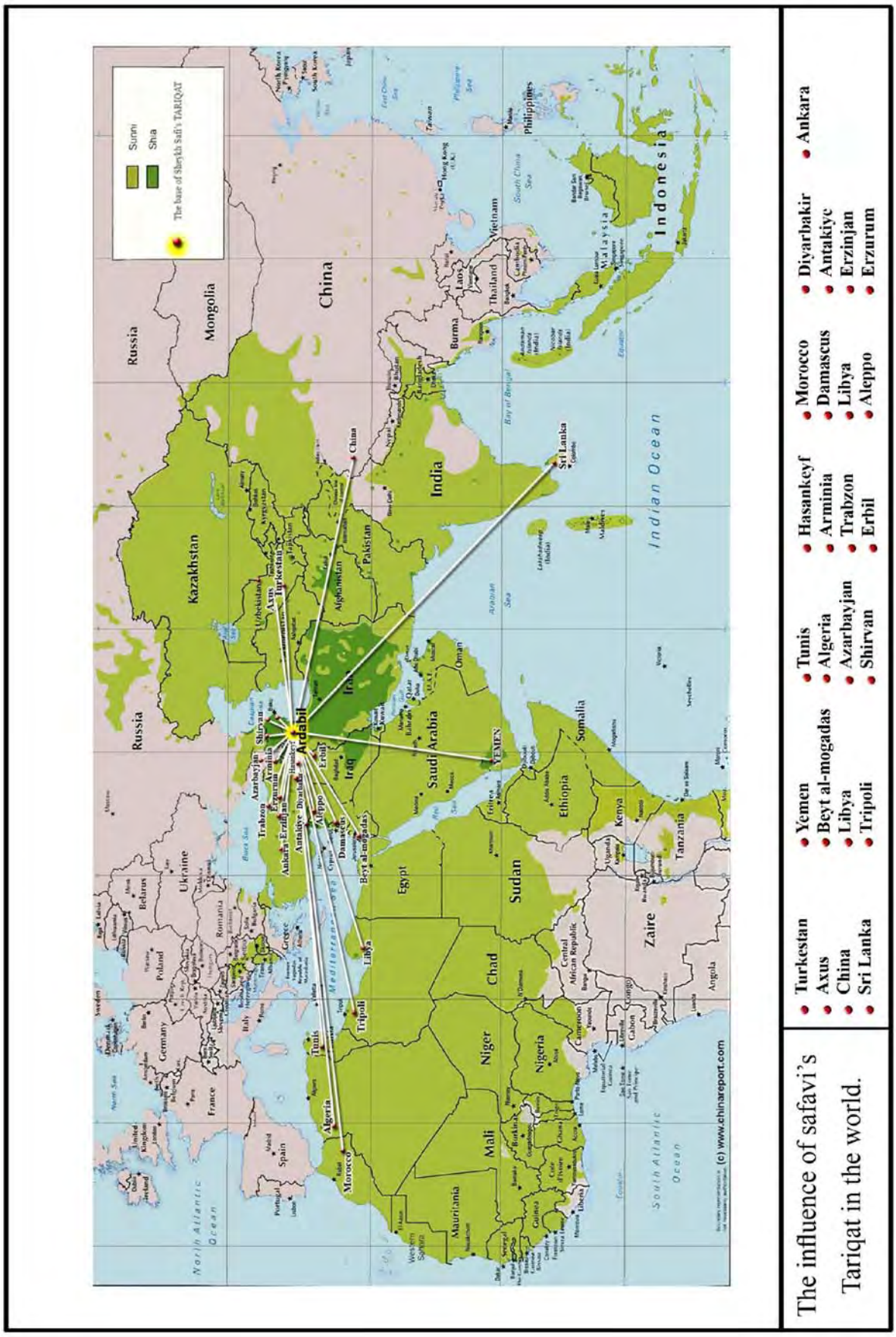


Fig.124 . The activity and influence of *Sheikh Safi 's Tariqat* in the world

Under the leadership of *Sheikh Safi al-din Ardabili*, *Safavi* credo developed even further than *Zāhediya* credo of *Sheikh Zāhed Gilāni*. Unlike *Sheikh Tājeddin Gilāni*'s credo, *Sheikh Safi al-din*'s developed from a local level to the national and international, and "was extended beyond the boundaries of *Gilān* and *Azerbaijan*, particularly in *Anatolia, Sham* [*Syria*], and *Diyarbakir*."[16] "It even reached *Ceylon*, and *China* in the east, which covered a really vast area of the world at that time"[17] and *Yemen*[18] .

In *Safavi* credo, observation of morals and human values are considered as obligatory; other principles of the credo are observing and practicing religious rules, and serving and helping people and the society. Being bound to such ethics is in face derived from the conducts, letters, and commandments of *Imām Ali* (See 2a. description p: 13). The first *Shiite Imām*, which is closely observed among the followers of *Safavi* credo. These social and political ethics include: honesty and truthfulness, fulfilling the promises, loving and respecting people, having proper conducts with others, etc.

16. Petrusheveski, ibid: 384.

17. Ibn-i Bazzāz Ardabili, ibid: 1119 and 714, Baiāni, ibid: 701

18. ibid: 140

3.c. Comparative analysis (including state of conservation of similar properties)

- ***Iranian* examples**

1- The *Khānegāh &* Masoleum Complex of *Bayazid Bastāmi*

2- Chalapi Oqlu Khānegāh & Mausoleum Complex in *Soltānieh*

3- *Sheikh Ahmad-e Jām Khānegāh* & Mausoleum Complex

4- *Shāh Nematollah-e Valy Khānegāh* - Mausoleum Complex

5- *Sheikh Abdolsamad Khānegāh* - Mausoleum Complex In *Natanz*

6- *Sheikh Shāh Ābeldin Mahmud-e Ahari Khānegāh* - Mausoleum Complex

- **Foreign examples**

1- *Molānā Jalāleddin Mohammad-e-Balkhi Khānegāh* & Mausoleum Complex

2- *Khwājev Abdullāh Ansāri* Complex *–Harāt* (AFGHĀNISTĀN)

3- The Mausoleum Of *Khwajeh Ahmad Yasawi* - Turkestan

4- The *Pir Husein Khānegāh* & Mausoleum

Introduction

Because this word *Khānegāh* usually indicates a structure housing a specific mystic sect, so mostly refers to an institution not a building. Therefore, it is necessary to explain mysticism leading to this type of architecture, before describing the specifications and differences of this *Khānegāh* compared with other famous *Iranian Khānegāhs*. First, a brief description of the scientific and thought school of mysticism, which leads to the shaping of this kind of architecture, seems appropriate.

Mysticism or *Sufism*

The way chosen by God seekers to identify God is called mysticism or *sufism*; this identification can be achieved in two ways:

1- By argumentation from the effect to the effective, from action to attribute and from attribute to the substance which is reserved for the learned.

2- Via refinement of mind, evacuation of head from other things as well as the evacuation of the spirit. This way of knowledge is allocated to prophets, saints and Gnostics. *Sufis* observe that for reaching God and fact, some stages must be passed so that the self can achieve the right and fact according to its capability. Their difference with prophets is the lack of dependence on mere reasonable argument but also discovery and intuition.[19]

Sufism* (Mysticism) and *Khānegāh

"*Sufism* during its invitation, tried to provide a special identification of God, man's move toward him as well as recognition of man and his motives, identification of the world and its attractions. Also by utilizing moral, religious and Gnostic problems, was able to attract many Moslems in different regions of Islamic world to satisfy their emotional needs. Additionally, they became interested in this school of thought and were directed in the course of leadership via Conduct." [20]

"Here, the spiritual wayfarer, travels via *Shariat* which shows the way like a candle, arrives in

[19]. *Dehkhoda dictionary* p:178
[20]. M.Kiyany, *Khānegāh history in Iran*, Tahuri publication, 1990, p:15

Tariqat and finally when he reaches the destination, it is said that he has joined *Haghigat* or truth."[21]

"*Sufism* during its evolution has passed several stages and despite its adherence to Islam has partially absorbed and developed Persian, Indian and Christian Gnostic cultures."[22]

"*Sufism* has two major sections: first concerning the ideology, revelations and tastes of Gnostics and mystics which have been expressed in the poems of poets such as *Senaee*, Attar, *Molawi*, *Shabestari*, etc."[23] "In addition to oral instructions consisted of advices and orders provided by *Sheikhs* and spiritual guides to Seekers as well as preaching and remembrance which were among the current and ordinary traditions of *Sufi Khānegāhs*."[24]

Secondly, concerning ascetic practices and various endeavors of *Sufists* like: fasting, praying, remembering, *Chillā neshini*, begging and other scientific lessons including *Samā* and *Safar* ceremonies etc."[25]

"In these programs, the moving course of adherents and the quality of *Sufist* Conduct have been specified and *Khānegāh* centers to achieve them have been established."[26]

" *Khānegāh* in its simplest form was a house in which a group of students (adherents) and novices gathered around the master (*Sheikh*) and had facilities for aggregation, praying and communal living."[27] "At such places emphasis was put upon ascetics, *Sufi* education and hospitality toward travelers."[28]

"This institution flourished during the rule of *Seljukids* in the fifth and sixth centuries AH (11th and 12th centuries AD)"[29]

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21. D.Elahi, *Mysticism and Sufism*, Maktab-e Eslam publication,p:19

22. M. Kiyany, *Khānegāh history in Iran*, Tahuri publication, 1990, p:15

23. Ibid, p:16

24. Dehkhoda dictionary, p:384

25. Ibid, P:384

26. M.Kiyany, *Khānegāh history in Iran*, Tahuri publication, 1990, p:16

27. H.Bround, *Islamic architectural*, Shirazi publication, p:220

28. Ibid, P:222

29. Ibid, P:220

"Having a wide organization and economic resources, some *Khānegāh* were used as free inns for resident and traveling *Sufis* and ordinary travelers who could eat and sleep there."[30]

"The concept of the unity of religions, equality of human beings before God as well as building a front against the official religion of the authoritative governments of the time made some people to resort to *Tariqat* as an independent organization."[31]

"Among centers developed in parallel with *Khānegāh* were the tombs of *sufi* masters and

sheikhs which were the central focus of activities. According to the requirements of time and place, rooms, Chambers or cubicles and other structures were built and spread around them amid which there was usually a *Khānegāh* which was used by passengers and *Sufis*."[32]

"These centers originated as mausoleum tombs and gradually developed as housing complexes and became known as *Khānegāhs* and holy shrines."[33]

"*Zavieh* (*Khānegāh*) consisted of:

1- A dome belonging to the tomb of the founder and his successors who were buried there.
2- A small Mosque for praying.
3- A place for reading *Koran*.
4- A room for discussion and probably *Samā* and *Qavvāli*.
5- A school for teaching *Koran* to children.
6- A center in which a jurisprudent master taught law, *Hadis* and *sufi* principles to adherents.
7- Rooms in which the *sheikh* and his dependents resided in the company of their wives, children and travelers.
8- A *Hazira* or graveyard located as an open space in front of the building."[34]

30. M.Kiyany, *Khānegāh history in Iran*, Tahuri publication, 1990, P:21

31. Ibid, P:17

32. Ibid, P: Summary of 135

33. Ibid, P:135

34. Ibid, P:133,134

Sheikh Safi al-din Khānegāh and Shrine Ensemble in *Ardabil*

This complex is unique regarding its architecture, design, and multiplicity of historical monuments, public and service areas, inscriptions, ornaments, carved marble stones in graveyards and their spiritual influence over all of Islamic regions.

M.A.Weaver, a *UNESCO* expert writes about these specifications: "Although the king's court was not established in *Ardabil* and cities of *Tabriz*, *Qazwin* and *Esfahan* were respectively chosen as the capital, but during the 16th and 17th centuries AD, *Ardabil* was considered as the national and religious capital of *Iran*''

Authors of 'the history of *Timurid* architecture in *Iran* 'say this about the complex located at the center of the city: ''This mausoleum was active like a little town with its own bazaars,

bathrooms, public squares, houses and offices from its beginning.

Even during the lifetime of the sheikh, his garden and *Khānegāh* acquired architectural significance because of their educational facilities and buildings.[35]

At present, this structure is considered the most complete *Khānegāh* complex in Iran regarding: the number and area of historical buildings, ornaments, exquisite boxes on graves, different historical and religious inscriptions which contributed to the spiritual influence of Sufism in a wide region of Islamic world and caused the change of religion in Iran and led to the establishment of a national government in this country.

1- This *Khānegāh*-mausoleum complex is the most complete among famous Iranian ones regarding architectural elements and quality. Its architectural elements are as follows:

- *Chini Khānā* which during the lifetime of the *sheikh* was the location for *Samā* and remembrance but later after the construction of *Jannat Sarā* was converted into library and *Chini Khānā.*
- *Haram Khānā*
- *Chillā Khānā*
- *Gonbad Khānā*

35. Wilber, Donald et al, *Timourid Architecture in Iran and Turkistan*, translated by Keramatollah Afsar and Mohammad Yusuf Kiani, Tehran, ICHHTO, first ed, 1995, P:507

- *Shāh Ismāil* tomb
- *Dar Al-huffāz* or Prayer house
- *Shāh Neshin* (dais)
- *Jannat Sarā* (*Samā* and remembrance place)
- *Dār Al-hadis* (*Dar al- Salām* or guest house)
- *Shāh Abbasi* façade (*Moalla* doorway)
- *Shahidgāh* cemetery
- Middle yard (entrance porch)
- Garden yard (great yard)
- *Sheikh* bath-house
- Shrine gate
- *Āali Qapu* front piece
- Old *Chilla Khānā*
- *Āash Khānā* or cooking place
- *Hammām* and kitchen
- *Havij Khānā*
- *Khabbāz Khānā*
- *Sharbat Khānā*
- School and enclosure
- *Saqqā Khānā*
- *Nāqqare Khānā*
- *Daftar Khānā*
- *Hime Khānā*
- *Tāhuneh* (riverside watermill)
- -Store room

…..

2- The influence of *Sheikh*'s manner of thinking in the region and its effect on *Iranian* historical transformations which was followed by his sons.

Ardabil has acquired its significance because it has been the residence and burial place of *Sheikh Safi al-din Ardabili*, a holy man who was the grandfather of *Safavi*kings. *Sheikh Safi* al-din *Ardabili* lived in the first half of the fourteenth century AD and as a clergyman was respected by his *Shitte* followers. He belonged to a *sufi* dervish hierarchy which dates back to

Musa Kāzem, the seventh *Imām* of *Shiites*. This fact facilitated his reaching to mundane power and position which is also holds true about his descendants.[36]

"He was so influential that in the year 1313 AD was among the formal guests of *Uljaitu* the *mongul ilkhān* during the inauguration of the great building of *Soltānieh*."…"Prime minister of the *mongul ilkhān, Khwajeh Rashidoldin Fazlollāh Hamedani*, used to send money and goods to run the *Khānegāh* on an annual basis. Great men like *Khwajeh Rashidoldin Fazlollah Hamedani* as well as his sons *Ghiasoldin Mohammad Rashid*, *Amirahmad Rashidi* and *Amiri Ulus* became his followers."[37] "He is the founder of a religious dynasty which was continued by his off springs. His son, *Sadreddinmusa* aside religious affairs was also known for political affaires. His grandson, *Khajeali* urged *Tamerlane* to free Turkish prisoners of war in Asia Minor and to settle them in *Ardabil*. These Turks branched into seven groups called the *Qezelbāsh* who later assisted grandsons and descendants of *Sheikh Sadreddin* during political movements of the fifteenth century AD. The ruler of *Qaraqoyunlu* dynasty, *Jahanshāh* exiled *Sheikh Jonayd* for his political inclinations but *Jonayed* married the sister of *Uzun Hasan*, ruler of the rival *Aqqoyunlu* dynasty and strengthened his position. Later, Sheikh *Heydar*, son of *Jonayd* who was the father of *Shah Ismail* married one of the daughters of *Uzun Hasan* and increased the power of *Safavids*. But *Sheikh Heydar*, was killed during a battle with the governor of *Shirwan* and his tomb was honored by his followers like a holy man. His son *Ismāil,* became the *sheikh* of *Sufis* and tried to invigorate and expand a religious-political dynasty. Also he revolted as the head of his followers specially the seven *Qezelbash* tribes residing in *Ardabil.*

Consequently, he defeated *Shirwanshah* in 1499AD and after coming to power in the year 906 AH, made the twelve-imam *Shiite* as the formal religion of *Iran*.[38]

"*Shāh Ismāil* showed great courage in several battles which fascinated people. In addition, he abolished the feudal system."[39]

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36. Weaver, M. A., *Basic Study of Conservation Issues in five Historical Buildings of Iran*, Tehran, translated by Keramatollah Afsar, Organization for Conservation of Archeological Properties, 1977, P:67

37. Tabātabāii Majd, *Agony of Desire*; Tabriz, Abu publications, 1997, P:70,77,78

38. Weaver, M. A., *Basic Study of Conservation Issues in five Historical Buildings of Iran*, Tehran, translated by Keramatollah Afsar, Organization for Conservation of Archeological Properties, 1977, P:67,68

39. Bravon, R.Yasamini, P:17

Establishment of *Safavi* dynasty indicates the reappearance of *Iranian* kingdom as well as the resurrection of *Iranian* nationality…During the reign of *Shah Abbā* the first (1587-1625AD) the area of *Iran* reached nearly the amount it had during *Sāssānid* rule.

Walter *Hins,* a prominent German expert on *Iran,* in his book titled 'The establishment of national government in *Iran*' writes: 'After nearly nine centuries of foreign rule in *Iran*, *Shāh Ismāil* succeeded in founding the first national government.'

Petroshefski and *Pigo Doloskaya* write that *Safavi* government was a true *Iranian* one, originating from *Sheikh Safi al-din* movement in *Ardabil* which succeeded in making Shiite the formal religion of *Iran*. This national administration caused such a huge ideological development that at present *Shiite* followers can be seen all over near and far east, practicing their rituals.

3- Ornaments

Artistic decorations used in the architectural elements of the *Khānegāh* were continued by kings and followers of *Sheikh Safi al-din* from his lifetime until the middle period of *Qājār* rule, so that they constitute a complete museum collection of different Islamic art at its highest quality.

The following ornaments are unique regarding quality, size, intricacy and color variety: brickworks, tile works (mosaic- multicolored-tile bricks) various types of *muqarnas* and *Qatarbandi* with tiles and gypsum-stone cutting accompanied with *Koran* inscriptions-geometrical and plant designs in stucco including *Koran,* monumental and religious inscriptions-geometrical patterns-*Koshtebari*[40]-gilding of stucco surfaces-painting on wood, gypsum, cloth-metal work with various geometrical designs and inscriptions upon silver and brass sheets as well as steel bullion-different woodworks including: marquetry-fretwork-illumination-tiled surfaces in *muarraq* style on the outside body of the complex like: the midyard-grave yards-terraces-porches-façade of *Qandil Khānā* (prayer house)

Wooden boxes of *Haram Khānā* (tombs of *Sheikh Safi al-din* and *Shāh Ismāil*) are considered as real masterpieces of Islamic fine arts dating from eight to tenth centuries AH. The wooden box of *Shāh Ismāil* mausoleum is one of the most prominent artistic articles of

40. A kinds of decoration with cutting killed plaster

Savfi era with its detailed and delicate ornaments regarded as unique pieces of Islamic art consisting of: *Koran* inscriptions, traditions, names of *Allāh* with inlaying, marquetry, and fretwork with different types of gold, silver, wood and ivory.

Arthur A. Pope, an expert on Islamic art writes: 'making such a box is no longer possible and this is one of the best pieces of Iranian fine arts.'

Gravestones with their various parallelepiped dimensions are an interesting artistic and historical collection on which scroll works and floral patterns have been made of historical and Koran inscriptions and traditions in *Naskh* and Sols scripts.

3- Inscriptions of *Sheikh Safi al-din* collection

Writings and inscriptions of *Sheikh Safi al-din Khānegāh* complex are unique compared with similar collections regarding: surface-type-quality-variety and substance and consist of: tile-*muarraq* tile-*Moaqla* (tile plus bricks)- mud brick tile inscriptions

Simple and *muarraq* wooden inscriptions (incision or emboss)

Metal inscriptions made of gold, silver, steel and brass

Ivory and gypsum inscriptions (stucco)

Incised or bossed stone inscriptions with scroll works

Other inscriptions of *Koran* and religious texts as well as maxims, traditions, Persian, Arabic and historical poems.

Different scripts: simple and intricate *Kuffic, Sols, Naskh, Roghā, Nastaligh* and masonry *Kuffic Shāh Tahmāsp* the first's order stone inscription: This has been installed inside the great yard located west of the chapel consisting of ten lines, the upper part of which is separated by *Qatarbandi* from its bottom section. Its content is about those who disobey this order as well as matters such as: beard shaving, gambling, chess, music, alcohol drinking etc…The style is beautiful and the inscription is regarded as a wondrous document.

Comparative Studies

1- The *Khānegāh* (Hospice) & Masoleum Complex of *Bāyazid Bastāmi*

History and description

It is said that *Bāyazid Bastāmi* nicknamed *Soltānolārefin* was born in 131AH in *Bastām* village and died there in 261-264 AH



Fig. 125. Complex of *Bastām*



Fig. 126. *Emamzadeh Mohammad* tomb and *Qāzānkhān* dome

His mausoleum is located inside the Green. Other parts of the complex are as follows:

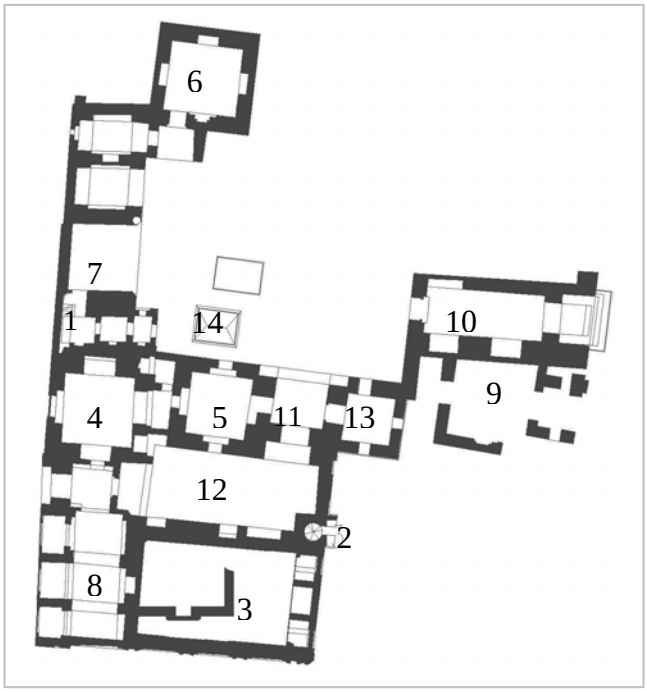


Fig. 127 . plan of complex

1-*Bāyazid* monastery
2-*Seljuk* minaret
3-The second Mosque of *Bāyazid*
4-Anonymous tomb
5-*Emamzadeh Mohammad* tomb
6- *Qāzānkhān* dome
7- Western porch
8- *Ilkhānid* Mosque
9- *Ālekert* tomb
10- *Oljāitu* corridor and porch
11- The southern terrace
12- The porch
13- *Sharbat khānā*
14- *Bāyazid* tomb

1-Bāyazid monastery (dating from the second and third centuries AH)

This monastery (*Chillā Khānā* or *Zavieh*) consists of three very small rooms, initially, access to the interconnected eastern rooms was possible. The third small room located in the far western part was discovered in the year 1321 AD which had access via a small space in the southwestern corner of the western porch. These small rooms called *Motakef* occasionally have very low ceilings.



Fig.128. *Mihrāb (nich)*



Fig. 129. Some part of interior decoration of *Bāyazid* monastery

East of *Bāyazid* monastery is located the main courtyard opposite to *Bāyazid* grave, north of it stands, western porch, in its southwards stands the anonymous tomb and in its westwards there are streets adjacent to the complex.

Artists belonging to the *Dāmghāni* family have made beautiful stuccos on the walls and roofs of these small rooms. Probably, this structure originates back to *Bāyazid*'s lifetime.

2- *Seljuk* minaret (dating from 514 AH)

East of the *Bāyazid* Mosque and adjacent to it, is located the excellent brick minaret of *Bastām* complex. According to its brick *Kuffic* inscription, it was built in 514 AH and has a height of 14.5 meters.

Minaret ornaments consist of several different but quite fine brick works with a proportion which indicates the good taste of its builders. At the upper section of the minaret, few rows of delicate brick works make the crown of the minaret.

Within the spiral stairway of the minaret, there are holes for light to illuminate the interior. The upper section of the minaret has a marked movement, so that if a man shakes himself, it can be felt.

3-The Second Mosque of *Bāyazid* (dating from 514 AH)

A man named *Raziyeddin Mohammad I-bin-e Eeesa* who was the eighth heir of *Bāyazid*, built the second Mosque so that the location of northern, eastern and western sides as well as the wall in-between the two Mosques remained intact. Only the southern side, upon which the altars were located, was destroyed and displaced about one meter southwards.

What is now called the *Bāyazid* Mosque, is actually the one built by *Raziyeddin Mohammad I-bin-e Eeesa* in the year 514 AH.

The Mosque at its present state is made of two vertically crossing parts. The first part which is actually the second *Bāyazid* Mosque has an east to west direction and as mentioned before originally dates back to *Seljuk* period simultaneous with minaret construction.

This structure has relatively wide interior space with a distinct and finely built altar covered with stylized stuccoes probably unprecedented in other *Iranian* Mosques.

Another distinct feature of *Bastām* complex is its door consisting of three leaves, one separate and the other two connected. All over the door a delicate fret work is seen which has been partially eaten by termites. At present, a glass panel protects it from both sides.

4-Anonymous tomb (dating back to seventh century AH)

The area opposite to *Emāmzādeh Mohammad* tomb which based on its inscriptions was thought to date back to *Qājār* era, is actually a separate tower probably belonging to the late seventh century AH, comparable with *Qāzānkhān* dome and therefore yet another *Ilkhān* structure in *Iran*.

Anonymous tomb is located south of *Bāyazid* monastery, east of *Emāmzādeh Mohammad* and north of women's sanctuary of *Bāyazid* Mosque. Some repairs were done during

Fathalisha's rule, traces of it still remain. The inner walls of the structure have been whitewashed. It has an elegant arcade with *Koran* verses plaster molded all around it.

5-*Emāmzādeh Mohammad* tomb (dating from 670-703 AH)

This tomb belongs to the son of *Imām Jafarsādegh* which is similar to *Qāzānkhān* dome. The tomb was first constructed by *Qāzānkhān* and later repaired by *Soltān Mohammad Khodābandeh Oljāitu*. Its sanctuary is square-shaped having these dimensions…

Four rings convert the square into an octagonal and then a circle which makes the base of the dome. The ceiling and surrounding walls have been decorated with elegant paintings. The footstall of the sanctuary is covered with hexagonal turquoise and azure tiles with a margin of floral tiles.

The simple tomb is located north east of the sanctuary with a fine silver *Zarih* put recently upon it. Its dome is cone shaped and has a long cylindrical drum.
Neck or drum ornaments have two margins decorated with glazed bricks having black, azure and turquoise colors *Moaqla* designs.

6-*Qāzānkhān* dome (dating back to 680-700 AH)

Apparently, *Qāzānkhān* built a dome upon *Emamzadeh Mohammad* tomb and another one upon *Bāyazid* mausoleum and intended to transfer the corpse of *Bāyazid* there but found him unhappy in a dream and changed his mind. It is said that *Qāzānkhān's* own corpse is buried here. About one hundred years ago a headless corpse equipped with armor and war instruments had been buried in the cellar of the tomb which was apparently sent to Russia during the rule of *Jahānsuzmirza* over *Shahrud* and *Bastām*. But in fact, *Qāzānkhān* is buried four km south of *Tabriz.*

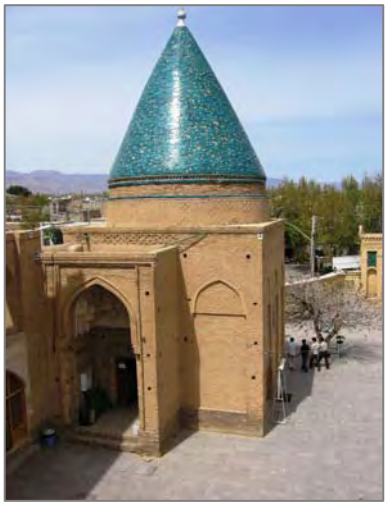


Fig.130. *Qāzānkhān* dome

The dome is square shaped with arcades on its northern and eastern facades which illuminate the structure and make it less monotonous. Upon the structure, there is an elegant and interesting conic shaped dome covered by turquoise tiles. Under the dome, there is a cellar leading to the yard. The porch is located south of the shrine and has fine plaster *muqarnas*.

7-Western porch (dating back to 717 AH)

This porch dates back to *Ilkhānid* period with a cellar which was opened, repaired and restored in the year1354. The porch is located west of the nave of the complex, between *Bayazid* monastery and *Qāzānkhān* dome with a height of 17.5 m. Some say that it was constructed during the reign of *Soltān Mohammad Khodābandeh Oljāitu*. Probably due to being in the vicinity of *Qāzānkhān* dome, it is also known as *Qāzān* porch. It has a small space which is dead-ended. As no scientific research has been performed behind the porch which is presently a street, it is possible that the porch had been the entrance for another nave. One of its specifications is its valuable adornments, similar to decorations of the eastern corridor with the difference of not having glazed decorative ceramics.



Fig. 131. Western porch

8- *Ilkhānid* Mosque (Dating back to 690-695 AH)

It was also constructed by the family of *Dāmghāni* builders who were the creators of the famous inscription of *Bāyazid* Mosque. The eastern wall of this Mosque is joined with *Bāyazid* Mosque. Some of its *Ilkhānid* stuccos hidden under plaster in the northern section of the eastern wall have been uncovered. It has elegant stuccos with lots of pattern but without any calligraphy. A few stucco margins still remain on the Mosque pillars and seemingly its

former roof has collapsed and been replaced. The Mosque connects eastwards to the northern porch of *Bāyazid* Mosque and westwards to a street. Also it had been connected to *Bāyazid* Mosque via its southeastern corner which is presently blocked.



Fig. 132. Some part of interior decoration of *Ilkhānid* Mosque

9- *Ālekert* tomb (Dating back to 700 AH)

This ruined structure was once a tomb tower, like *Qāzān khān* dome and the anonymous mausoleum located south of *Oljāitu* corridor and east of *Sharbat Khānā* .But has been destroyed during the construction of the corridor.

Traces of its foundation were found under the southern wall of the entrance corridor by the Cultural Heritage Organization. The structure had a dome and was square shaped with an added eastward porch. After some restorations by I-beams and vaults, a roof was installed over the remainder of its walls and foundation.

After excavations, several grave-like cellars were found between *Alekert* tomb and *Sharbat Khānā* which were restored and stabilized into their present state and are accessible.

10- *Oljāitu* corridor and porch (Dating back to 713 AH)

During the rule of *Soltān Mohammad Khodābandeh Oljāitu, Oljāitu* corridor and porch were constructed or at least decorated by the famous *Dāmghāni* family whose precious works can also be seen in other parts of the complex.



Fig. 133. *Oljāitu* corridor and porch

These two distinct sections can be considered as valuable constructs. The corridor has an east-west direction and connects the outside to the inner sanctuary. The roof is half dome shaped with elegant plastered *muqarnas*. Fine *muarraq* tiles are seen above and around the porch which is about ten meters high, its whole body is covered by glazed ceramic designs except for the afore-mentioned roof.

The inner walls of the corridor have interesting stuccos and brick patterns and are decorated like *Qāzānkhān* shrine.

The *Oljāitu* porch and the entrance corridor which were initially constructed as the gateway to the complex have lost their function at the time being, due to alterations in the site. All the structures between the corridor and the northern street of the complex have been removed and actually the inner and outer spaces have been united. Therefore, the courtyard has joined the front space of the porch via its northern front.

11- The southern terrace (Dating back to 962 AH)

Located east of *Emāmzādeh*, it has been built after it in a northward direction and connected to the porch from south.

Originally, it had no door but recently a wooden door was installed on it which gradually eroded and was replaced by a door having traditional fretwork. Brickwork of the outer, northern side with its beautiful but simple designs has been repaired.

12- The porch (Dating back to 962 AH)

Another alteration done to *Bastām* complex during the *Safavi* rule by *Amirgheib ibn Ostājlu*, has been the unification of the yard in-between *Emāmzādeh* and the second *Bāyazid* Mosque under one roof.

After constructing the frontal terrace of *Emāmzādeh* entrance, *Amirgheib ibn Ostajlu* built a wall in the east between *Bāyazid* Mosque and the entrance terrace right at the middle of the *Seljuk* minaret. He also put a roof upon the space between *Bāyazid* Mosque, *Emāmzādeh* and the entrance terrace.

Construction works began in the second century AH and lasted until the tenth century AH. This complex has elegant tile work, various artistic stuccos and precious wooden items.

Due to the damage done gradually to its constituent elements, this mausoleum complex can not be regarded as a good example of Iranian *Khānegāh*.

Comparison between *Sheikh Safi al-din* complex and *Bāyazid-e-Bastāmi* complex

One of the unique characteristics of *Sheikh Safi al-din* complex is the complete reflection of thoughts and behavior principles of *Safavi Sufism* in its parts and elements so that on the whole, designs and decorations of surfaces, documents, inscriptions, relics and objects held at the complex express the uniformity and constancy of design and decorations and make a Gesamatkunstwerk.

Although, this characteristic is also seen in *Bāyazid-e-Bastāmi* complex but due to gradual alterations in its structure and function, it has lost its uniformity not only regarding its design but also its decorations.

Although the construction of *Bāyazid-e-Bastāmi* complex began about four centuries before *Sheikh Safi al-din* complex but because most of them were done after the 7th century AH, distancing from its *Khānegāh* function, therefore it had no influence on later structures of this kind.

Meanwhile, *Sheikh Safi al-din* complex with its special plan, reflecting *Sufistic* thoughts and ways became a showpiece for creating *Khānegāhs* in the eight century, generating a new style in spiritual and Gnostic building.

Another significant contribution of *Sheikh Safi al-din* complex is the variety of spaces present at its climax period which is proved by referring to *Demorgān* diagram. Describing a logical relation among these various spaces made this complex a good model of educational, cultural, social and religious institution in the seventh and eighth centuries. The superiority of *Sheikh Safi al-din complex* is shown by comparing their present spaces.

Although there is no doubt about the spiritual eminence of *Bāyazid Bastāmi*, but compared with *Sheikh Safi al-din*, the latter founded a new way called *Safavi Tariqat* whose influence reached as far as Anatolia, Syria and *Diarbakr*.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

PRESENT SPACES	SHEIKH SAFI	BAYAZID
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
HARAM KHĀNĀ	*	-
DIG KHĀNĀ	*	*
CHILLA KHĀNĀ	*	*
TOMB	*	*
DAR AL-HUFFĀZ OR *NAMĀZ KHĀNĀ*	*	-
SHĀH NESHIN	*	-
JANNAT SARĀ ((PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
DAR AL-HADIS (*DAR AL-SARĀ* OR GUEST HOUSE	*	-
THRESHOLD	*	*
GRAVE YARD	*	-
YARD	*	*
HAMMĀM	*	*
KITCHEN OR COOK ROOM	*	-
HAVIJ KHĀNĀ	*	-
KHABBĀZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	*
SCHOOL	*	*
SAQQĀ KHĀNĀ	*	-
NĀGHĀREH KHĀNĀ	*	-
HEYME KHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBĀR KHĀNĀ	*	-
LIBRARY	*	-
MOSQUE	*	*

2- *Chalapi Oqlu Khānegāh* And Mausoleum Complex In *Soltānieh*

History and description

Aref Chalapi Oqlu a relative of *Chalapi Oqlu*, son of *Soltānvalad* who was the second son of *Molānā Jalāleddin Mohammad Balkhi (Mowlavi)* was born at the eighth of *Zighadeh* in the year 670 AH.



Fig. 134 . Historic sketch from *Chalapi Oqlu Khānegāh*

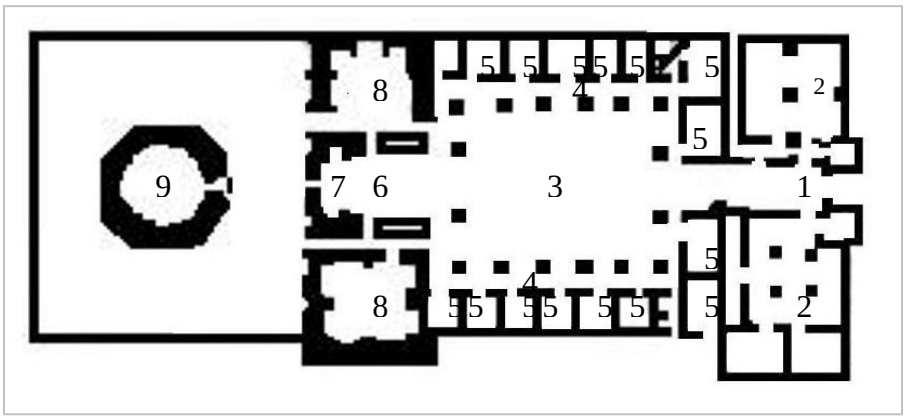
He was a Gnostic, poet and an important weight in his time who had a prominent position in *Ilkhānid* court. The father of *Soltān Chalapi*, established a center for promulgating *Tariqat* in which *Molānā's* followers gathered. From here, messengers were sent to Anatoly and other places in which *Molānā* adherents were present. Additionally, he also founded *Khānegāh* branches. *Chalapi Oqlu* followed his father's path and after his death, took the leadership of *Molawian* but spent most of his life traveling and everywhere spread the word of *Molānā.*

His multiple trips had an important role in propagating the *Molavieh* way. Among his destinations, was *Soltānieh*, capital of *Ilkhānids* in which he stayed for more than a year and introduced the *Samā* style of *Molavieh.*

This historical complex has been registered under the title of *Khānegāh* and *Chalapi Oqlu* grave in the national *Iranian* monuments list number: 167.

The *Khānegāh*-Mausoleum complex of *Chalapi Oqlu* is consisted of two parts: *Khānegāh* and tomb. According to some archeologists and researchers, the tomb was built before *Khānegāh* but was allocated to *Khānegāh* due to its blessings.

The *Khānegāh* plan has been inspired by *Sufism* hierarchy and ceremonies, focusing on the function of each space:



1-entrance
2-nave
3-yard
4-porch
5-Chelleneshin
6-gathering place
7-altar
8-southern terrace
9-tomb

Fig. 135. plan of complex

On either side of the main entrance of the building, there are two naves in which *devishes* and passing guests stayed. The central yard of *Khānegāh* has been designed with surrounding porches as well as Chambers in eastern and western sides. These Chambers equipped with solitary *Chillaneshins* were mortification places for the followers. Two big halls facing *Qibla*, were allocated to assemblies, *Kherghepushan* rituals, *Samā* or Sheikh's private session with his devotees. These two sections were called Jam (*Jamaat*) *Khānā* . Symmetry making has been observed all over the building and it seems that the space opposite the eastern nave in the present plan was annexed later. Additionally, the second structure was built in two stories in which the plan pattern of the second floor was very similar to the first floor but at present the upper floor has been damaged badly and has collapsed.

Main material used in *Khānegāh*, was quarry stone, covered partially with plaster decorations. The only part made of bricks, was the vault in the southern terrace which is now ruined.



Fig. 136. Tomb of *Chalapi Oqlu*



Fig. 137. Tomb of *Chalapi Oqlu*

The second section of this historical complex is the shrine known as *Soltān Chalapi* with a hexagonal plan having 4 by 6 meters outer sides, a diameter of 7m and a height of 17m. The inner area of the shrine is a simple room with a floor paved by stones inlaid in lime in which a hole was made to make access to the lower cellar possible. The grave of *Qotb* or *Morād* is located at the center of the cellar and his followers are buried around him according to their degree of devotion.

Its construction date was about 730 AH and was located 500m southwest of *Soltānieh* citadel.

Comparison between *Sheikh Safi al-din* ensemble and *Chalapi Oqlu* complexes

Because *Chalapi Oqlu* complex was built as a whole and at once, it has overall uniformity despite the destruction of some of its parts. But compared to *Sheikh Safi al-din ensemble*, it lags behind concerning the unique unity of elements as well as designs and decorations.

As it has been built and completed about thirty years after *Sheikh Safi al-din ensemble*, linear analysis of its plan shows imitation of the central idea of *Sheikh Safi al-din ensemble* in which there are seven grades for the soul to reach perfection so that the pilgrim reaches the tomb of the Gnostic after passing through seven doors.

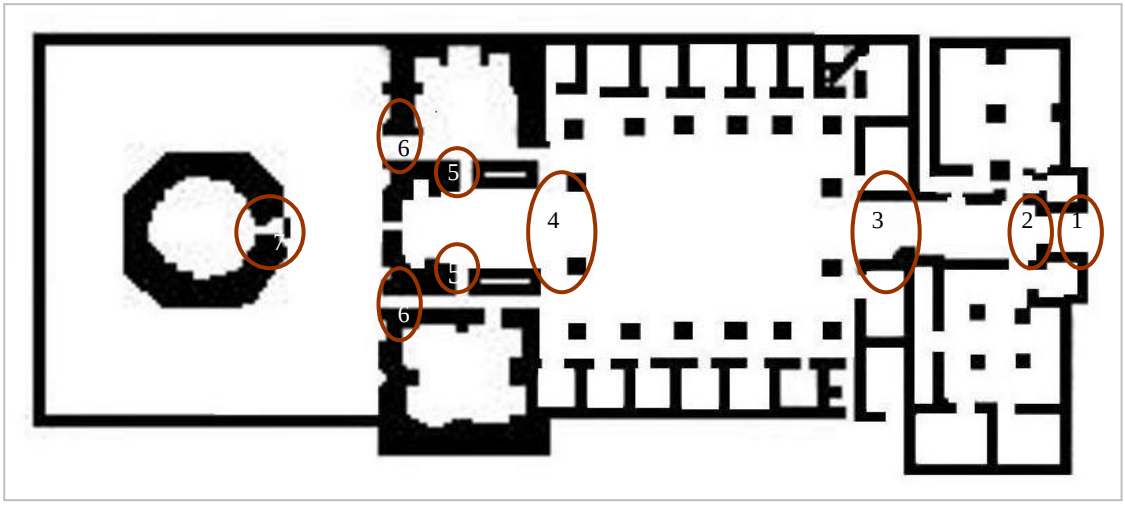


Fig. 138. Seven stages in *safavi Tariqat* in reaching to trust manifested in *Chalapi Oqlu* plan

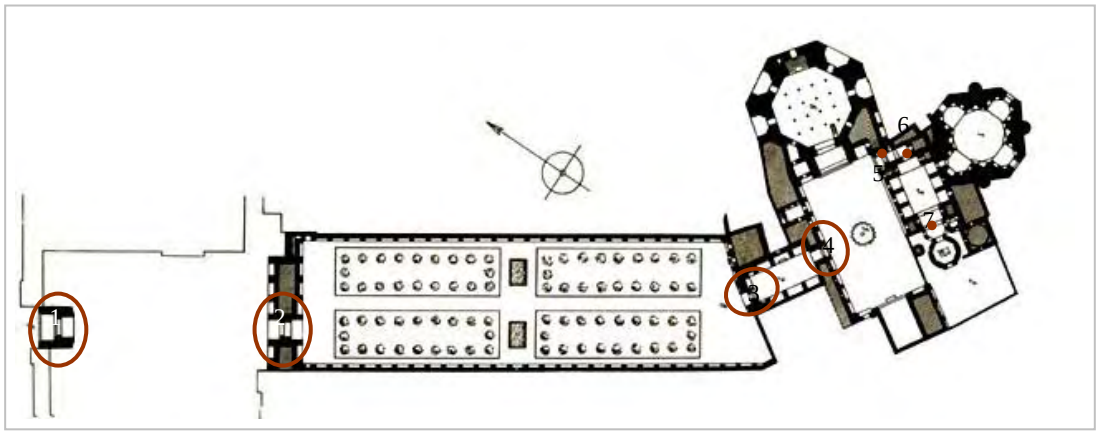


Fig. 139. Seven stages in *safavi Tariqat* in reaching to trust manifested in *SKSEA* plan

Comparison of the two complexes shows the superiority of *Sheikh Safi al-din ensemble* regarding the logical relation among ceremonial, service and worshipping spaces.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

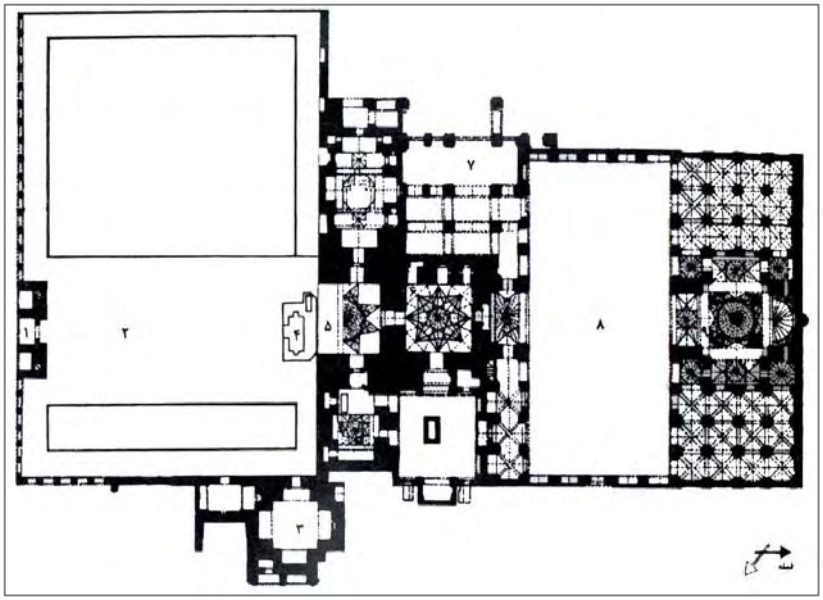
PRESENT SPACES	SHEIKH SAFI	CHALAPI
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	*
HARAM KHĀNĀ	*	-
DIG KHĀNĀ	*	-
CHILLA KHĀNĀ	*	*
TOMB	*	*
DAR AL-HUFFĀZ OR *NAMĀZ KHĀNĀ*	*	-
SHĀH NESHIN	*	-
JANNAT SARĀ ((PLACE FOR *SAMĀ* AND *ZEKR*)	*	*
DAR AL-HADIS (*DAR AL-SARĀ* OR GUEST HOUSE	*	*
THRESHOLD	*	*
GRAVE YARD	*	-
YARD	*	*
HAMMĀM	*	-
KITCHEN OR COOK ROOM	*	-
HAVIJ KHĀNĀ	*	-
KHABBĀZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	-
SCHOOL	*	-
SAQQĀ KHĀNĀ	*	-
NĀGHĀREH KHĀNĀ	*	-
HEYME KHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBĀR KHĀNĀ	*	-
LIBRARY	*	-
IWĀN	*	*
MIHRAB	-	*

3- *Sheikh Ahmad –e Jām Khānegāh* (Hospice) And Muselum Complex

History and description

Sheikholeslam Abunasr Ahmad-ibn-e-Abolhasan-ebn-e- Ahmad-ibn-e-Mohammad Naameghi-e Jāmi known as *Ahmad Zhendepil* or *Ahmadjaam* was one of the great *Iranian Sufis* in the second half of the 6th and first half of the 7th century AH. The presence of *sheikh* and his descendents played a major role in the development of *Maadabad* village and its turning into *Torbatejam* town. Here he built a *Khānegāh* for teaching and preaching to his followers so that the village became a venue for pilgrims and devotees, which caused its flourishing. The respect for his Gnostic personality led to the construction of more buildings at his shrine and the extension of this *Khānegāh* regarding its beauty, magnificence and greatness.

Its main parts are:



1-Threshold
2-Miānsara
3-Firuzshahi dome
4-Grave
5-Main terrace
6-Dome house
8-Ancient Mosque
9-Miansara of new Mosque
10-Kermani Mosque
11-White dome

Fig. 140. plan of complex

Presently, *Sheikh-e Jām's* shrine is at the end of a yard surrounded by structures dating back to the 13th-19th AD. The tomb has been elevated using brick and plaster materials. Apparently, the nucleolus of the complex has been *Maadabad Khānegāh*, which was rebuilt and redecorated about a century after *sheikh*'s death in the year 633 AH. Later additional structures were built around the central one, which is proved by modern researches.



Fig. 141. Grave of *Sheikh-e Jām*



Fig. 142. Grave of *Sheikh-e Jām*

Terrace: The magnificent 27m shrine of *Sheikh Ahmad Jām* is significant not only from an artistic point of view, but also regarding its architectural ornaments. Located opposite *Gonbad Khānā* as the focal point, terrace has a special meaning. According to some experts, it was started up at the first half of the eight century AH and finished later that century, most probably by 720 AH. Actually the inner space of the terrace is the access way to three other points, namely *Gonbad Khānā* , the white dome and *Kermāni* Mosque. Additionally between its piers, 101 spiral steps make access to the upper section of the structure and *Muazzenhs* possible.



Fig. 143. Terrace

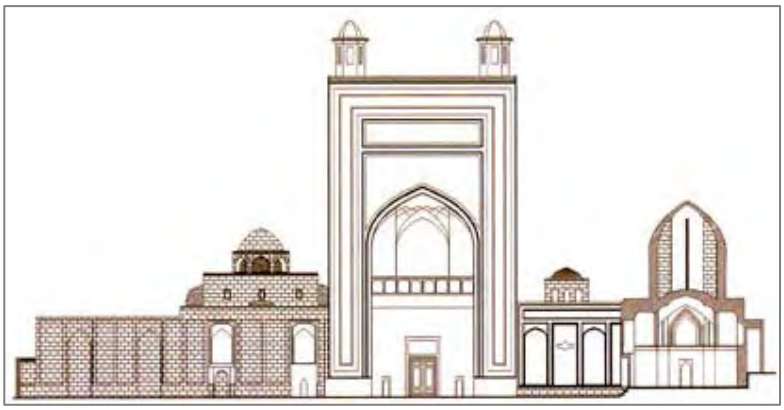


Fig. 144. Elevation of terrace

Gonbad Khānā : This architectural section of *Sheikh Jām*'s shrine is located in the direction of the terrace and alongside its interior. Presently it is connected to other structures but

investigations about brick decorations in its western body show that it was previously an independent building, constructed before its surrounding.

Gonbad Khānā started up at the time of *Malek Roknoddin Abibakrkat* in 633AH. Turquoise tiles with Sols inscriptions on their corners belong to that period. The entrance is located inside the interior of the high terrace of the shrine. Its doorway threshold has an old gate installed in the panel of the terrace. Door inscriptions show the construction date and their maker's name and have been embossed specially. The interior and its structure recall the design of Sultan *Sanjar Seljukid's* shrine which was built in *Marw* in the 12th century.



Fig. 145. Valuable wooden entrance of *Gonbad khānā* dated 736 AH



Fig. 146. The decoration and inscription of dome ceiling

Kermāni Mosque: This structure remains as one of the masterpieces of decorative art in the Islamic architecture and is located at the south western (left) part of the terrace. Its entrance consists of little terraces covered with *muqarnases*, the surfaces of which are full of very delicate and artistic floral paintings.

At the upper section of the threshold of one entrance, an access route to *Goldastehs* can be seen in the shape of a spiral stairway. A new door has been installed at its main entrance. The interior of *Kermāni* Mosque with its five mouths and an area of about 182 square meters enjoys interesting architectural elements.

The building consists of a *Shāh Neshin* at the middle of each side, four small places at its thicker pier considered as *Chillā Khānā* and solitary worship places at its eastern and western sides.

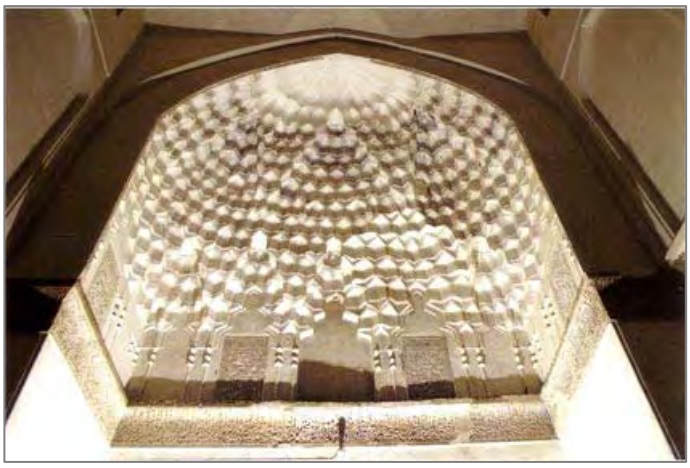


Fig. 147. The decorations of *Kermāni* Mosque ceiling cover

At the upper section of the wall surfaces of the Mosque, there is an inscription of *Koran* verses with Sols script in a similar style with the altar inscription. Above this inscription, at the last mouth located in the northern and southern ends of the interior, there are rectangular tablets with stuccos decorated with fine plant motifs. Additionally, at the mouth located opposite the northern side of the altar, the name of *Ostād Mohammad Faghir* is seen inside a small frame.

Band like moldings around vaults and outer arches, similar to interior decorations of *Kermāni* Mosque shows that the exterior façade has been simultaneous with the interior space and most probably the little altar at the outside was made when the Mosque was founded. On the other hand, stucco floral ornaments indicate a tendency toward naturalism especially plant designs of altar tablets which are less embossed than their *Ilkhānid* counterparts.

According to present evidence and architectural studies, the interior space and exterior façade of *Kermāni* Mosque, belong to the second half of the eight century AH.

Apparently this structure was restored by *Malek Ghiāsolddin Mohammad I-bin-e Mohammad I-bin-e Abibakrkat* in the year 730 AH.

The white dome: Also known as porch or threshold Mosque is located northwest of the terrace. The vault cover of this doorway with its decorative elements is similar to *Kermāni* doorway at its opposite side and leads to a spiral stairway to reach the upper part of the terrace.

The white dome has two *Shāh Neshins* at its northern and southern sides with the southern one decorated by fine *muqaranas* like *Kermāni* Mosque ornaments.

Mohammad Hasan Khān Etemadolsaltaneh writes this in *Morādolbaladān* about its history:" The Mosque inside *Sheikh*'s shrine is known as white dome dating from Sultan *Sanjar*. It was built in 633 AH and restored in 730 AH by *Malek Ghiāsolddin Mohammad I-bin-e Mohammad I-bin-e Abibakrkat.''*

But actually it seems improbable because *Malek Ghiasolddin Mohammad I-bin-e Abibakrkat* died in 728 AH, although *Abdolhamid Molawi* author of '*Khorāsān* Historical Monuments' has supported his claim.

Atiq Mosque: It is located at the southeastern side of *Gonbad Khānā* which was apparently *Jāme* Mosque before. With an approximate area of 484 square meters, it includes a nave with brick piers. Two story vaults are located at the same direction with porches which is similar to a *Jāme* Mosque architecture, its interior has five porches with wider axis porches compared with its counterparts.



Fig. 148. Decoration of vault cover and remain inscriptions in *Atiq* Mosque

Researchers are not unanimous about its construction date, among them *Abdolmajid Molawi* who writes:" At the northeastern corner of *Jāme* Mosque, remains of a very old building can be seen. If it is accepted that Sultan *Sanjar* built a Mosque at the vicinity of *Sheikh Ahmad Zhendepil's* shrine, probably those remains are part of that structure which is supported by the style of its stucco and script. Some cite *Sheikholeslam Khwājeh Razieddin Ahmad*, a famous son of *Sheikh Jām* who donated many properties to it as its sponsor.

The new *Jāme* Mosque: It is located behind *Gonbad Khānā* and terrace. Its architectural space can be accessed via *Saracheh*. Right in front of it, there is a brick-paved and wide

precinct. On the either side of its entrance, elegant brick frames are seen which form the only exterior decorations. The cover of the entrance terrace is decorated by *Rasmibandi*.

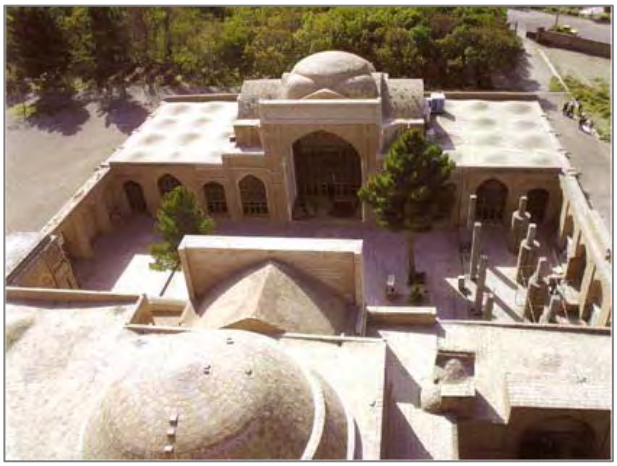


Fig. 149. View of *Iwān* , *Atiq* Mosque

According to historical texts and present evidence, the new *Jāme* Mosque was built by *Jalaleddin Firuzshah* during the rule of *Mirza Shahrokh I-bin-e Amir Teymur Gurkan* in 846 AH. beneath the arch of the eastern terrace of *Jāme* Mosque and behind the western wall of *Gonbad Khānā* , there is a white Sols inscription with a turquoise background upon a 25 by 25 cm *mud brick* tile which says this in *Arabic*:' Made by the poor servant, *Haji Zeinebne Mahmud Jāme Shirāzi*, 846 AH.'

Firuzshāhi tomb: It is another structure located opposite *Sheikh Jām's* shrine at the western side of the complex. It has a cross shaped plan with four terraces and a long turquoise dome above but is known as the green tomb. The dome stem is divided into three parts and has a *Koran* inscription in *Sols* script.

The façade of *Firuzeshahi* dome and it's tile and break work decoration, Because of the similarity of its name with the name of *Amir Jalāleddin Firuzshāh I-bin-e Arghunshāh*, a grandson of Tamer lane, most probably it was one of his donation.



Fig. 150. The façade of *Firuzeshāhi* dome and it's tile and break work decoration

Comparison between *Sheikh Safi al-din* ensemble and *Sheikh Ahmad Jām* complexes

Like *Sheikh Safi al-din* ensemble, *Sheikh Ahmad Jām* complex has unity and integrity concerning its design and decorations with the difference that the latter is no more a *Khānegāh* but a set of Mosques and one school.

Although its original nucleus was formed in the eighth century and during the reconstruction of *Sheikh Ahmad Khānegāh*, the gradual annexation of structures specially Mosques and *Gonbad Khānā* around its main terrace, has diverted its plan from a known and typical pattern of any *Khānegāh* complex.

Despite having several spaces interconnected logically, most of them are used as Mosque or praying places. As a result, the superiority of *Sheikh Safi al-din ensemble* which contains a various set of service, worship and ceremonial spaces is evident.

Comparison of the two complexes shows the superiority of *Sheikh Safi al-din* ensemble regarding the logical relation among ceremonial, service and worshipping spaces.

Although there is no doubt about the spiritual eminence of *Sheikh Ahmad Jām*, but compared with *Sheikh Safi al-din*, the latter founded a new way called *Safavi Tariqat* whose influence reached as far as Anatolia, Syria and *Diarbakr*, but *Sheikh Jām's* cult only influenced *Khorāsān* province.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

PRESENT SPACES	SHEIKH SAFI	CHALAPI
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
HARAM KHĀNĀ	*	-
DIG KHĀNĀ	*	*
CHILLA KHĀNĀ	*	*
TOMB	*	*
DAR AL-HUFFĀZ OR *NAMĀZ KHĀNĀ*	*	-
SHĀH NESHIN	*	*
JANNAT SARĀ ((PLACE FOR *SAMĀ* AND *ZEKR*)	*	*
DAR AL-HADIS (*DAR AL-SARĀ* OR GUEST HOUSE	*	-
THRESHOLD	*	*
GRAVE YARD	*	*
YARD	*	*
HAMMĀM	*	-
KITCHEN OR COOK ROOM	*	-
HAVIJ KHĀNĀ	*	-
KHABBAZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	-
SCHOOL	*	*
SAQQA KHĀNĀ	*	-
NĀGHĀREH KHĀNĀ	*	-
HEYME KHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBAR KHĀNĀ	*	-
LIBRARY	*	-
MOSQUE	*	*
IWĀN	*	*

4- *Shāh Nematollah-e Valy Khānegāh* -Mausoleum complex

History and description

Shāh Nematollahe valy whose first name was *Nurollāh* was born in *Allepo* but spent his childhood in *Kermān*. Aside his prominence in *Sufism*, he was also a poet and a writer who died in 834 AH. His shrine in *Māhān* is regarded as one of the most pleasant shrines in *Iran* and a favorite of poems, *Sufis* and Gnostics.



Fig. 151. *Shāh Nematollah-e Valy* complex

Nematollāhi dervishes who follow him used to retire here and perform their rituals. The original structure of *Māhān* threshold dates back to the first half of the ninth century AH but was expanded later. The annexations mostly belong to *Shāh Abbas* the first, *Mohammad Shāh* and *Nasereddin Shāh* of *Qājār* who favored *Shiite* great men.

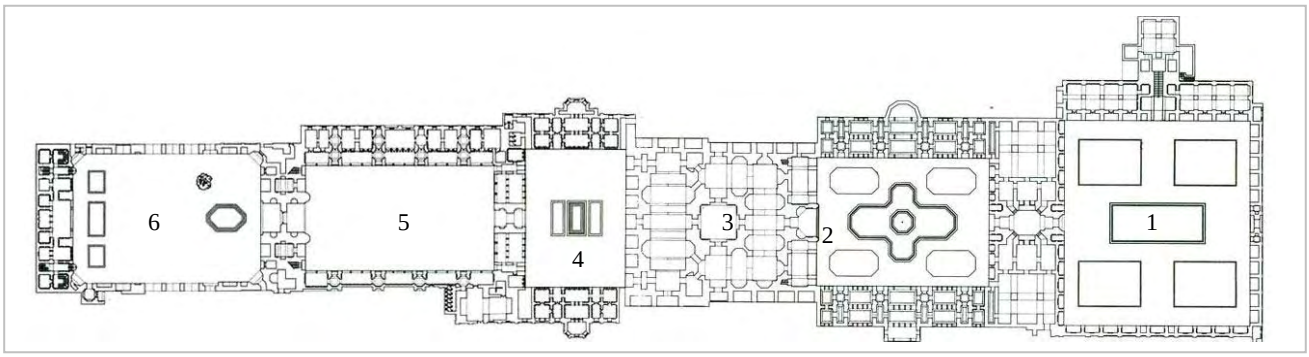


Fig. 152. plan of complex: 1-*Atabaki* precinct 2- *Vakilolmolki* precinct 3- Gonbad khane
4- *Mirdaamaad* precinct 5- *Hoseynie*h precinct 6-Big Lar Bigi

The oldest part of the complex is the dome located upon *Shāh*'s shrine which was built in 840 AH by *Ahmadshāh Bahmani Dakani*, one of *Shah Nematollahe valy's* followers. The *āstaneh* is a masterpiece of architecture in the last six centuries which combines acceptable architectural space with pleasant gardening.

From the northern entrance, this auditorium consists of: *Atābaki* precinct, *Vakilolmolki* precinct, *Shah abbāsi* porch, *Chillā Khānā* , *Mirdāmād* precinct (*Hoseynieh*) as well as *Mohammad Shāhi* threshold. The lower dome of Shah *Nematollah-e valy's* shrine has a fine working and the upper dome has been decorated with turquoise tile work with *Koran* verses in masonry script seen on its drum.

The shrine is surrounded in three sides by *Vakilolmaleki* porch but in the south, the dome of Shah *Nematollahe valy* is seen. Its exquisite doors have been built by *Alishāh*, the carpenter. On the northern body of the entrance doorway, inside of Shah *Abbāsi* porch is seen a stone carved with the name of the twelfth Imam of the Shiite which has been donated by someone called *Qotboldin*. At the southeastern corner of Harem, an inlaid door opens into *Chillā Khānā* which is now part of the porch. Possibly *Chillā Khānā* was built before *Safavi* era but was kept at the time of porch construction. Various interior decorations belong to post *Timurid* period. *Chillā Khānā* like the dome is one of the oldest structures in the complex. The eastern door of the eastern porch opens into a delightful precinct with a 32m width and a 44m height whose founder is *Mohammad Ismāil khān Vakilolmolk*.

Another annexation is a *Qājār* caravanserai beside the western side of *Astāneh* with a northward entrance consisted of *Shahneshin*, precinct and surrounding Chambers. Until recently this caravanserai was half ruined and useless, but went under a comprehensive repair and revitalization program. *Amir Nezām Garusi's* grave is located south of *Vakilolmolki* terrace.



Fig. 153. Entrance of *Gonbad khānā*

Comparison between *Sheikh Safi al-din* ensemble and *Shāh Nematollah-e Valy* complexes

As it has been built and completed about one hundred years after *Sheikh Safi al-din* complex, linear analysis of its plan shows imitation of the central idea of *Sheikh Safi al-din complex* in which there are seven grades for the soul to reach perfection so that the pilgrim reaches the tomb of the Gnostic after passing through seven doors. Although in this complex, the hierarchy of access has been observed but unlike *Sheikh Safi al-din's* case, separation of seven distinct phases is not possible.

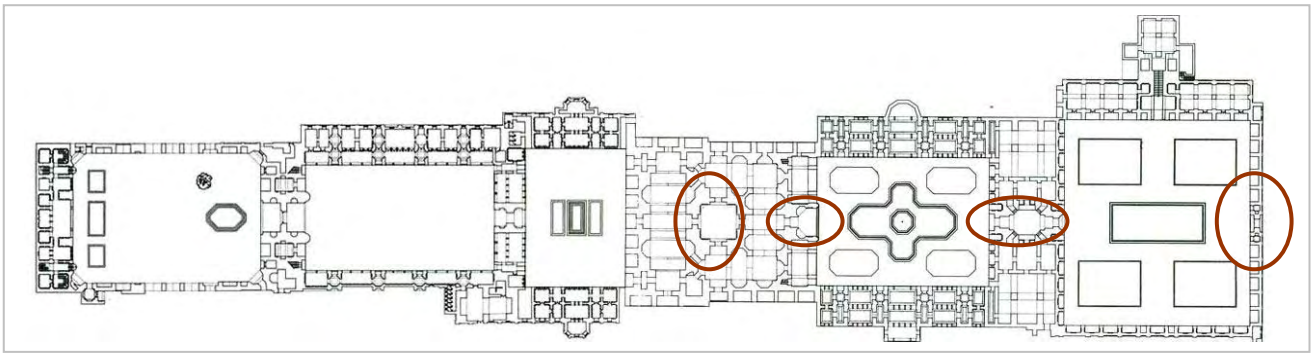


Fig. 154. Respect to stages in steps of accessibility to *Shah nematollah-e valy's* tomb

Comparison of the two complexes shows the superiority of *Sheikh Safi al-din ensemble* regarding the logical relation among a variety of ceremonial, service and worshipping spaces.

Although there is no doubt about the spiritual eminence of *Shāh Nematollahe valy*, but compared with *Sheikh Safi al-din*, the latter founded a new way called *Safavi Tariqat* whose influence reached abroad as far as Anatolia, Syria and *Diarbakr* but the former never acquired universal prominence.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

PRESENT SPACES	SHEIKH SAFI	SHAH NEMATOLLAHE VALY
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
HARAM KHĀNĀ	*	*
DIG KHĀNĀ	*	*
CHILLA KHĀNĀ	*	*
TOMB	*	*
DAR AL-HUFFĀZ OR *NAMĀZ KHĀNĀ*	*	-
SHĀH NESHIN	*	*
JANNAT SARĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
DĀR AL-HADIS (*DAR AL-SARĀ* OR GUEST HOUSE)	*	-
THRESHOLD	*	*
GRAVE YARD	*	-
YARD	*	*
HAMMĀM	*	*
KITCHEN OR COOK ROOM	*	-
HAVIJ KHĀNĀ	*	-
KHABBĀZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	-
SCHOOL	*	-
SAQQĀ KHĀNĀ	*	-
NĀGHĀREH KHĀNĀ	*	-
HEYME KHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBĀR KHĀNĀ	*	-
LIBRARY	*	-
KĀRVĀNSARAY	-	*

5- *Sheikh Abdolsamad Khānegāh* -Mausoleum Complex In *Natanz*

History and description

This complex consists of the shrine belonging to *Nooredin Abdolsamad I-bin-eali Esfahani Natanzi* nicknamed *Sheikh Abdolsamad* who was one of the seventh century Gnostics. The structure of the shrine is so mingled with *Jomeh* Mosque that it seems both have been built at the same time namely in 707 AH. The main axis of the shrine and the altar with its ten degrees diversion from the Mosque axis, as well as the position of the passageway, grave and labyrinth of the Mosque is another reason proving their concurrency. The dome is pyramid shaped and hexagonal.

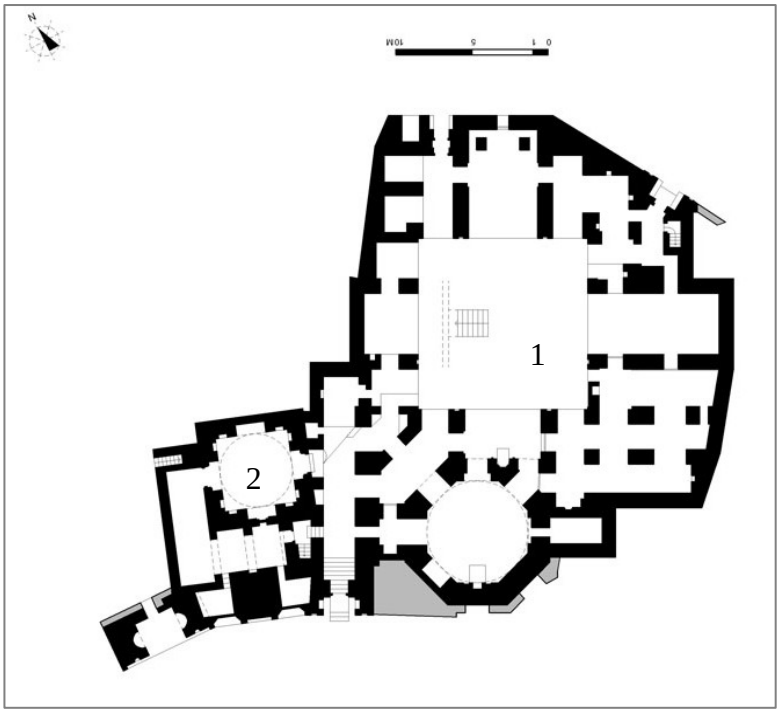


Fig. 155. Plan of complex
1. mosque
2. Khānegāh



Fig. 156. Volted entrance of *Khānegāh*

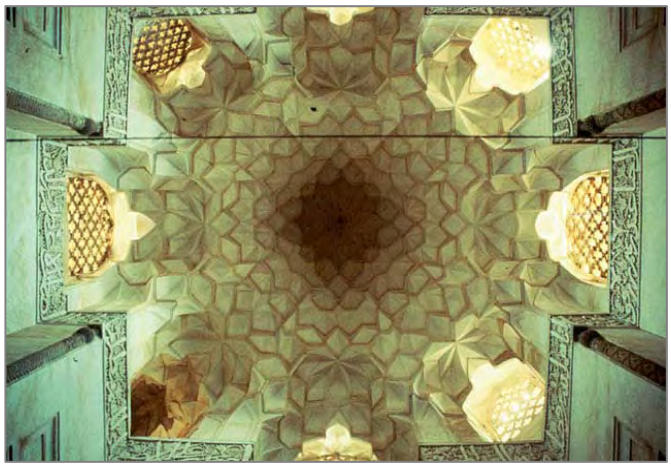


Fig. 157. *Moqarnas* works in down part of dome

According to a tablet in *Sheikholsamad's* Shrine, its construction has been attributed to *Ismāil Bannaye Esfahāni*. In the joint corridor between the Mosque and *Sheikh Abdolsamad's* grave, a special portal is seen with an inscription in Sols, which is readable easily. A similar inscription can also be seen on the grave of *Sheikh Abdolsamad* mentioning the name of *Ostād Hosein I-bin-e Ismāil Sereshki Natanzi* as well as a date: 1064. On the stone tablet of Sheikh's grave, names of all Shiite Imams followed by a *Khadijeh Soltān* I-bin-et *Shamse Talā* is seen dated 1045.

It must be pointed out that part of the upper section of the altar of this tomb is kept at the Victoria and Albert museum in London; in addition fragments of it were stolen in late 19th century.

Comparison between *Sheikh Safi al-din* ensemble and *Sheikh Abdolsamad* complexes

Despite having been built concurrent with *Sheikh Safi al-din* ensemble, there is no distinct pattern of a *Khānegāh* complex in it; therefore, it is not comparable with the integrated complex of *Sheikh Safi al-din* regarding spatial variety. On the other hand, plan design and access hierarchy to the mausoleum is without considering *Sufi* rituals. Of course as the pictures show, it is regarded as one of the significant ensembles at its time in respect of interior decorations and exterior facades.

Comparing the influence of these two men, it should be pointed out that *Sheikh Safi al-din*'s importance was mainly due to his founding of a new way called *Sufi Tariqat* which had an influence as far as Syria and Anatolia but *Sheikh Samad's* influence was only local.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

PRESENT SPACES	SHEIKH SAFI	ABDOLSAMAD
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
HARAM KHĀNĀ	*	-
DIG KHĀNĀ	*	*
CHILLA KHĀNĀ	*	*
TOMB	*	*
DAR AL-HUFFĀZ OR *NAMAZ KHĀNĀ*	*	-
SHĀH NESHIN	*	-
JANNAT SARĀ ((PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
DĀR AL-HADIS (*DAR AL- SARĀ* OR GUEST HOUSE	*	-
THRESHOLD	*	*
GRAVE YARD	*	-
YARD	*	-
HAMMĀM	*	-
KITCHEN OR COOK ROOM	*	-
HAVIJ KHĀNĀ	*	-
KHABBĀZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	-
SCHOOL	*	-
SAQQA KHĀNĀ	*	-
NAGHĀREH KHĀNĀ	*	-
HEYME KHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBĀR KHĀNĀ	*	-
LIBRARY	*	-
MOSQUE	*	*
MIHRĀB	*	-

6- *Sheikh Shahabeldin Mahmud Ahari Khānegāh* -Mausoleum Complex

History and description

Sheikh Shahabeldin Mahmud Ahari nicknamed *Qotbolsalekin* and *Shekholmohagheghin* lived in the seventh century AH and according to *Sufist* hierarchy, he was the *Morshed* of *Sheikh Jamaleddin Tabrizi* who was the *Morshed* of *Sheikh Tajelddin Gilāni* who was the *Morshed* of *Sheikh Safi al-din Ardabili*.

Construction date is unknown but it already existed in the 7th century. Some estimates show it dates back to *Safavi* era but some parts like the stone fence of the grave and the eastern door belong to pre-*Safavi* times. Its *Ilkhānid* architectural characteristics are: high mouths and conversion of four sided cross sections to eight sided ones by elephant ears in dome onset as well as having a two layered dome.

This complex with a length of 24m and a width of 17m consists of a high porch, *Gonbad Khānā* (place of *Samā* and remembrance) with peripheral halls, a small Mosque, two storied Chambers and a central yard. *Shiekh's* tomb is located at an open space fenced with elegantly carved stones. During the late century, *Naghar Khānā , Chillā Khānā , Chini Khānā* and the 13 hectares garden called *Bagh-e sheikh* have been destroyed.

Khānegāh is a large space located beneath the double layered dome with a square shaped cross section having 11.20m sides. Its height is 18 m and locals call it *Qush Khānā* . On either sides of *Khānegāh*, there are symmetrical rooms with 9.60by6.30 m dimensions known as *Chini Khānā* (ceramic dishes place)

The Mosque with dimensions of 9.30 by60.90 meters is at the eastern side of the dome decorated with stuccos and paintings. All around its walls, hand scripts can be seen. Among them two have been identified belonging to *Skeikh Bahaee* and *Shāh Abbās* the third.

The stone fence of the shrine is rectangular shaped with a length of 15.15m and a width of 7.75m drawn all around the precinct. Its net carving has geometrical and arabesque designs which are considered as masterpieces of Islamic carving. At the right hand side of the entrance, an inscription with *Kuffic* script is seen carved with names of *Allāh, Mohammad* and *Ali*.

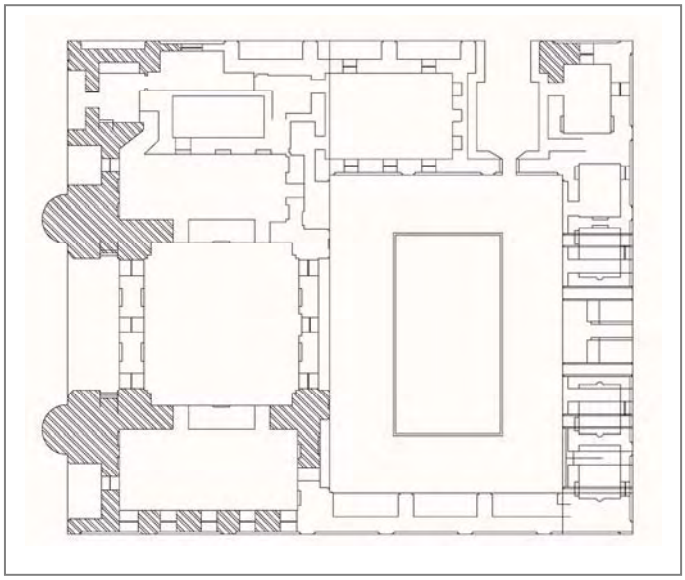


Fig. 158. Plan of *Sheikh Shahabeldin Mahmud Ahari Khānegāh*



Fig. 159.Mosque



Fig. 160. North elevation

Comparison between *Sheikh Safi al-din* ensemble and *Sheikh Shahabeldin Mahmud Ahari* complexes

As mentioned above, *Sheikh Shahabeldin Mahmud Ahari's* complex includes different spaces which are relatively similar with *Sheikh Safi al-din* ensemble but the latter has a superiority regarding the number and variety of spaces which is proved by studying the following table.

Regarding the fact that *Sheikh Shahabeldin Mahmud Ahari* was the *Morshed* of *Sheikh Jamaleddin Tabrizi* who was the *Morshed* of *Sheikh Tajelddin Gilani* who was the *Morshed* of *Sheikh Safi al-din Ardabili*, there are similarities in *Tariqat* of these two *Sheikhs* but it must be pointed out that compared with *Sheikh Ahari's* local influence, *Sheikh Safi* had more wide spread influence so held the upper hand.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

PRESENT SPACES	SHEIKH SAFI	AHARI
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	*
HARAM KHĀNĀ	*	-
DIG KHĀNĀ	*	*
CHILLĀKHĀNĀ	*	*
TOMB	*	*
DAR AL-HUFFĀZ OR *NAMĀZ KHĀNĀ*	*	-
SHĀH NESHIN	*	-
JANNAT SARĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
DAR AL-HADIS (*DAR AL-SARĀ* OR GUEST HOUSE	*	-
THRESHOLD	*	*
GRAVE YARD	*	-
YARD	*	*
HAMMĀM	*	-
KITCHEN OR COOK ROOM	*	-
HAVIJ KHĀNĀ	*	-
KHABBĀZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	-
SCHOOL	*	-
SAQQĀ KHĀNĀ	*	-
NĀGHĀREH KHĀNĀ	*	*
HEYME KHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBĀR KHĀNĀ	*	-
LIBRARY	*	-
MOSQUE	*	*

- **Foreign Specimen**

1- Molānā Jalāleddin Mohammad-e-Balkhi Khānegāh & Mausoleum Complex

History and description

Jalāleddin Mohammad-e-Balkhi was born in *Balkh* (located in modern Afghanistan) in 6th Rabiolavval of the lunar year 604 AH. His father *Molānā Mohammad Hosein Khatibi* was known as *Bahaolddinvalad* and was also nicknamed *Soltānolorafa*. According to Sufis and Gnostics, *Molānā* believed that the universe will never be without the manifestation of truth also truth is apparent in many disguises and shows itself in different persons coming from diverse lands. *Molānā* died after a burning fever on Sunday the 5th of *Jamadiolsāni* of 672 AH in *Konya* and was buried there.

The green-domed mausoleum of *Sufi* mystic and poet *Jalāl al-Din Mohammad al-Rumi* (1207-1273, known as *Rumi* or *Molānā*) is at the heart of the convent in *Konya* that includes a Mosque, ritual hall (*semahane*), dervish cells and kitchens in addition to numerous other tombs and cemeteries. The site, a royal rose garden to the east of the walled city, was a gift in 1228 from the *Seljuk Soltān* to *Molānā's* father, theologian *Bahā al-Din Walad* of *Balkh* (d. 1231), who chose to settle in *Konya* after his long flight from the Mongol army then approaching his hometown. Born in *Balkh*, *Molānā* studied in Aleppo and Damascus and continued his father's teachings in the *Seljuk madrasas* of *Konya*. He died in 1273 and was buried next to his father in the rose garden. His successors, and in particular his son *Soltān Walad* (or *Veled*), established and developed the *Mawlawiyya* order of whirling dervishes based on the philosophy outlined in his masterpiece, the *Masnavi.*



Fig. 161. Elevated view looking northeast into *takiyya* courtyard

The earthen graves of *Molānā* and his father were covered soon after with a lavish shrine, and a *Tekiyya* was built around the tombs to house the *Molawi*brotherhood. Rebuilt and enlarged over the *Karamanid* and Ottoman periods, the *tekiyya* (*dergah* or *tekke*) in *Konya* functioned as the center of *Molawi*teaching until 1927, when it was closed down by a new Turkish law banning the operation of *tekiyya* and *zawiyas*. It was re-opened two years later as the *Konya* Museum of Antiquities, and renamed *Mowlana* Museum in 1964 with the introduction of new exhibits conveying the daily life of dervishes. The historic neighborhood around the complex, including wooden mansions of the *Çelebi* (leaders of the convent) to the north of the convent, was demolished in the mid-twentieth century to create parklands around the museum and the adjoining *Selimiye* Mosque (1566). The complex was extensively restored between 1983 and 1987.

The first tomb built over *Mowlana's* grave, a simple domed structure, was commissioned in 1274 by *Gürcü Hatun*, wife of *Seljuk* vizier *Süleyman Pervane* and built by *Tabrizi* architect *Badr al-Din*. In 1397, *Karamanid* ruler *Ala' al-Din Ali Bey* (1361-1398) replaced the dome with a sixteen-sided conical crown covered with green tiles, giving the mausoleum its popular name of Green Dome (*Kubbe-i Hadra* or *Yesil Türbe*). The shrine grew with additions over time and reached its current state with the enlargements and redecoration during the rule of Ottoman sultan *Bāyezid II* (1481-1512). His contributions are commemorated with a *Thulth* inscription on the southern wall of *Molānā's t*omb. His grandson, *Süleymān* I (*Qanuni*, 1520-1566) is often credited with the construction of the Mosque and ritual hall (*semahane*), which adjoin the northern wall of the shrine.

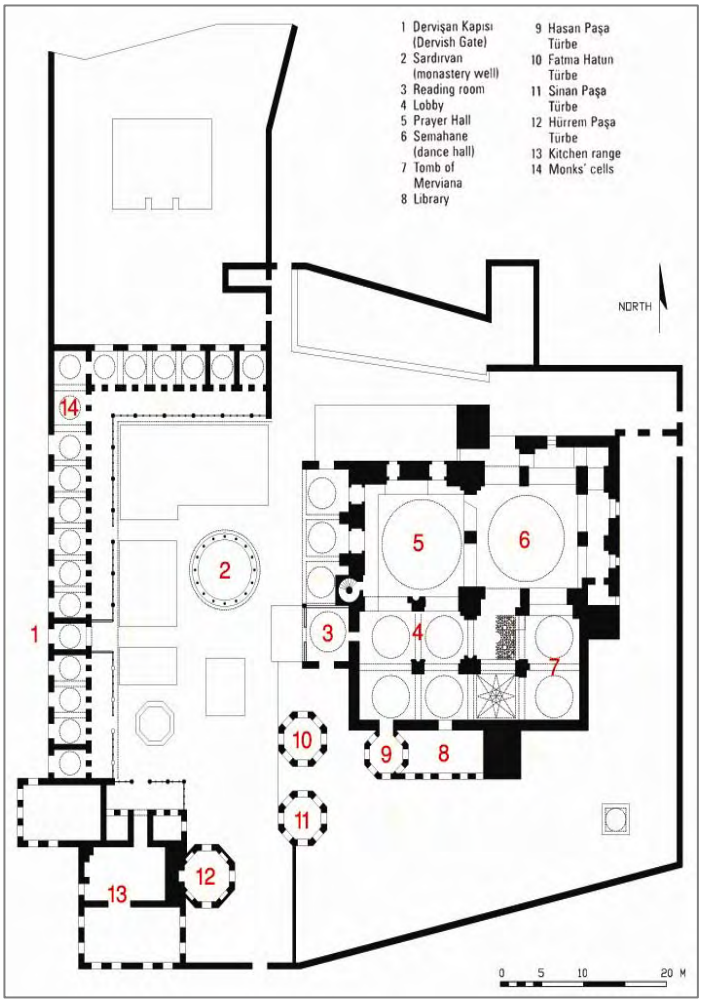


Fig. 162. plan of complex

Mosque and *Semahane*

The domed bays of the shrine, Mosque and *Smahane* are part of the same stone structure, divided only by archways blocked by iron grills and wooden partitions. The Mosque is entered from a *Moqarnas* portal through the central bay of a three-bay portico facing the courtyard, which bears an inscription from repairs in 1889. The base of the minaret, containing the spiral steps of the balcony accessed from the interior, is built into the southern bay of the portico. Inside, the Mosque is covered by a single dome that is carried on *pendentives* between four grand arches. The *Qibla* wall opens up into the shrine with a twin archway containing a marble *mihrab* on its central column. Another twin arch, now blocked with iron grills, connects the masque with the *Smahane* to its east.



Fig. 163. View of mosque looking east in *Tekiyya* courtyard, with entrance to shrine (*Tilavet* Chamber) seen at the south end of portico

The *Smahane*, like the Mosque, is covered with a dome about ten meters in diameter and opens into the shrine with two archways. It was enlarged by *Abdülhamid II*, and contains double-story galleries on the north and east sides, including a cell for musicians (*mutrib hücresi*). The white-plastered interiors of the Mosque and *semahane* are simply adorned with painted inscriptions from 1887, signed by *Mehmed Mahbub* of *Konya*. A series of casements topped with arched windows bring daylight inside the two halls; additional windows pierce

the drums of their domes. The Mosque contains an exhibition with manuscripts, prayer rugs and the carved wooden door of the *Smahane*. Displays of clothing and caps belonging to *Molānā*, his son, and his friend Shams al-*Tabriz* can be seen inside the *Smahane* in addition to medieval prayer rugs, Sufi musical instruments and other precious objects.

Shrine

The shrine is entered from the room for *tilavet*, or the reading of the *Quran*, which adjoins the east wall of the shrine, south of the Mosque portico. It contains an exhibition of calligraphic works. Past the silver doors donated in 1599 by *Hasan Pasa* (son of *Grandvizier Sokollu Mahmud Pasa*) is the visitation corridor (*Dahil-i Ussak*, *Kademat-i Pir*, or, *Huzur-i Pir*). The three domed bays of the corridor are enveloped by five bays to the north and east (*Kibab-ul Aktab*) that contain sixty-five sarcophagi raised on platforms. The second bay from the east holds the sarcophagus of *Molānā* and Sultan *Veled* and is richly adorned with painted arabesques and inscriptions highlighted in gold. It is covered with a painted star-vault below the Green Dome and bound by a low silver cage (*Gümüs Kafes*) added in 1579. The steps to the crypt are covered with a silver panel (*Gümüs Esik*) on the floor before the cage. The bay in front of *Molānā 's* tomb (*Postlar Kubbesi*) is crowned with an elaborate *muqarnas* vault topped with a lantern. The white-plastered walls of the remaining bays are adorned simply with large *Quranic* calligraphy. Six sarcophagi known as the "soldiers of *Khorasan*," a fourteenth century bronze bowl from Damascus (*Nisan Tasi*, or "April Bowl") and the oldest surviving copies of *Molānā 's* works from the thirteenth and fourteenth centuries are displayed along the northern side of the shrine corridor.



Fig. 164. Interior view of shrine showing main corridor, flanked by platform with tombs to its right



Fig. 165. Entrance to shrine (*Tilavet* Chamber)

Dervish Cells and Kitchens

The dervish cells enclosing the *Tekiyya* courtyard to the north and west were rebuilt by *Murad* III in 1584. There are a total of eighteen cells with fireplaces, twelve of which are placed on the west and six on the north, all entered from an arcade facing the courtyard.

The walls separating some of the cells were demolished and the arcade was englazed to create exhibition halls. Two of the cells are furnished to illustrate the room of the convent supervisor (postnisin) and a typical dervish room, while the other cells contain displays of antique rugs and textiles. A large meeting room (*Meydan-i Serif* or Hall of Honor), currently housing the museum administration, separates the dervish cells from the kitchen (*matbah*) at the southwest corner of the courtyard. The kitchen was moved to its current location in 1584 from the northwest corner of the complex. It was renovated in the nineteenth century and contains displays with wax dummies illustrating cooking and meals at the convent.



Fig. 166.*Tekiyya* courtyard, looking east towards the entrance to the shrine (*Tilavet* Chamber)

Tekiyya courtyard, tombs and cemeteries

Enclosed by Darvish cells and precinct walls, the *Tekiyya* courtyard is entered from three gates; *Darvisan* Gate (between *dervish* cells to the east), *Hamusan* Gate (south) and Çelebiler Gate (leading to the *Çelebi* mansions to the north). *Hamusan* Gate, or Gate of the Sealed Lips, refers to the cemetery with the same name which occupied the gardens behind the *Qibla* wall of the shrine. The *Takiyya* courtyard before the dervish cells also had tombstones in caged clusters and was known as the *Hadikat-ül Ervah*, or Garden of *Souls.* The tombstones removed from these two cemeteries are now displayed at various locations inside the *Tekiyya* courtyard. The leaders of the convent (*çelebi*) were buried in a cemetery to the east of the shrine and *semahane*, while their female relatives were buried in a plot north of the Mosque (*Valideler Mezarligi*).

There are five tomb towers of Ottoman notables in the *Tekiyya* courtyard, four of which are domed octagonal chambers. The free-standing tombs of *Fatma Hatun* (1585) and *Sinan Pasha* (1574) are located to the south of the *Hamusan* cemetery, which contains the tomb of *Hasan Pasa* (1573) and a simple canopy tomb belonging to *Mehmed Bey* (1539). Adjoining the tomb of *Hasan Pasa* along the shrine's *Qibla* wall is the audience hall of the *Çelebi*, which opens onto *Molānā's* tomb with a window (*Niyaz Penceresi*). It is now a library with over five thousand books and manuscripts. The octagonal tomb of *Hürrem Pasa* (1527) adjoins the western wall of the kitchens. *Hürrem Pasha, Hasan Pasa* and *Sinan Pasa* served as the governor general of the *Karaman* province, while *Fatma Hatun* was the daughter of governor general *Murad Pasa*. There are two fountains and a pool inside the *Tekiyya* courtyard. The ablution before the Mosque was built by *Soltān Selim* I (1512-20) and repaired in 1595 and 1868. Its canopy, demolished in 1929, was rebuilt in 1988-90 based on the original design. The octagonal pool with its marble spigot was the gathering place for ceremonies on the anniversaries of *Molānā's* death. A nineteenth century marble *Salsabil*, originally located near the *Hasan Pasa* Tomb, is now displayed inside the *Tekiyya* courtyard.



Fig. 167.Tombs of *Fatma Hatun* (front) and *Sinan Pasa, Hürrem Pasa*

Comparison between *Sheikh Safi al-din* ensemble and *Molānā Jalaleddin Mohammad-e-Balkhi* complexes

One of the unique characteristics of *Sheikh Safi al-din* ensemble is the perfect reflection of thoughts and behavior principles (so called: *Tariqat*) of *Safavi Sufism* in its parts and elements so that on the whole, designs and decorations of surfaces, documents, inscriptions, relics and objects held at the complex express the uniformity and constancy of design and decorations and make a gesamatkunstwerk.

Molānā Khānegāh-mausoleum complex like its counterpart consists an integrated whole with the exception that in this complex only at the shrine can one observe the connection of the *Sufi Tariqat* of *Molānā* with elements and ingredients of the space including design and decorations so that similar surfaces on its external sections lack such a connection.

Precedence of *Molānā Khānegāh*-mausoleum complex is almost simultaneous with *Sheikh Safi al-din* complex because both date back to the fourteenth century AD. The former complex consists of different sections but its architectural plan does not reveal clearly any influence from Sufi instructions upon the shaping of this complex. Conversely, the unique plan of *Sheikh Safi* complex reflects the thoughts and instructions of *Sufi* ways which is traveling of the spirits in seven phases until achieving perfection. Therefore it became a good model in creating *Khānegāh* spaces in the 14th century AD also established a new style in spiritual and Gnostic constructions.

Another significant contribution of *Sheikh Safi* complex is the variety of spaces present at its climax period of flourishing which is proved by referring to *Demorgan* diagram. Describing a logical relation among these various spaces made this complex a good model of educational, cultural, social and religious institution in the seventh and eighth centuries (13th-14th cen AD). The superiority of *Sheikh Safi* complex is shown by comparing their present spaces.

Although there is no doubt about the spiritual eminence of *Molānā*, but compared with *Sheikh Safi* , the latter founded a new way called *Safavi Tariqat* whose influence reached as far as Anatolia, Syria and *Diarbakr*. On the other hand, by combining part of *Molānā* and *Sohrevardi* instructions, *Sheikh Safi* succeeded in developing a new procedure and attracting countless followers.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

PRESENT SPACES	SHEIKH SAFI	MOLĀNĀ JALALEDDIN
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	*
HARAM KHĀNĀ	*	-
DIG KHĀNĀ	*	*
CHILLA KHĀNĀ	*	*
TOMB	*	*
DAR AL-HUFFAZ ORNAMAZKHĀNĀ	*	*
SHĀH NESHIN	*	-
JANNAT SARĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	*
DĀR AL-HADIS (*DAR ĀLS-ARĀ* OR GUEST HOUSE)	*	-
THRESHOLD	*	*
GRAVE YARD	*	*
YARD	*	*
HAMMĀM	*	-
KITCHEN OR COOK ROOM	*	*
HAVIJ KHĀNĀ	*	-
KHABBĀZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	-
SCHOOL	*	-
SAQQĀ KHĀNĀ	*	-
NĀGHĀREH`KHĀNĀ	*	-
HEYMEKHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBĀR KHĀNĀ	*	-
LIBRARY	*	-
MOSQUE	*	-

1- *Khwajeh Abdullah Ansari* Complex-*Harat* (Afghanistan)

History and Description

This funerary compound (*hazira*) houses the tomb of renowned *Sufi* mystic and saint *Khwajeh Abdullah Ansari*, also known as the guardian *pir* (wise man) of *Harāt*. Following his death in 1098, his tomb in the village of *Gazargah* became a major *Sunni* pilgrimage center. The shrine enclosing the tomb was commissioned by *Timurid* ruler *Shah Rukh bin Timur* (1405-1447) and completed by Architect *Qavam al-Din Shirazi* in 1425, as noted in the inscription on the southwest portal. It was repaired by poet and patron *Alishir Nava'i* in 1499, six years after a major flood.

Located between two roads leading to Herat, the shrine buildings are loosely organized while all facing *Qibla* along the southwest-northeast axis. Beside the funerary shrine with its cemetery forecourt, the complex includes the *Zarnigar Khānā* (Gilded Room) to the south, a summer Mosque to the southwest, the Mir's house to the northwest, and a long strip of walled gardens extending southwest from the house that include an underground Mosque, an ablution pool and a structure known as the *Namakdan* (Salt Cellar). Other structures described by travelers have not survived past the second half of the twentieth century.

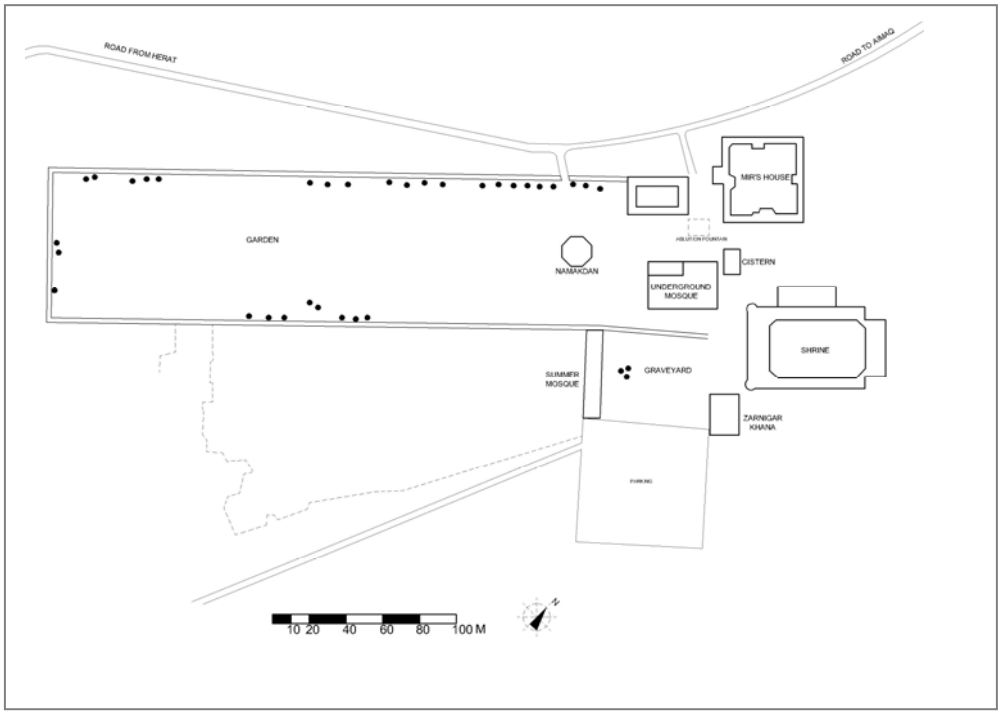


Fig. 168. Site plan of shrine

Shrine of *Abdullah Ansari*

The *Timurid* shrine is centered on a rectangular four-*Iwān* courtyard that contains the tomb of *Ansari* towards its northeast end, among a large number of headstones dating from various periods. It is entered from the southwest through a deep, five-sided *Iwān* covered with a five-sided semi-vault. The two sides of the *Iwān* flanking the arched entrance are also carved into five-sided niches. Screen walls with rows of four blind niches topped by windows flank the portal *Iwān*, terminating at octagonal towers. The surfaces of the towers, blind niches and the portal are decorated with glazed bricks and tiles.

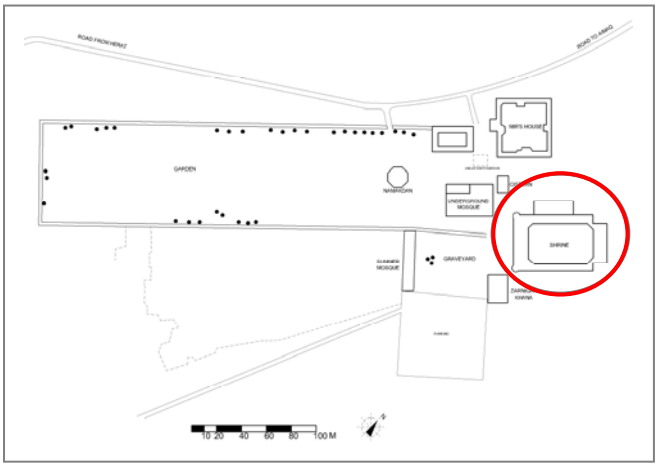


Fig. 169. The location of shrine

An arched doorway topped with carved stucco panels leads into the vestibule (*dihliz*), a square room with chamfered corners and a dodecagonal vault, that gives access to long halls to the left and right containing the Mosque (*masjid*) and the prayer room (*jama'at khana*), respectively. The two prayer halls are covered with transverse vaults, while the smaller rooms around them have squinch-net vaults decorated with plaster *muqarnas*. At either end of the halls, staircases located inside the octagonal towers lead up to the upper story galleries.

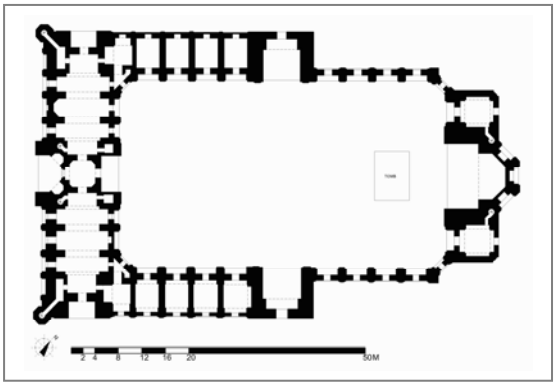


Fig. 170. Plan of shrine

Beyond the vestibule to the northeast is the rectangular cemetery courtyard, measuring roughly thirty-two by fifty-five meters. Each courtyard façade is centered on a tall *Iwān*. The side *Iwāns* to the southeast and northwest are flanked by four identical arched niches on either side; the eight niches to the south lead into single tomb chambers, while the others are left blind. Shallower niches animate the southwest façade and the chamfered corners of the courtyard.



Fig. 171. Courtyard view of sanctuary *Iwān* and the enclosed tomb of *Khwajeh Ansari*

The *pishtaq* of the northeast *Iwān* is the focal point of the entire structure and overlooks the tomb of *Khwajeh Abdullah Ansari*. A high portal screen, measuring about thirty meters high frames the five-sided *Iwān* and is flanked up to mid height with four shallow niches on two levels. Its towering crown is bound by a band of miniature niches around a row of five arched windows. Two cupolas with open-arched hexagonal bases cap the portal screen. Set about ten meters in front of the *pishtaq*, the tomb of the saint is protected by a roofed wooden lattice about six by eight meters, with an inscriptive marble pillar.

After the original *Timurid* structure was finished in 1425, three series of additions were built onto the northwest and northeast walls of the *hazira*. Behind the northwestern *Iwān* and single tomb-chambers is the first addition of three rooms accessed from the *Iwān*. Two more rooms were added here at a later date. The third and more recent addition envelopes the northeastern part of the structure.

Zarnigar Khānā (Gilded Room)

The second most important structure in the complex is the *Zarnigar Khānā*, or, *Zarnegar*, located about twenty-five meters south of the shrine portal. Its name refers to the rich turquoise and gilt decorations of the interior. Built for use as a *Khānegāh*, the structure was converted to a primary school by 1968.

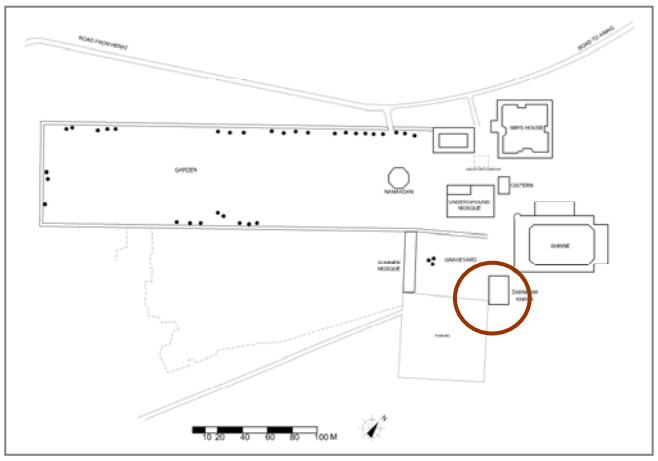


Fig. 172. The location of *Zarnigar Khānā*

This bi-level rectangular building with rounded corners measures approximately eighteen by twenty-seven meters and supports a shallow dome as well as a truncated minaret. Its northwest portal opens into a large cross-shaped vestibule that leads into the domed chamber. Measuring nine and a half meters square, the chamber is covered by a dome supported on squinch-net vaults and has a *mihrab* on its southwest wall. The row of three small rooms placed beyond the main chamber lead to the two rear exits and to staircases connecting to the upper floor. They feature twenty-point and sixteen-point plaster star-vaults.

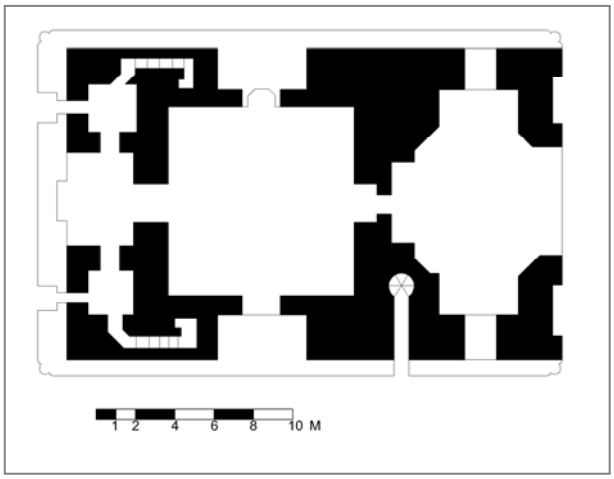


Fig. 173. Plan of *Zarnigar Khānā*



Fig. 174. Exterior view of *Zarnigār Khānā* from north, with main portal



Fig.175 . Decoration of *Zarnigār Khānā*

The *Namakdan* is a two-storied dodecagonal building measuring approximately fifteen meters in diameter and derives its name from its shape. Its four portal *Iwāns* with double nested arches open into an octagonal central hall, covered with an umbrella vault resting on a central column. Blind niches placed between the portals are pierced with doorways into four small, octagonal rooms inside the exterior wall. Stairs here lead up a narrow gallery that connects the twelve arched balconies of the upper floor. The *Namakdan* is used today as a hostel for the shrine's visitors.

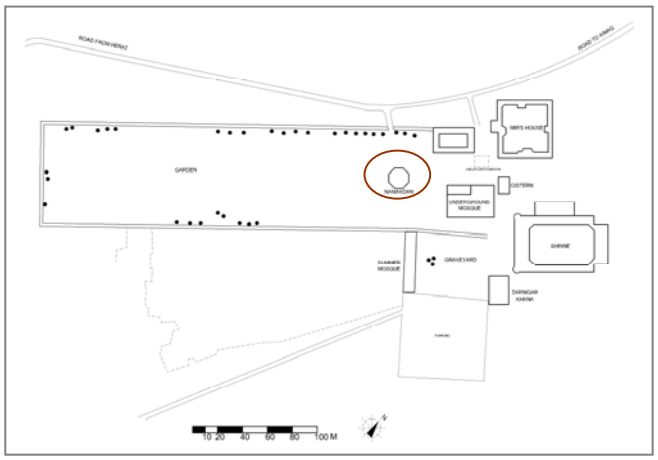


Fig. 176. The location of *Namakdan*

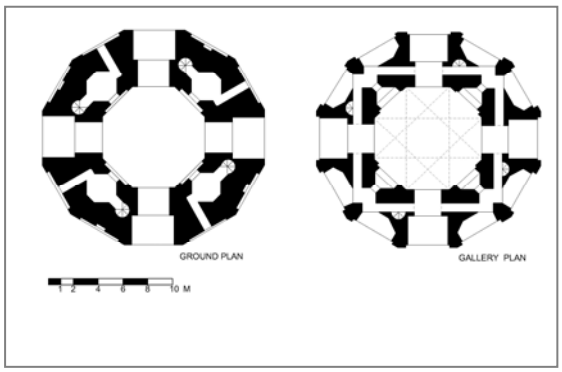


Fig.177. Plan of *Namakdan*



Fig. 178. Exterior view of the *Namakdan*, looking west

Cistern

The cistern (*ab-anbar*, or, *hauz-i-zamzam*) is located approximately forty meters northwest of the shrine portal. It is known as the well of *zamzam*, as indicated by its inscription.



Fig. 179. View of Cistern

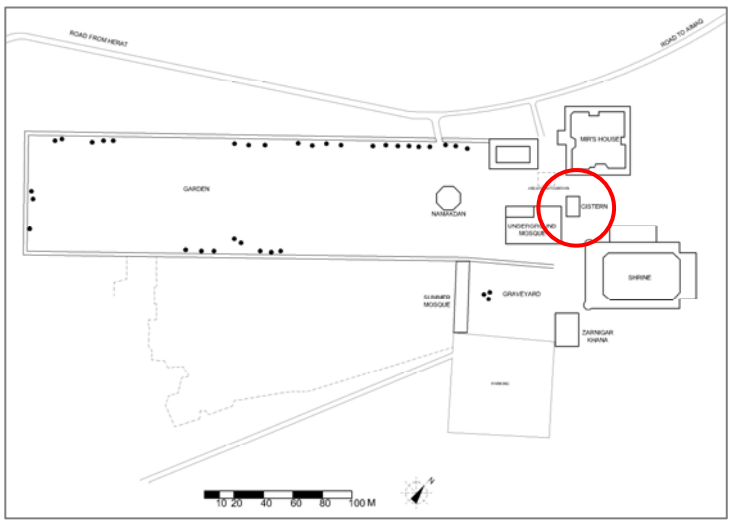


Fig. 180.The location of Cistern

Underground Mosque

The entrance to the underground Mosque is located near the cistern, about sixty meters west of the shrine portal. The dome of its prayer hall protrudes slightly above ground. Its deep entry alcove leads into small, private meditation rooms.



Fig. 181. Elevated view from west-southwest, looking out towards the Underground Mosque (center) and the shrine portal (right center) from the *Namakdan* balcony

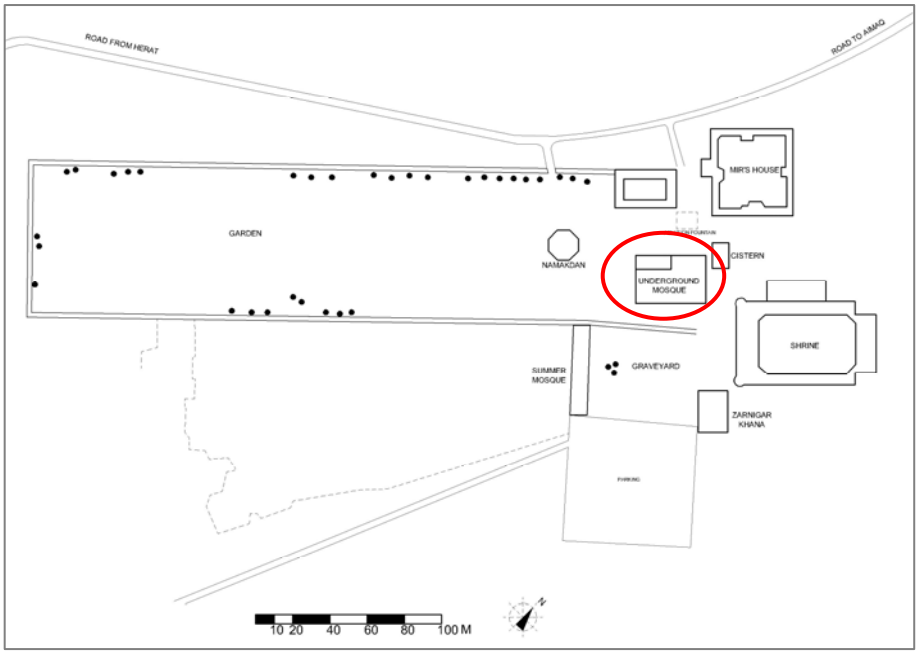


Fig. 182. The location of Underground Mosque

Comparison between *Sheikh Safi* and *Khwajeh Abdullah Ansari* complex

As it has been built and completed about one hundred years after *Sheikh Safi complex*, also considering the fact that both were formed as *Khānegāh* complexes, comparison of their site plans shows the similar compound of elements and details and it can be concluded that here *Sheikh Safi* complex acted as a model for creating *Khānegāh* spaces and had a profound influence upon *Ansāri* complex plan.

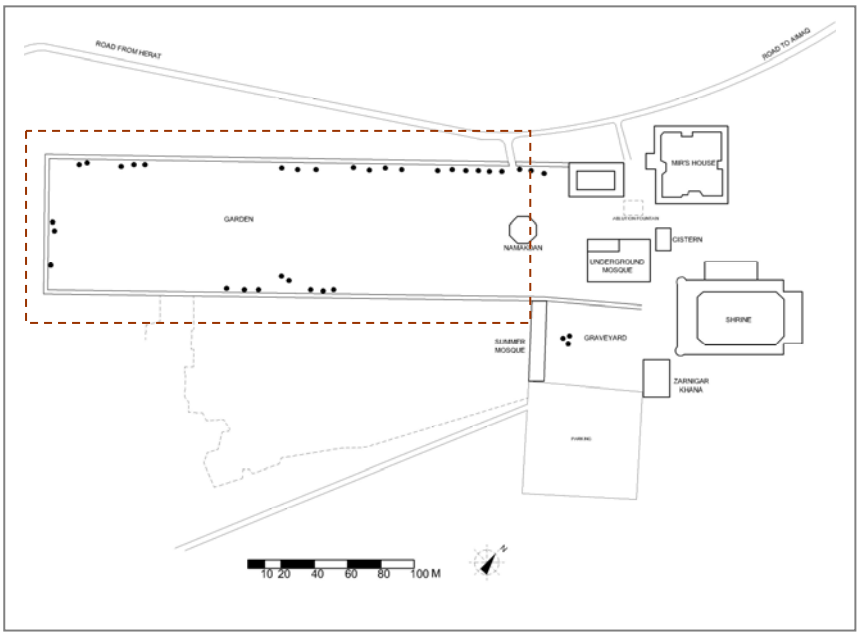


Fig. 183. Site plan of shrine of *Abdullah Ansari*

Setting of garden in entrance of both complexes

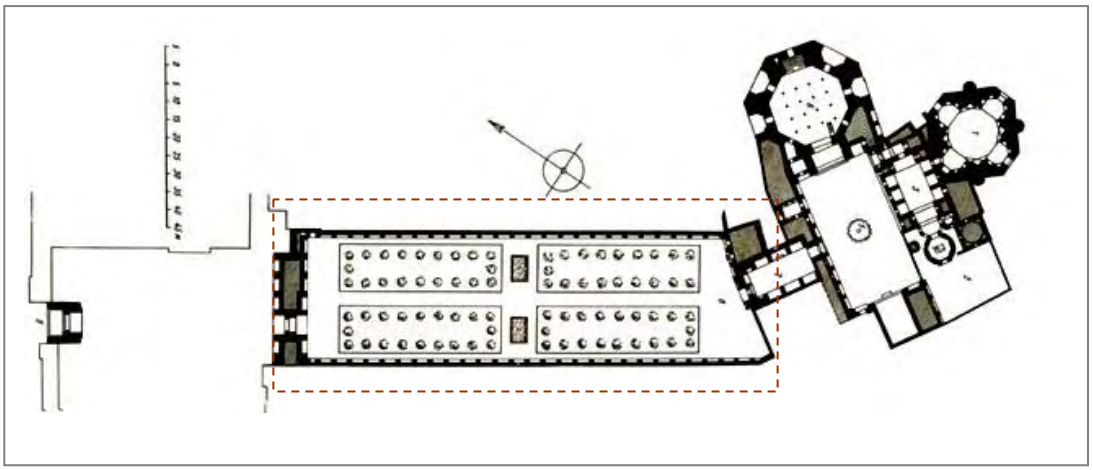


Fig. 184. Site plan of shrine of *Shaikh Safi*

Comparison of the two complexes shows the superiority of *Sheikh Safi* complex regarding the logical relation among a variety of ceremonial, service and worshipping spaces as well as defining a logical relation among them. Furthermore the architectural design of *Sheikh Safi* complex enjoys a rational and special integrity but architectural elements of *Ansari* complex are scattered.

Although there is no doubt about the spiritual eminence of *Khwajeh Abdollah Ansāri*, but compared with *Sheikh Safi* , the latter founded a new way called *Safavi Tariqat* whose influence reached abroad as far as Anatolia, Syria and *Diarbakr* but the former never acquired universal prominence.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

PRESENT SPACES	SHEIKH SAFI	KHWAJEH ABDULLAH ANSARI
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
HARAM KHĀNĀ	*	-
DIG KHĀNĀ	*	-
CHILLA KHĀNĀ	*	*
TOMB	*	*
DAR AL-HUFFAZ OR *NAMAZKHĀNĀ*	*	-
SHĀH NESHIN	*	-
JANNAT SARĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
DĀR AL-HADIS (*DĀR AL-SARĀ* OR GUEST HOUSE)	*	-
THRESHOLD	*	-
GRAVE YARD	*	*
YARD	*	*
HAMMĀM	*	-
KITCHEN OR COOK ROOM	*	-
HAVIJ KHĀNĀ	*	-
KHABBĀZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	-
SCHOOL	*	-
SAQQĀ KHĀNĀ	*	-
NĀGHĀREH KHĀNĀ	*	-
HEYME KHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBAR KHĀNĀ	*	-
LIBRARY	*	-
CISTERN	*	*
MOSQUE	*	*

2- The Mausoleum Of *Khwajeh Ahmad Yasawi* - Turkestan

History and Description

The mausoleum of *Khwajeh Ahmad Yasawi*, the founder of the *Yasawiyya Sufi* order is located in the southern *Kazakh* city of *Turkestan*. Built during the reign of *mongolian* conqueror *Tamerlane* (*Timur-i Lang*) (1370-1405), the construction of the mausoleum spanned almost sixteen years of his rule from 1389 to 1405, with unfinished portions remaining until the present day. *Yasawi*, a Sufi poet and teacher is credited with the conversion of the Turkish speaking people of *Kazakhstan* to Islam, and is commonly known as 'Father of the Turks'. His shrine is a national symbol and one of the most important historical monuments in *Kazakhstan*, with its image appearing on every *Kazakh* currency note.

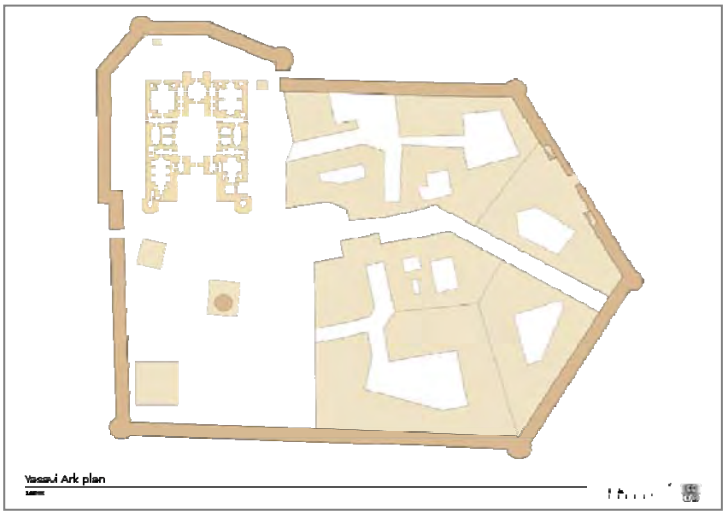


Fig. 185. The mausoleum stands within the former citadel, in the northeastern part of the ancient town of *Yasi*

The mausoleum stands within the former citadel, in the northeastern part of the ancient town of *Yasi (Turkestan)*, presently an open archaeological site. On the north side, the complex is separated from the new town by a section of the ancient citadel wall, which was reconstructed in the 1970's. While the south side of the complex is occupied by a protected natural area, the modern city of *Turkestan* surrounds it on the remaining other sides.

The mausoleum was built by the order of *Tamerlane* to replace an older and smaller twelfth century structure dedicated to the same saint. The portal of the shrine was later completed by *Shaybanid* ruler *Abdullah Khān* (1583-1598) in 1591. In the early nineteenth

century, *Khudayar Khān of Kokand* (1845-1875) had turned the mausoleum into a fortress by building a wall around it. The 1864 bombardment of the city by Tsarist troops severely damaged the external walls of the complex. The shrine was subsequently used as a military depot by the Soviets after which it has been under continuous restoration since 1907. A recent restoration and publicity effort, financed by the government of Turkey, was carried out between 1992 and 2000, until the monument was finally added to the World Heritage list in 2003.

The mausoleum is rectangular in plan (forty-six meters by sixty-three meters), comprising of eight main chambers, twenty-seven small rooms and twelve passages, all enclosed within a single building and spread over two floors. The complex is aligned along the southeast-northwest axis consisting, in order of visit, a magnified portal, a large assembly hall (*kazandyk*), the *Khwajeh's* tomb chamber (*gur khānā*) and several ancillary structures flanking the axis, such as a refectory (*ash khānā*), library (*kitab khānā*), small palace (*aq saray*), a Mosque and a sacred well. Its skyline reaches thirty-eight meters at its highest, defined by the arrangement of the colossal portal and the dome of the assembly hall. The lack of surface treatment on the portal and the incomplete minarets flanking its sides give evidence to the unfinished state of the monument.

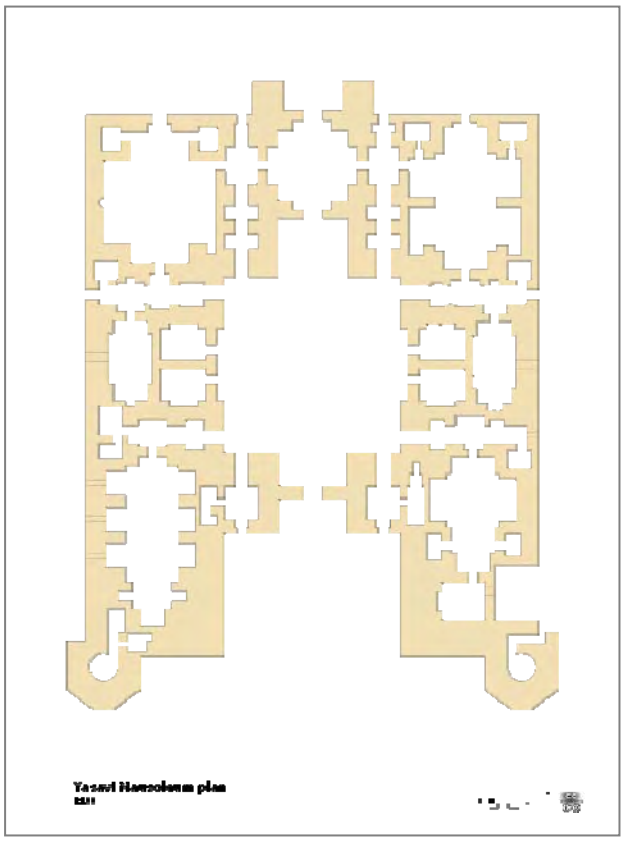


Fig. 186. Plan of complex

The main entrance to the complex is from the southeast through the deep portal niche into the large square assembly hall (eighteen square meters), which is covered with a conical dome, the largest in Central Asia. The dome is clad with a mosaic of light blue tiles on the exterior and is raised on a square and octagonal drum to the height of the portal. The center of the assembly hall is occupied by a bronze cauldron (*kazan*, dated 1399) used for rituals. To the northeast and southwest sides of the hall are two dark pairs of small rooms that probably served as rooms for confinement and reflection (*chillā khānā*). Beside these, but entered only from the northern corridors are rectangular rooms with arched recesses. The larger room to the southwest serves as a library. The one to the northeast is known as the 'small palace' (*aq saray*). In the southern corner of the building is a narrow, rectangular kitchen (*khalim khānā*), which has three two-story units. In the eastern corner is a large square room with a well and only one two-story unit (*kuduk khānā*).

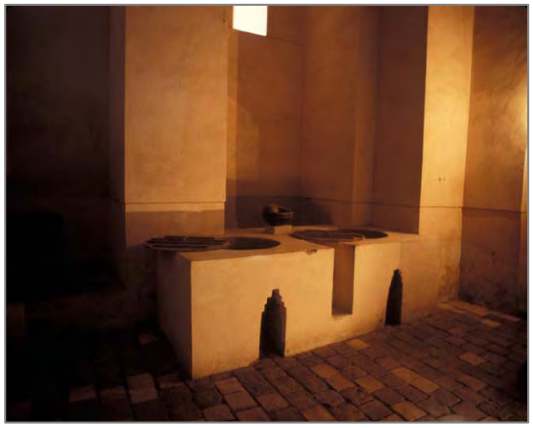


Fig. 187. Interior view of the kitchen



Fig. 188. Exterior view from south

The tomb chamber of *Khwajeh Ahmad Yasawi* is located on the northwest axial terminus. Its center is occupied by the sarcophagus of the Sufi saint. The chamber has a double dome with green and golden decorated tiles that cover the outer ribbed dome. The drum of the dome is tiled with hexagonal green glazed tiles adorned with geometric patterns in gold. To the southwest of the tomb is a small Mosque of rectangular form with very deep arched recesses. Cut into these four corners outside these alcoves are four sets of staircases. The mosque is covered by a dome resting on arches. The Mosque has a mosaic faience *mihrab*. The mausoleum and the Mosque are also entered directly from the portals on the northwest façade.

The decoration of the shrine complex is concentrated on the exterior. The interior decoration is limited to plaster *muqarnas*, carvings in the dome surface and pendentives of the

assembly hall, the mausoleum and the Mosque. The dados of the assembly hall and Mosque are formed of hexagonal green tiles. Almost all of the exterior ornamentation is in glazed tile. The large surfaces of the north, east and west facades are covered in brick mosaic (*hazarbaf*), forming great expanses of geometric patterns with some *Kufic* inscriptions. Though each façade has a different all over pattern, they are tied together through a continuous stone mosaic band at the base made of geometric patterns on *haft rangi* tiles. The three facades are also consolidated by a continuous *Nakshi* inscription that runs below the crenellated parapet of the roof, executed in brick mosaic.

Comparison between *Sheikh Safi al-din* ensemble and *Khwajeh Ahmad –e- Yasawi Khānegāh* and Mausoleum complexes

Considering the fact that *Yasawi* complex was built several decades after *Sheikh Safi al-din* ensemble also regarding the point that it was completed within the architectural school of *Timurids* just like *Sheikh Safi complex*, comparison of elements, details and ornaments used at their different sections reveals the influence of the latter upon the former complex which acted as a showpiece for the creation of *Khānegāh* spaces.



Fig. 189. Dome of *Allāh Allāh- Sheikh Safi*

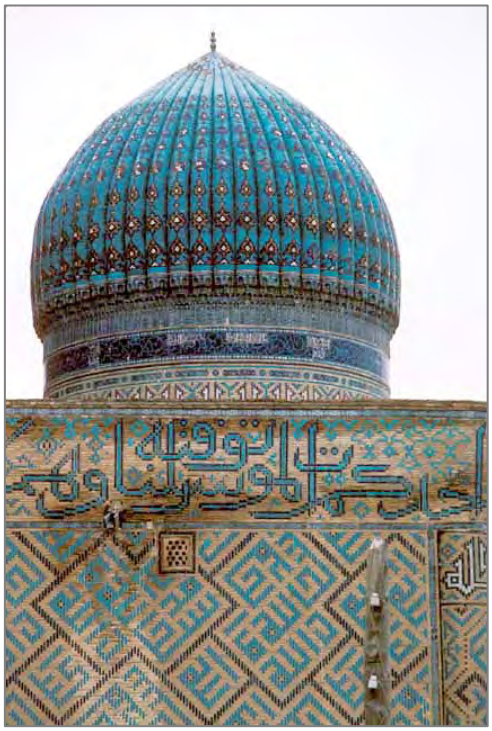


Fig. 190. Dome of the northwest *Iwān- Khwajeh Ahmad Yasawi*



Fig. 191. View of tiled *mihrab*



Fig. 192 . *Qible Qapusi* in *SKSEA*

Comparing the existent spaces of these two complexes shows the superiority of *Sheikh Safi al-din ensemble*, due to incorporation of a various set of service, worshipping and ceremonial spaces and definition of a logical and specific relation among them.

The comprehensive architectural design of *Sheikh Safi al-din* ensemble, which was based on Gnostic concepts, clearly distinguishes it from an ordinary building.

Comparing the Gnostic ranks of these two great men shows that *YASAWI* also acquired universal significance so that due to calling the people of *Kazakhstan* to Islam he was named Father of the Turks.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

PRESENT SPACES	SHEIKH SAFI	KHWAJEH AHMAD –E-YASAWI
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
HARAM KHĀNĀ	*	-
DIG KHANĀ	*	*
CHILLA KHĀNĀ	*	*
TOMB	*	*
DĀR AL-HUFFĀZ OR *NAMAZ KHĀNĀ*	*	-
SHĀH NESHIN	*	-
JANNAT SARĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
DĀR AL-HADIS (*DĀR AL-SARĀ* OR GUEST HOUSE)	*	-
THRESHOLD	*	*
GRAVE YARD	*	-
YARD	*	-
HAMMĀM	*	-
KITCHEN OR COOK ROOM	*	*
HAVIJ KHĀNĀ	*	-
KHABBĀZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	-
SCHOOL	*	-
SAQQĀ KHĀNĀ	*	-
NAGHAREH KHĀNĀ	*	-
HEYME KHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBAR KHĀNĀ	*	-
LIBRARY	*	*
MOSQUE	*	*
AQ SARAY	-	*

3- The *Pir Husein Khānegāh* AND Mausoleum

History and description

The *Pir Husein Khānegāh* and Mausoleum lies along the left bank of *Pirsaat* River (*Pirsaatçay*), 126 kilometers to the southwest of Baku on the old caravan road to *Salyān* and 16 kilometers from the *Haciqabul* railway station. The inscriptive plaque over the portal, read by V. *Kratchkovskaya* in 1952, announces that the *Khānegāh* (dervish monastery) was built by *Sharaf al-Dawla wal-din Hasan* during the reign of the *Shirvān Shāh Warajam Afridhun Abul-Muzaffar Fariburz* (*Fariburz* III, 1225-1255). The tile frieze of the tomb, assembled by *Kratchkovskaya* at the State Hermitage Museum, gives a later date: "Here lies the sheikh, imam, mystic...*Al-Husain*, son of *'Ali*, known as *Pir Husain Rawanan*...His tomb was rebuilt by *'Umar*, son of *Mohammad al-Shirzadi* of *Qazvin* and completed in the year of 684 [1280 B.C.E.]." It is likely that the tomb of *Pir Husein* bin *Ali*, an *Azeri sheikh* of the *Qalandariyya* sect who lived in the tenth or eleventh century, existed on this site before a formal *khanegāh* was built around it in the thirteen century. His mausoleum is often misidentified as that of *Pir Husein bin Sa'ad*, a local ruler of the *Turkmen Qara Qoyunlu* dynasty that dominated the region from 1351 to 1469. The minaret of the complex bears an inscription signed in 1256 by master builder *Mahmud bin Mes'ud*. Only part of the ramparts, the minaret shaft and foundation walls of the courtyard structures remain of the *khanegāh* today.

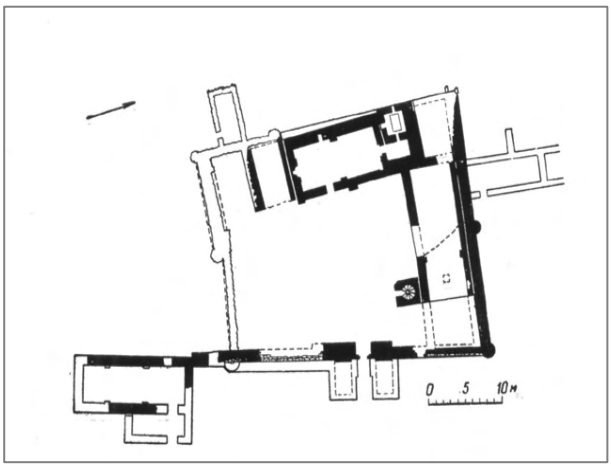


Fig. 193. The exterior view from east, looking towards the main gate and minaret

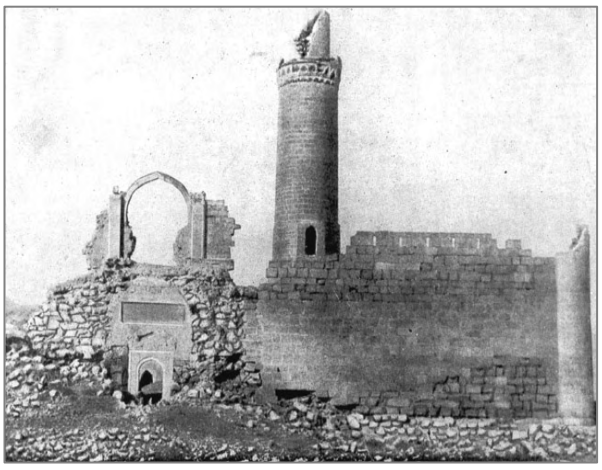


Fig. 194. The ground floor plan of the complex

Built out of cut-stone, the roughly rectangular complex was centered on an open courtyard fortified with ramparts, similar to a *ribat*. The crenellated rampart walls were buttressed with round bastions at the corners and semi-circular bastions at the middle of the south, east and west walls. A monumental gate centered on the eastern wall gave access to the courtyard, which was surrounded with halls of different sizes to its north and west, including a MOSQUE on the western wing and a single minaret near the northeastern corner. Photographed in 1907 by S. *Ter-Avetissian*, the portal consisted of an arched entryway bearing a four-line inscription in *Naskhi* script, with only the pointed archway remaining of its upper floor. The octagonal tomb of *Pir Husein* stood along the southern wall, adjoined by a single cell.

Built along the western rampart wall, the *Khanegāh* MOSQUE was about eleven meters long and five meters wide by on the interior. It was entered through a portal centered on its eastern wall. Its damaged stucco *mihrab*, which is now on view at a Baku Museum, is crowned with an inscriptive plaque in *Naskhi* script and framed with a band of floriated *Kufic* inscription. The cylindrical minaret of the Mosque, which also functioned as an observation tower, was elevated on a square cell and an octagonal base. It had two inscriptive plaques on its lower shaft, and an inscriptive band along the balustrade of its *muqarnas* balcony. Its narrower upper shaft was crowned with a dome in the style of Baku minarets.

The *Pir Husein Khanegāh* is renowned for the glazed tiles covering the interior of the tomb and the sheikh's sarcophagus, which had disappeared entirely by 1913. By the 1940s, more than four hundred of the tomb's cross and star-shaped tiles were identified by *V. Kratchkovskaya* at the State Hermitage Museum (St. Petersburg) and the State Museum of Georgia (Tbilisi), including tiles from the inscriptive frieze of the mausoleum. Set in an array with plain cross-shaped tiles, each eight-sided star tile featured a unique composition of floral motifs and depictions of birds, horses and fish painted on a turquoise base and bordered with a single line of inscription on a white background. Given the absence of ceramic workshops in *Shirvān Shāhi* territory in the thirteenth century, it is likely that the tiles were made by Persian artisans from *Kāshān* or *Tabriz*.

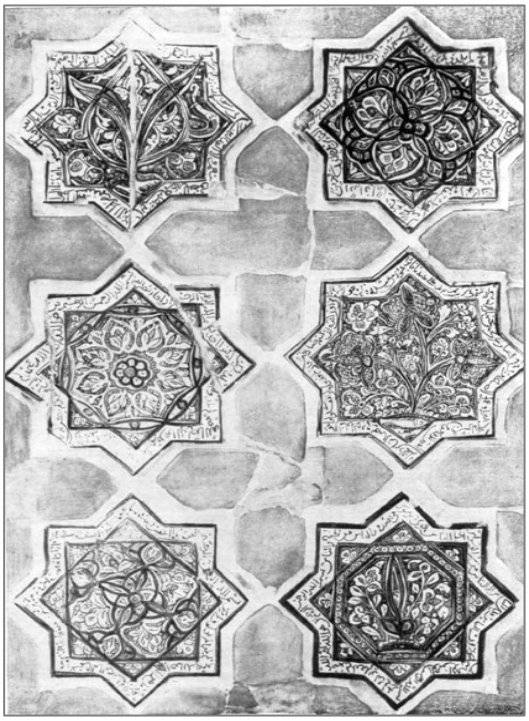


Fig. 195. Interior detail of the tomb;
star-shaped glazed tiles with floral
motifs and inscriptions

Comparison between *Sheikh Safi al-din* ensemble and *Pir Husein* complexes

Pir Husein complex was built several decades before *Sheikh Safi al-din* ensemble, and has taken its present shape during the thirteenth century AD but due to gradual damages to the structure and regarding its ruins, a correct judgment about the integrity of its constituent elements is impossible. Conversely, in *Sheikh Safi al-din* ensemble, despite the fact that centuries have passed since its climax, there is a logical and specific relation between all the elements used in the structure, surface decorations, objects and relics so that in their entirety they serve the purpose of transmitting the thoughts and behavioral principles of *Sheikh Safi's Tariqat*.

Comparing the existent spaces of these two complexes shows the superiority of *Sheikh Safi al-din* ensemble, due to incorporation of a various set of service, worshipping and ceremonial spaces and definition of a logical and specific relation among them.

COMPARISON OF SPACIAL VARIETY IN THESE COMPLEXES

PRESENT SPACES	SHEIKH SAFI	PIRHUSEYN
CHINI KHĀNĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
HARAM KHĀNĀ	*	-
DIG KHĀNĀ	*	-
CHILLA KHĀNĀ	*	*
TOMB	*	*
DĀR AL-HUFFAZ OR *NAMĀZ KHĀNĀ*	*	-
SHĀH NESHIN	*	-
JANNAT SARĀ (PLACE FOR *SAMĀ* AND *ZEKR*)	*	-
DĀR AL-HADIS (*DĀR AL- SARĀ* OR GUEST HOUSE)	*	-
THRESHOLD	*	*
GRAVE YARD	*	-
YARD	*	*
HAMMĀM	*	-
KITCHEN OR COOK ROOM	*	-
HAVIJ KHĀNĀ	*	-
KHABBĀZ KHĀNĀ	*	-
SHARBAT KHĀNĀ	*	-
SCHOOL	*	-
SAQQĀ KHĀNĀ	*	-
NĀGHĀREH KHĀNĀ	*	-
HEYME KHĀNĀ	*	-
TĀHUNEH (WATER MILL)	*	-
ANBĀR KHĀNĀ	*	-
LIBRARY	*	-
GALLERY	*	-
IWĀN	*	-
MINARE	-	*

CONCLUSIONS

Considering current investigations and comparative study of different *Khanegāh*-Mausoleum complexes inside or outside the geographical borders of Iran, a few points regarding the universal value of *Sheikh Safi al-din ensemble*, are worth mentioning:

As said before, One of the unique characteristics of *Sheikh Safi al-din complex* is the complete reflection of thoughts and behavior principles of *Safavi Sufism* in its parts and elements so that on the whole, designs and decorations of surfaces, documents, inscriptions, relics and objects kept at the complex express the uniformity and constancy of design and decorations and make a Gesamatkunstwerk.

Studies show that this characteristic has been seen at its highest form only in *Sheikh Safi al-din ensemble*. Compared with other complexes under discussion despite their creation of a compound by different elements and constituents, the integrity, conformity and unity of different sections in *Sheikh Safi* complex is unprecedented.

Another interesting point is the influence of *Sheikh Safi complex* upon other sites under study built after it which is evident especially in their plan designs. *Sheikh Safi complex* with its unique plan which reflects the thoughts and ways of *Safavi Tariqat*, namely the consideration of human soul in its seven step of journey to reach perfection, became a showpiece for creating *Khānegāh* spaces in the eighth century. Additionally, it created a new style in spiritual and mystic constructions.

Khanegāh-Mausoleum complexes discussed before each have a variety of educational, service and pilgrimage spaces as well as different constituents but are not comparable with *Sheikh Safi complex* regarding the number of existent spaces as well as the variety of activities.

Referring to *Demorgan* diagram and tables produced in these articles proves this claim. The last point worth mentioning here is that comparison of the influence sphere of Gnostics studied here shows the superiority of *Safavi Tariqat* as taught by *Sheikh Safi* w*hich* unlike its

counterparts went outside *Iran* and had many followers in such places as Syria and Anatolia too.

3.d. Integrity and Authenticity

The *Sheikh Safi Khānegāh* and Shrine ensemble retain a high level of authenticity and integrity as the most perfect monastic complex in *Iran*. In spite of the passage of time and few alterations in some parts of complex, spiritual importance of this monument –as the base of establishment of a special religion- has been preserved in whole history of *Iran*.

The technical characters and the decoration of internal sections and external facades, demonstrate an extraordinary collection of technological innovation of Persian architecture. This shows the importance of regular and permanent maintenance and conservation. This complex has been protected as a religion-belief centre for ever, the respect of local people and visitors in the past and present testifies to the fact that this method will be continued. Moreover, the authenticity of this complex can be seen in all its elements including, design, workmanship, location, setting and materials.

At the end, different parts of complex has been analyzed and researched to examine the level of the authenticity and integrity but it should be considered that the judgment on the state of authenticity of archeological sites are on the base of the past excavations. Undoubtedly, the next excavations can confirm the correctness of these opinions. These studies are presented below:

3.d.1. Dome of *Allāh Allāh* (shrine of *Sheikh Safi*)

Authenticity

Parameter		**Description**
1.Design	Architectural design	The original architectural design of this part has not been altered and there are not any interventions in its design.
	Ornament design	The majority of ornaments are in the original state; just the upper cornice has been damaged slightly.
	Structural design	The structure of this part has been preserved in the original state.
2.Workmanship		The original workmanship has not been altered, also traditional methods have been considered in recent interventions.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The majority of materials are in the original state; just the material used in floor has been replaced with optimized traditional materials due to restoration periods.
	Size	The size of materials has been preserved in the original state during different restoration periods.

	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials is in the original state but the effects of passage of time are obvious.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.

Dome of *Allāh Allāh* (shrine of *Sheikh safi*)

Integrity

- **Visual:** The arrangement and color of dome of *Allāh Allāh* are original; just the arrangement of some bricks which are located at the bottom of the dome has been altered. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Structural:** Dome of *Allāh Allāh* has maintained its structural integrity and there aren't any structural interventions in it.

- **Functional:** Dome of *Allāh Allāh* has maintained its functional integrity as a shrine. At present, in addition to its previous functions, it has gained symbolic and monumental role.

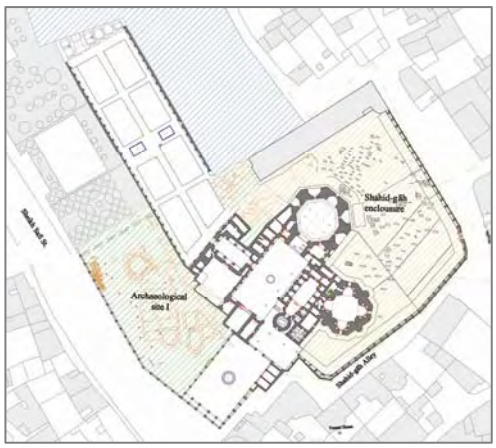


Fig. 196 .The location of dome of *allāh allāh*



Fig. 197 . Interior ornamentation of dome of *Allāh Allāh*



3.d.2. Shrine of *Shāh Ismāīl*

Authenticity

Parameter		Description
1.Design	Architectural design	The authenticity of architectural design has been preserved.
	Ornament design	The ornaments of shrine are in the original state; just the silver ornaments of main door have been damaged slightly.
	Structural design	The structure of this part has been preserved in the original state.
2.Workmanship		The original workmanship has not been altered, also traditional methods have been considered in recent interventions.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The materials of this part are in the original state.

	Size	The size of materials has been preserved in the original state during different restoration periods.
	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials and ornaments is in the original state but the effects of passage of time on the golden ornaments of tiles are obvious.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.

Shrine of *Shāh Ismāil*

Integrity

- **Visual:** The arrangement and color of Shrine of *Shāh Ismāil* are original; just the erosion of tiles ornaments and damaging of main door ornaments have affected its integrity. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Structural:** Shrine of *Shāh Ismāil* has maintained its structural integrity and there aren't any structural interventions in it.

- **Functional:** Shrine of *Shāh Ismāil* has maintained its functional integrity as a shrine. At present, in addition to its previous functions, it has gained symbolic and monumental role.

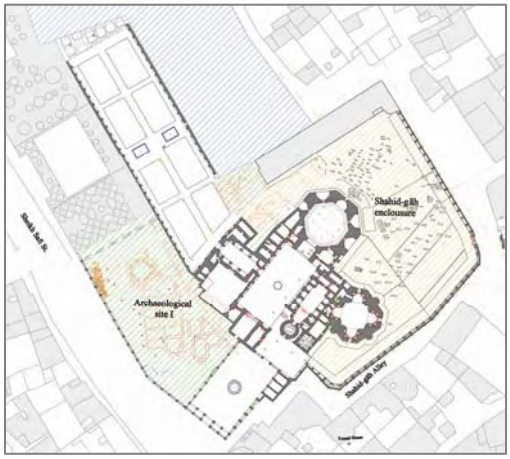
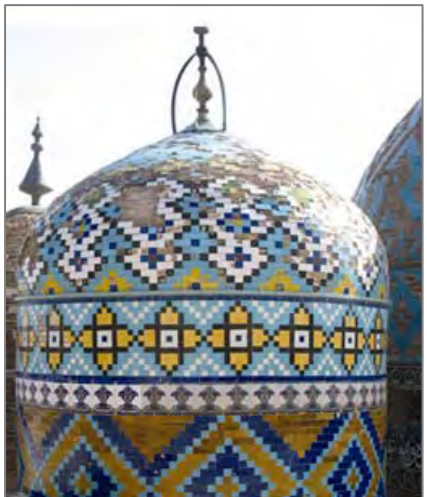


Fig. 199. The location of Shrine of *Shāh Ismāil*



Fig. 200 . Interior ornamentation of Shrine of *Shāh Ismāil*



3.d.3. *Haram-khānā*

Authenticity

Parameter		Description
1.Design	Architectural design	The original architectural design of this part has not been altered and there are not any interventions in its design.
	Ornament design	The original ornaments of ceiling have been preserved; just the silver ornaments of main door have been damaged slightly.
	Structural design	The structure of this part has been preserved in the original state.
2.Workmanship		The original workmanship has not been altered, also traditional methods have been considered in recent interventions.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The materials of this part are in the original state.

	Size	The size of materials has been preserved in the original state during different restoration periods.
	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials and ornaments is in the original state.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.

Haram khānā

Integrity

- **Visual:** The arrangement and color of *Haram khānā* are original; just damaging of some ornaments and unsuitable installation of equipment have affected its integrity. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Structural:** *Haram khānā* has maintained its structural integrity and there aren't any structural interventions in it.

- **Functional:** *Haram khānā* has maintained its functional integrity as a shrine. At present, in addition to its previous functions, it has gained symbolic and monumental role.

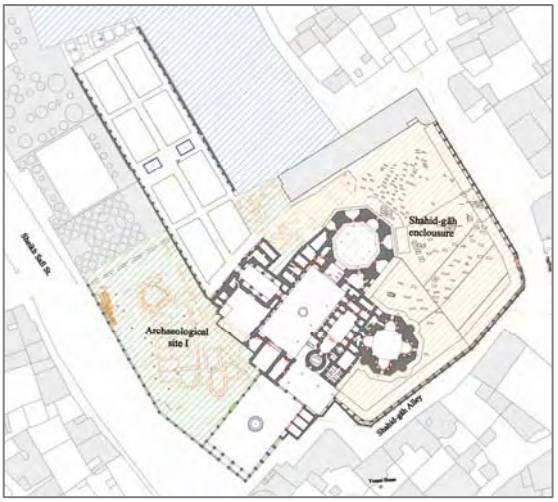


Fig. 202. The location of *Haram khānā*



Fig. 203. Dome of *Haram khānā*

3.d.4. *Shāh Neshin*

Authenticity

Parameter		Description
1.Design	Architectural design	The original architectural design of this part has not been altered and there aren't any interventions in its design.
	Ornament design	The majority of ornaments are in the original state; just some parts of wall ornaments were damaged which have been restored.
	Structural design	The structure of this part has been preserved in the original state.
2.Workmanship		The original workmanship has not been altered, also traditional methods have been considered in the restoration of stucco cornice.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The material used in floor has been replaced due to restoration periods and wooden sheets have covered the floor.

	Size	The size of materials has been preserved in the original state during different restoration periods.
	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials and ornaments is in the original state; but the effects of passage of time are obvious.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.

Shāh Neshin

Integrity

- **Visual:** The arrangement and color of *Shāh Neshin* are original.

- **Structural:** *Shāh Neshin* has maintained its structural integrity and there aren't any structural interventions in it.

- **Functional:** *Shāh Neshin* has maintained its functional integrity with dome of *Allāh Allāh*, shrine of *Shāh Ismāil* and *Haram-khānā*. At present, in addition to its previous functions, it has gained symbolic and monumental role.

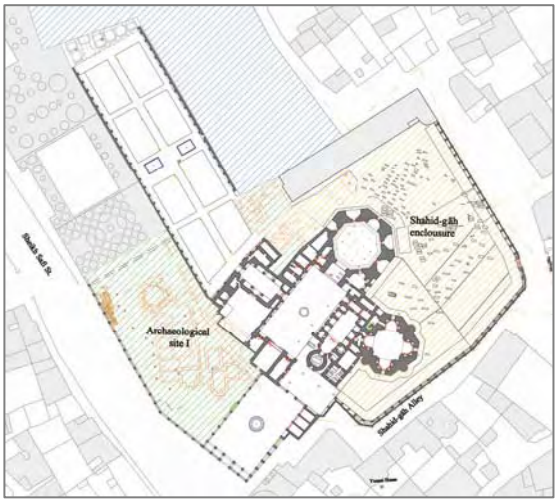
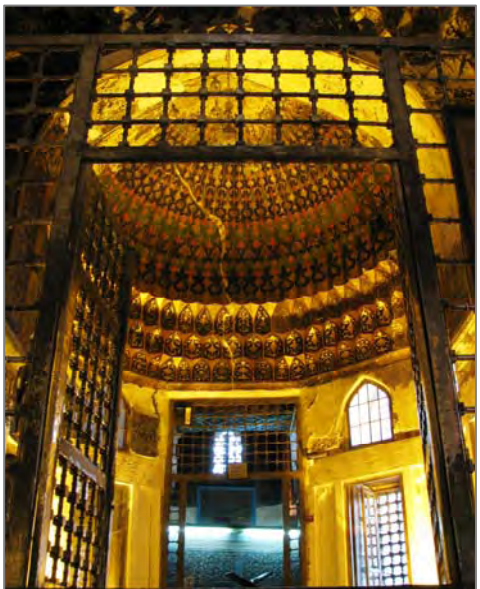


Fig. 204. The location of *Shāh Neshin*



Fig. 205. Interior ornamentation of *Shāh Neshin*



3.d.5. *Qandil khānā*

Authenticity

Parameter		Description
1.Design	Architectural design	The authenticity of architectural design of this part has been preserved.
	Ornament design	The majority of ornaments are in the original state; just some parts of ceiling ornaments and *sols script* cornices have been damaged slightly.
	Structural design	The structure of *Qandil khānā* has been preserved in the original states but probably some parts has been restored in different periods.
2.Workmanship		The original workmanship has not been altered; modern materials according to the workmanship authenticity have consolidated just the ceiling of this part.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The materials of this part are in the original state.
	Size	The size of materials has been preserved in the original state during different restoration periods.

	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials and ornaments is in the original state.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.

Qandil khānā

Integrity

- **Visual:** The arrangement and color of *Qandil khānā* are original; just plaster covering of ceiling and unsuitable installation of equipment have affected its integrity. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Structural:** *Qandil khānā* has maintained its structural integrity and there aren't any structural interventions in it.

- **Functional:** *Qandil khānā* has lost its functional integrity as a place for religious ceremonies. At present, its previous functions have been changed to symbolic and monumental role.

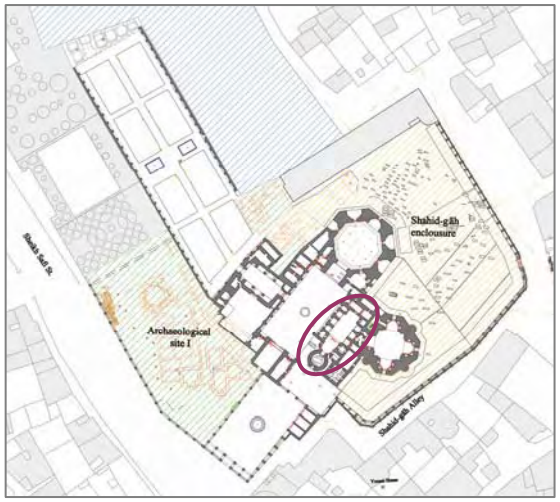


Fig. 207. The location of *Qandil khānā*

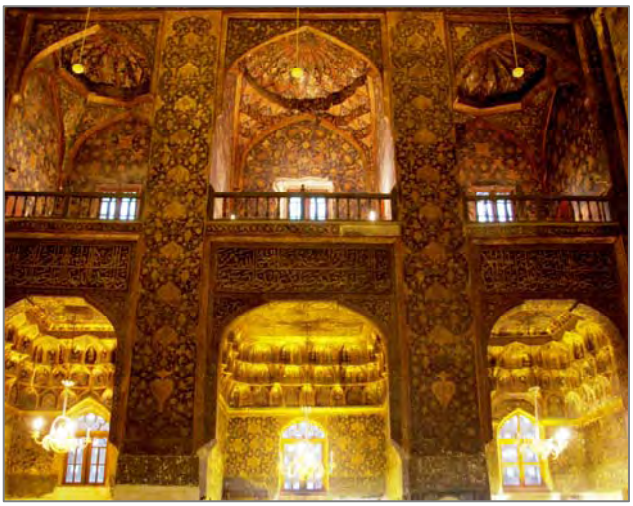


Fig. 208 . Interior ornamentation of *Qandil khānā*



3.d.6. *Chini khānā*

Authenticity

Parameter		Description
1.Design	Architectural design	The authenticity of architectural design of this part has been preserved.
	Ornament design	The majority of ornaments are in the original state; just some parts of dome ornaments have been damaged slightly.
	Structural design	The structure of *Chini khānā* has been preserved in the original state; just the external covering of dome has been restored.
2.Workmanship		The original workmanship has not been altered.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The materials of this part are in the original state; copper sheets because of the air conditions in *Ardabil* have covered just the external surface of dome.
	Size	The size of materials has been preserved in the original state during different restoration periods.

	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials and ornaments is in the original state.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.

Chini khānā

Integrity

- **Visual:** The arrangement and color of *Chini khānā* are original; just damaging of ceiling ornaments and replacing of external covering of dome have affected its integrity. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Structural:** *Chini khānā* has maintained its structural integrity and there aren't any structural interventions in it.

- **Functional:** *Chini khānā* has maintained its functional integrity as a place for showing antique and unique dishes. At present, in addition to its previous functions, it has gained symbolic and monumental role.

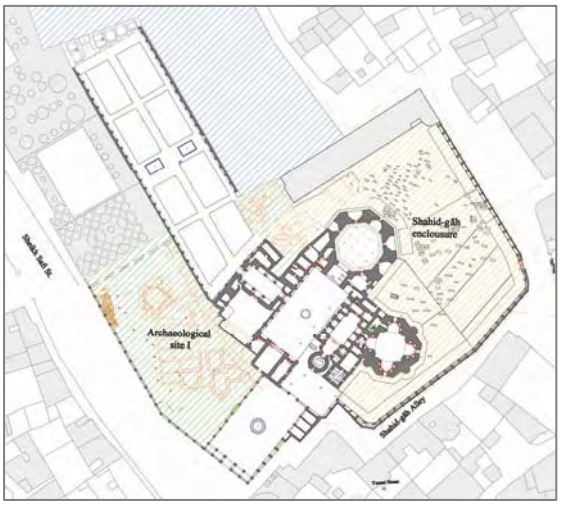


Fig. 210 . The location of *Chini khānā*



Fig. 211 . Interior ornamentation of *Chini khānā*

3.d.7. *Jannat sarā*

Authenticity

Parameter		Description
1.Design	Architectural design	The authenticity of architectural design of this part has been preserved, even though some parts have been added to the main structure like thermal equipment and its previous dome has been reconstructed.
	Ornament design	The majority of ornaments are in the original state.
	Structural design	The structural design of this part has been preserved in the original state; even though there are some differences in present structure due to different restoration periods.
2.Workmanship		The original workmanship has not been altered; even though traditional materials according to the workmanship authenticity have consolidated the covering of this part.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The materials of this part are in the original state.

	Size	The size of materials has been preserved in the original state during different restoration periods.
	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials and ornaments is in the original state.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments are essential.

Jannat sarā

Integrity

- **Visual:** The arrangement and color of *Jannat sarā* are original; just unsuitable materials which are used in floor have affected its integrity. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Structural:** *Jannat sarā* has maintained its structural integrity and there aren't any structural interventions in it.

- **Functional:** *Jannat sarā* has maintained its functional integrity as a place for gathering of mystics. At present, its previous functions have been changed to symbolic and monumental role.

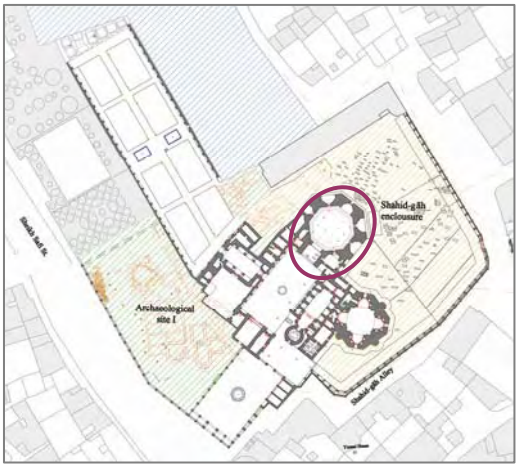


Fig. 212 . The location of *Jannat sarā*





3.d.8. *Sāhat*

Authenticity

Parameter		Description
1.Design	Architectural design	The authenticity of architectural design of this part has been preserved.
	Ornament design	The majority of ornaments are in the original state.
	Structural design	------
2.Workmanship		The original workmanship has not been altered, also traditional methods have been considered in recent interventions.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The materials of this part are in the original state just the material used in floor and some tiles have been restored due to different restoration periods.

	Size	The size of materials has been preserved in the original state during different restoration periods.
	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials and ornaments is in the original state.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.

Sāhat

Integrity

- **Visual:** The arrangement and color of *Sāhat* are original.

- **Structural:** *Sāhat* has maintained its structural integrity.

- **Functional:** *Sāhat* has maintained its functional integrity. At present, in addition to its previous functions, it has gained symbolic and monumental role.

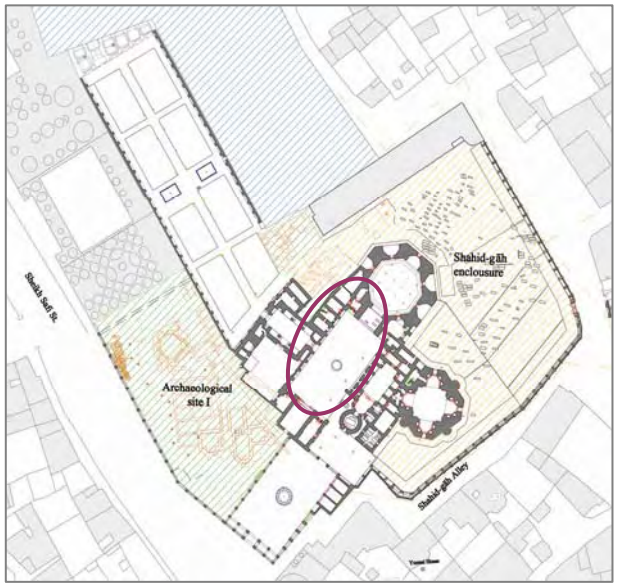


Fig. 215. The location of *Sāhat*



Fig. 216. *Sāhat*

3.d.9. Middle Court

Authenticity

Parameter		Description
1.Design	Architectural design	The authenticity of architectural design of this part has been preserved.
	Ornament design	The majority of ornaments are not in the original state; just one *Blind arcade* has maintained its authenticity.
	Structural design	------
2.Workmanship		The original workmanship has not been altered, also traditional methods have been considered in recent interventions.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The materials of this part are in the original state.

	Size	The size of materials has been preserved in the original state during different restoration periods.
	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials and ornaments is in the original state.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.

Middle Court

Integrity

- **Visual:** The arrangement and color of Middle Court are original; just damaging of some parts of ornaments has affected its integrity. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Structural:** Middle Court has maintained its structural integrity.

- **Functional:** Middle Court has maintained its functional integrity. At present, in addition to its previous functions, it has gained symbolic and monumental role.

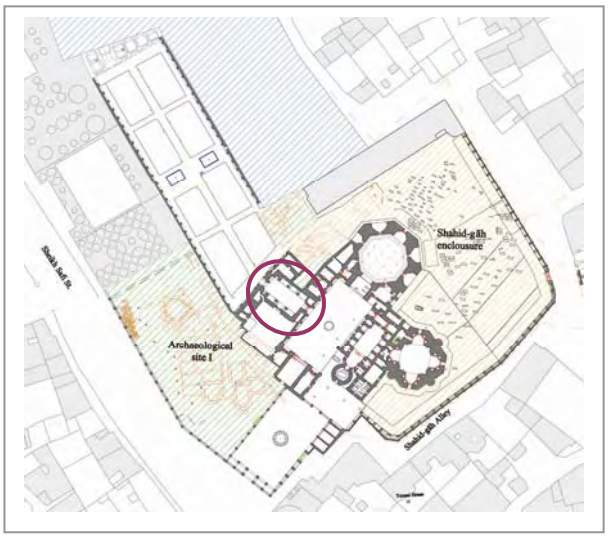
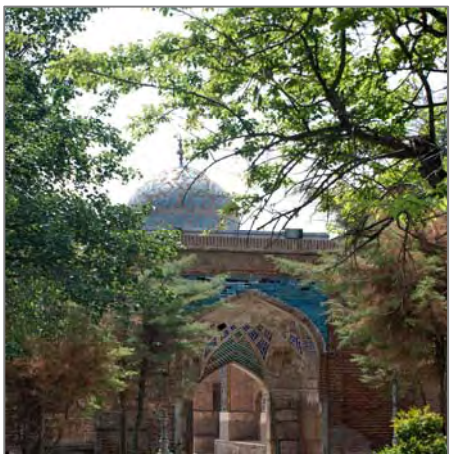


Fig. 217 . The location of Middle Court





3.d.10. *Dār al-Hadith*

Authenticity

Parameter		**Description**
1.Design	Architectural design	The authenticity of architectural design of this part has been preserved; just a wooden frame has been added behind *the fretwork* during restoration periods.
	Ornament design	The design of majority of ornaments is in the original state.
	Structural design	The structural design of this part has been preserved in the original state.
2.Workmanship		The authenticity of workmanship has been preserved.
3.Setting		The original place and location of this part has been maintained.
4.Material	Kind of material	The materials of this part are in the original state.

	Size	The size of materials has been preserved in the original state during different restoration periods.
	Arrangement	The authenticity of arrangement has been maintained.
	Color	The color of materials and ornaments is in the original state.
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.

Dār al-Hadith

Integrity

- **Visual:** The arrangement and color of *Dār al-Hadith* are original and has maintained its visual integrity with *Sāhat*; just damaging of some parts of ornaments has affected its integrity. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Structural:** *Dār al-Hadith* has maintained its structural integrity and there aren't any structural interventions in it.

- **Functional:** *Dār al-Hadith* has lost its functional integrity as a place for religious ceremonies. At present, in addition to using as a library, it has gained symbolic and monumental role.

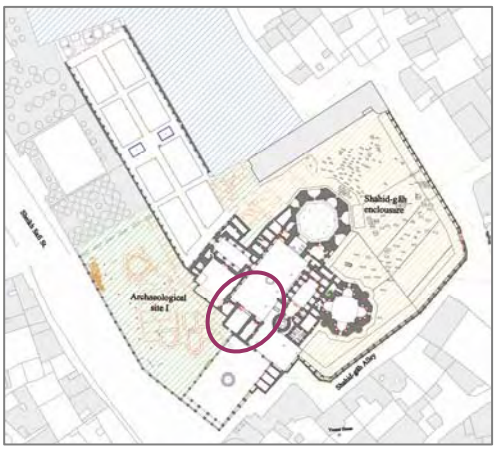


Fig. 220 . *Dār al-Hadith*



3.d.11. Garden courtyard

Authenticity

3.Setting		The original place and location of this part has been maintained.
Parameter		**Description**
4.Material and design	Kind of material	The materials of this part are in the original state; just the materials used in the lower part of *Blind arcades* have been changed during recent restoration periods.
	Architectural design	The authenticity of architectural design of this part has been preserved; just the main gate of courtyard has been destroyed.
	Size	The size of materials has been preserved in the original state during different restoration periods.
	Ornament design	The ornaments of this part are in the original state; also, the *Qājār* muqarnas are located on the Safavi tiles in the eastern gate of courtyard.
	Arrangement	The authenticity of arrangement has been maintained.
	Structural design	------
	Color	The color of materials and ornaments is in the original state.
2.Workmanship		
	Production process	The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.
		The authenticity of workmanship has been preserved, also traditional methods have been considered in recent interventions.

Garden courtyard

Integrity

- **Visual:** The arrangement and color of Garden courtyard are original and it has maintained its visual integrity.

- **Structural:** Garden courtyard has maintained its structural integrity but destroying of western gate has affected its integrity. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Functional:** Garden courtyard has lost its functional integrity due to changing of previous access path. It has been deliberated some alternatives in management plan for eliminating these issues. At present, in addition to its previous functions, it has gained symbolic and monumental role.

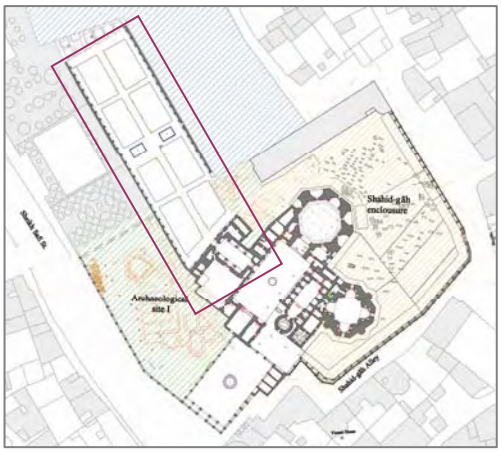


Fig. 222 . The location of Garden courtyard

3.d.12. S

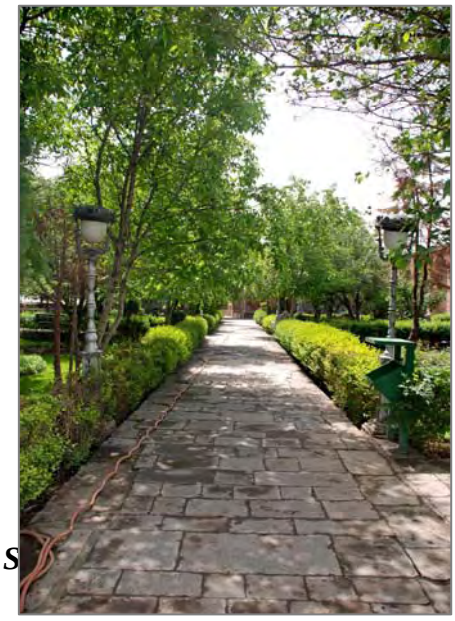




Fig. 223. Garden courtyard

Authenticity

The original place and location of *Shahidgāh* has been maintained, also the authenticity of spirit and feeling has been preserved due to its memorial values; but the arrangement and setting of gravestones has been reorganized and the new walls has limited this area.

Shahidgāh

Integrity

- **Visual:** The arrangement of gravestones have been changed which had affected the visual integrity of *Shahidgāh* but its integrity has been revitalized due to recent interventions.

- **Structural:** The site has maintained its structural integrity with complex.

- **Functional:** *Shahidgāh* has maintained its functional integrity. At present, in addition to its previous functions, it has gained symbolic and monumental role.

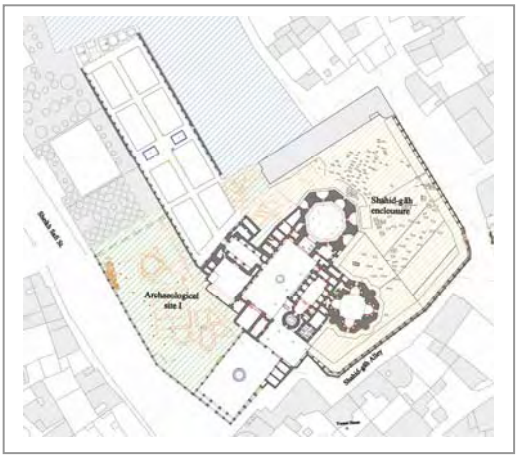


Fig. 224 . The location of *Shahidgāh*



3.d.13. Archeological S *ī khānā*)

Authenticity

Fig. 225. *Chin ikhānā*, *Janna tsarā* and *Shahidgāh*

The authenticity of archeological sites can be seen in all its elements including, design, ornaments, workmanship, location, setting, materials and the objects which have been detected by archeologists and it is essential to pursue research and excavation for assessing about authenticity exactly.

Archeological Sites (Āsh- *khānā, hamām, Sharbat-khānā, Chillā-khānā*)

Integrity

- **Visual:** Archeological Sites have maintained their visual integrity because the principles of excavation have been considered but it is essential to pursue research further. The space frame is added above *Sharbat khānā* to conserve this site.

- **Structural:** Archeological Sites have maintained their structural integrity and there aren't any structural interventions in them but it is essential to pursue research further.

- **Functional:** Archeological Sites have maintained their functional integrity with complex but it is essential to pursue research further. At present, in addition to their previous functions, they have gained symbolic and monumental role.

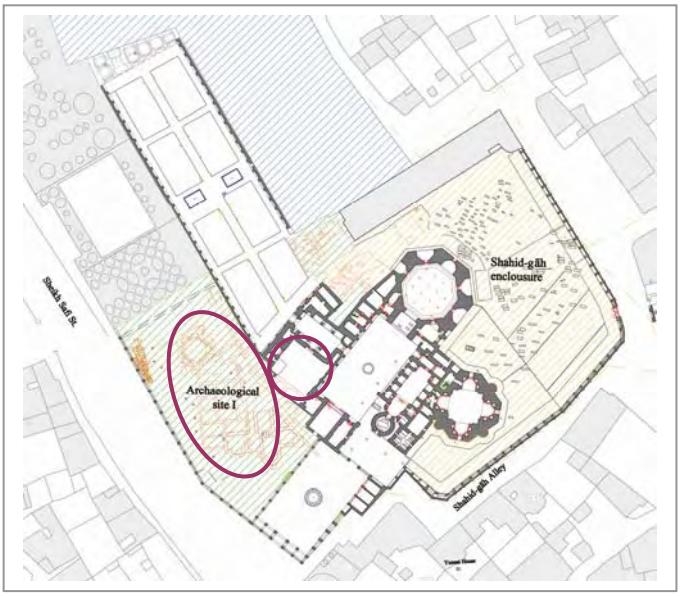


Fig. 226 . The location of Archeological Sites

3.d.14. Buffer Zone

Integrity

- **Visual:** The visual integrity of buffer zone has been preserved just some factors like minarets of *Saqqā Khānā* mosque and urban equipment (such as lampposts, signs, etc) have affected its visual integrity. It has been deliberated some alternatives in management plan for eliminating these issues.

- **Structural:** Buffer zone has maintained its structural integrity with complex but when urban development is not under the supervision of local authorities can affect the structural integrity of buffer zone. It has been deliberated some principles in management plan for eliminating these issues.

- **Functional:** Buffer zone has maintained its functional integrity with complex; just in the western side of complex, due to construction of new streets, the functional integrity has not been preserved. It has been deliberated some alternatives in tourism map for eliminating these issues.

Conclusion

As seen before, *Sheikh Safi* Complex has kept its authenticity regarding the setting, design, execution technique and materials in most of its parts. Continuance of public belief and faith in it demonstrates the survival of the atmosphere ruling over the monument after seven centuries.

Observation of various sections of the complex shows that the superficial changes occurred throughout different episodes of restorations have not disturbed its authenticity. Original design, materials and workmanship, present the visitor with a total authentic space. Another point worth mentioning in *Sheikh Safi* complex is its setting authenticity meaning that its discovered sections as well as other sections identified are fully compatible with historical documents such as *Demorgan* diagram so that it can be confidently stated that ingredients and constituents of this complex as well as defined relations between its various parts are still remaining at their original condition for near seven centuries.

Like any other historical complex in the world, the passage of years has left its erosive traces in various parts of its body and has damaged it a lot but it should be pointed out that restorations conducted in different periods have paid due attention to its original condition namely materials and workmanships compatible with original ones have been utilized in restoration operations. At the same time although restored parts are distinguishable from other parts but interventions have not disturbed the visual integrity and authenticity of the complex. As mentioned above, the constituents and special relations of details have kept their original authenticity and interventions influencing the structural consistency of the complex have not occurred. On the other hand, although *Sheikh Safi* complex has accepted a symbolic and monumental function related to its surrounding context in addition to its former one, which is being a *Khāneghāh-Mauseleum* complex but has kept its functional integrity as well.

Lastly, it must be repeated that the *Khāneghāh-Mauseleum* complex of *Sheikh Safi* has kept its integrity and authenticity in all of its sections despite the lapse of seven hundred years and has been free from any substantial damages due to the passage of time and other developments.

4

State of Conservation and Factors Affecting the Property

4.State of Conservation and Factors Affecting the Property

4.a. Present State of Conservation

SKSEA is consisted of several segments. A general survey shows that the majority of its constituent parts exist at an optimal condition from a conservation and maintenance perspective. According to present well-documented reports, different sections of it have gone under restoration which still continues at some parts. Utilizing the knowledge of experts from many fields, the *SKSEA* base has formed a group for controlling the status of different sections of the ensemble by monitoring it. Based on the report provided by this group, the conservative condition of the ensemble can be summarized as follows:

The Conservative State of Ornaments

Patterns, inscriptions and decorations of surfaces in interior spaces as well as exterior facades and floorings have been under conservation continually and preserved in a suitable condition. A large part of the precinct covered with tiles, has been restored during different periods and is in an acceptable general condition. At some sections of the structure such as the outer surface of its dome, collapsed tiles have been returned to their original position during restorations but extremely damaged tiles have been restored or replaced whenever possible.

Painted surfaces at two spaces namely: *Chini khānā* and *Qandil khānā,* which have been damaged formerly because of chemical reactions in paint layers or in gypsum bedding due to the effect of environmental moisture, etc are presently under continuous restorations and in a satisfactory condition.



Fig. 227 . *Sāhat* (Area)



Fig. 228 . Restoration of *Qandil khānā* Ornaments

Stones used in the plinths of the main precinct as well as *Shahid gāh* are exposed to severe harsh weather because of the coldness of *Ardabil* during its winters. Consistent preservation of these parts in winters as well as the replacement of heavily damaged ones at the end of cold season, have led to them being in a good condition.

Among other outstanding characteristics of *SKSEA* is its wooden ornaments, which include little boxes on graves, wooden doors and windows and are regarded as one of the best-kept decorations of the ensemble. The passage of time and the influence of erosive elements in the environment have generated damages in these relics at different eras. By restorative measures as well as the adjustment of conditions in which the objects are kept, they are presently at a good condition.



Fig. 229 . View of *Qandil khānā*



Fig. 230 . View of Garden wall

The conservation state of the structure of the building

At parts of the monument, the degree of damages has been so great that it has affected the structure and threatened its survival. Optimal and operational guidelines have been provided for the complete restoration of the structure in the managerial plan. For example, the construction of a bracing wall in the southwestern segment of the structure of the *Qandil khānā* has prevented the collapse of its casing and total ruining of the space. Another prominent part of the ensemble is *Jannat Sarā*, which was heavily destructed in previous centuries by such factors as earthquakes, which caused a substantial collapse of the space. In order to prevent the expansion of these damages, restoration was done according to historical

evidence and documents as well as traditional methodology and materials, which resulted in reconstruction of its semi-ruined state. At present, this space is being reused.

The wall encircling the garden yard, which was an annexation, belonging to the *Qājār* period had been severely damaged and partially destructed due to the influence of moisture and other atmospheric factors. Therefore, it went under total restoration and consolidation, which led to its being in a suitable and established state.

The conservation state of the archeological sites

Among other interesting points in *SKSEA* is paying due attention to its archeological sites as well as making arrangements in order to maintain them by setting up roofs and protective covers. Presently, various excavations are underway inside the core zone of the ensemble in order to discover buried underground spaces based on existing historical documents. Other conservative operations underway in archeological sites of the ensemble include the reorganization of *Shahidgāh* site as well as founding a museum of historical gravestones in this segment.

Maintenance status of the building

A variety of operations is underway inside *SKSEA* for continuous conservation and maintenance of the building whose quality is under the supervision of the monitoring group. Some of them are as follows:

1-Replacement of the insulation layers of the roof for preventing moisture penetration.

2-Building ventilation canals at the foot of *Jannat sarā* walls in order to prevent the rising damp.

3-Consolidation and restoration of *Murraq* tiles used upon surfaces of casings in the middle and main yards.

4-Coating the dome of *Chini khānā* with a layer of copper in order to avoid moisture infiltration due to the air condition in *Ardabil*.

5-Restoration of stucco decorations of external terraces of *Jannatsarā* at segments overlooking the *Shahidgāh* yard.

6-Providing the light for *Shahidgāh* area and the main precinct

7-Alocation of some spaces of this ensemble to services such as ticket selling, guiding catalogues and WCs

8-Restoration of some sections like *Darolhadis* and assigning appropriate functionality to them. (At present, *Dar al-Hadis* is being used as the research and technical center for SKSEA base) Some sections of this ensemble such as *Allāh Allāh* dome and *Shāh Esmāil* tomb have adopted a monumental role in relation with the whole ensemble aside from their former functions.

Despite the reception of several visitors especially during certain occasions of the year, the surrounding area of the ensemble is in good form due to proper conservation and maintenance.

The conservation state of the core and buffer zones of the ensemble

The entrance threshold of the ensemble was reconstructed six decades ago without any regard to the historical identity and values of the building but now is being restored considering the original shape of the building as well as existing historical records.

The buffer zone of *SKSEA* is in an optimal conservative condition thanks to the formulation of a set of rules and regulations about new constructions. Additionally, schemes and programs envisaged in the detailed and comprehensive plans for the city of *Ardabil* can themselves be regarded as a safe keeper of the buffer zone of *SKSEA.*

Generally, the conservative condition of the ensemble is satisfactory because of current principles and laws based on the assessment of Cultural Heritage experts. It is hoped that by continuing the exercise of items envisaged within the managerial plan of the ensemble, its condition gets better and better.

4.b. Factors affecting the property

(i) Development pressures (e.g., encroachment, adaptation, agriculture, mining)

The destruction of parts of *Shahidgāh* as well as the construction of walkways and residential homes upon them along with the damaged threshold of the garden yard due to street making was among the harms suffered by the ensemble because of development pressures of around six decades ago. Still today, operations are underway to expand urban facilities inside the buffer zone of the ensemble such as excavations for installing gas and water pipes. These activities gravely harm the sections located beneath the passageways because they might contain historical documents and information. Hence, in order to decrease negative influences of such developments, guidelines have been envisaged within the comprehensive management plan. Additionally, constructions inside the buffer zone adjacent to this ensemble are likely to affect it adversely. Whereas by assigning cultural function to them along with proper management, they can turn into good opportunities for *SKSEA*. For example, such buildings can be reorganized within the framework of service and support spaces for the ensemble or other cultural functions needed locally. All these considerations have been entailed in the managerial plan.

The project of making new streets inside the buffer zone is yet another development pressure affecting the ensemble which has been legally haltered according to principles governing its buffer zone.

(ii) Environmental pressures (e.g., pollution, climate, change, desertification)

The long duration of cold season in the climatic environment of the ensemble is another important factor influencing the ensemble which makes the protection of ornaments on external bodies as well as internal tiling and decoration difficult. On the other hand, cold weather and frost in winters adversely affect construction materials and brick structures. Moistening of the feet of the walls due to recurrent precipitations of the cold season also influences the ensemble. By devising a comprehensive plan for monitoring the ensemble, it has been attempted to control and study the influence of climatic elements as well as to offset the degree of damages incurred by such factors.

(iii) Natural disasters and risk preparedness (earthquakes, floods, fires, etc.)

The most probable danger threatening the buffer and core zones of this ensemble is earthquake. Historical records and data registered during past monitoring confirm this view. Within the restoration plans for the core zone as well as the management plans of the buffer zone of *SKSEA,* options have been included to reduce the vulnerability against earthquake.

(iv) Visitor/tourism pressures

Generally this ensemble has adequate capacity for the accommodation of visitors due to the presence of multiple spaces but controlling the number of visitors entering the interior spaces of it during high season seems necessary due to its limited volume. Also visiting of sections such as *Sheikh Safi* shrine (*Allāh Allāh* dome) as well as *Shāh Ismāil* tomb must be haltered because of shortage of space and arrangements must be made to decrease its harmful effects.

Contacting the inner bodies of the ensemble as well as chemicals substances generated by visitors breathing gradually has negative effects on the interior space of the monument against which measures have been adopted. In addition, graffiti written by visitors not knowing the values of the ensemble is among factors observed at different parts of it. By installation of CCTV cameras in various sections of the ensemble to control visitors, it has been tried to decrease the adverse influence of this harmful factor.

(v) Number of inhabitants within the properties and the buffer zones

Sheikh safi's Khānegāh & shrine* ensemble in *Ardabil	**Population**	**Guardian**	**Remarks**
Core zone	-	5	Statistics in 2008
Buffer Zones	825	-	Statistics in 2008
Landscape zone	120,000	-	Statistics in 2008

5

Protection and Manengment of the Property

5. a. Ownership

The *ICHHTO* own the core zone of the nominated property.

The map below shows the different ownership within the core and buffer zones of the nominated property:

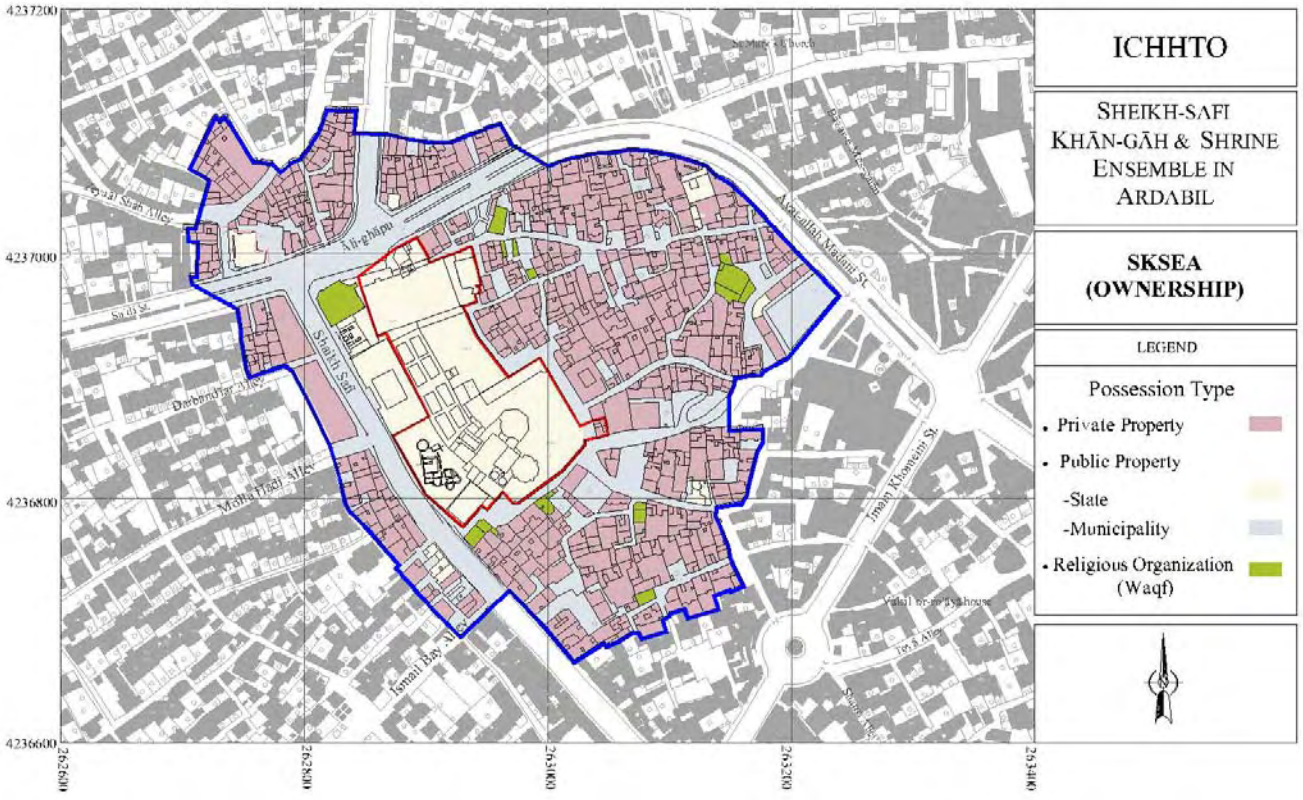


Fig. 231. The ownership map

5. b. Protective designation

The protection of all historical sites and monuments of *Iran* is ensured by *ICHHTO*. According to the *Law of Conservation of National Monuments and Sites* (3rd November, 1930) all the monuments and sites registered in the National Heritage List are under the Government's protection and supervision. The legal implementation of these regulations is ensured by Clause 2 of the *Decree of the National Security Council* as well as Paragraph 'C' of Article 166 of the *Law for the Third Five Year Development Plan* reiterated under Articles 114 and 115 of the *Law for the Fourth Five Year Development Plan*. These articles emphasize the protection of ancient remains within modern settlements.

SKSEA has been registered on the List of the National Heritage Monument of *Iran*. By registering this complex on the National Heritage List of *Iran*, it enjoys special protection and conservation legislation.

Physical protection of the properties is ensured by the *ICHHTO* corps of guards. The guards employed by the local office of the *ICHHTO* are present on the sites, ensuring a permanent surveillance of the properties. Another effective means of protection is secured by the inhabitants of this property and respective *NGO*s.

The *ICHHTO SKSEA* base was established in 2002. Since then, all protection, preservation, restoration, research and tourism management actions have been planned and implemented with the approval of the base, and also closely monitored by the supervisory bodies explained below. Notification of the national registration of the cultural heritage property of *SKSEA* has been transmitted by *ICHHTO* to all relevant State authorities and bodies, informing them of the laws, which are applicable to these properties.This notification is to ensure that any actions which may impact upon the properties are authorized by *ICHHTO* prior to planning and implementation.

Relevant legal, regulatory, planning and institutional mechanisms to protect the proposed property are described in detail below:

Cultural Heritage Laws in Iran

There different laws and regulations for protection and conservation of cultural heritage in *Iran*. These are in the following broad categories:

A. Legislation governing general cases in the country, including cultural heritage;

B. Legislation specifically treating cultural heritage;

C. International legal instruments, recommendations and guidelines which is integrated within the national legislation; and

D. Other regulations for cultural heritage.

A. General Regulation

Samples of the general laws and regulations relevant to cultural heritage include, *inter alia:*

1. Article 83 of the *Constitution Law of Islamic Republic of Iran* (1920) recognizes the importance of cultural properties. Transferring the ownership of public monuments and properties considered to be part of the national heritage, is forbidden, unless approved by the Parliament. However, transfer of ownership of monuments and cultural properties officially recognized as insignificant is possible.
2. Article (26) of the *Iranian Civil Law* (1939) prohibits private ownership of significant cultural property.
3. The *Islamic Penal Law* is an effective law for practical protection of cultural heritage.

A full chapter deals with crimes regarding cultural heritage (from Article 588-569) in the *Islamic Penal Law*, (1996). This law recognizes the following as a crime subject to punishment:

3.1. Damaging, theft, selling or buying stolen historical property (Article 559);

3.2. Violation of the regulations of *ICHHTO* resulting in deterioration, defect, or damage in the heritage property (Article 560);

3.3. Illicit export or smuggle of heritage property (Article 561);

3.4. Any unauthorized excavation in an effort to find historical properties (Article 562.l);

3.5. Selling or buying properties discovered from unauthorized excavations (Article 562.2);

3.6. Encroachment on historical or religious land, property or sites registered on the National Heritage List with no private ownership (Article 563);

3.7. Restoration, repair, converting, renovation and extension of cultural or historical monuments or their decoration, registered on the National Heritage List without the *ICHHTO* approval (Article 564);

3.8. Transferring parts of immovable properties registered on the National Heritage List without the *ICHHTO* consent (Article 565).

3.9. Converting the functions of monuments and sites registered on the National Heritage List denigrating the identity of the property and/or without *ICHHTO* consent.

4. The *Law for Punishment of Those Interfering in the National Economic System* (1991), article (l), paragraph d, considers any effort towards export of national property , even though not successful, a crime. All such property intended for export is confiscated.

5. *Property acquisition law for implementing public development and military projects of the Government* (1979) allows the acquisition of any historic property, in case a project is prepared for this property. This law has a streamlined procedure which also guarantees the rights of the private owners.

B. Specific Regulation for Cultural Heritage

Samples of the regulations specifically dealing with cultural heritage are explained below:

1. The *Law for Protection of National Heritage* (1930) is the first comprehensive law concerning various aspects cultural heritage. This Law defines the procedure for identification of cultural heritage property (Article 1). It further mandates the Government to prepare a National Heritage List (Article 2), sets the criteria and legal protection for properties on this List, and stipulates legal provisions for archaeological excavations.
2. The *Bylaw Concerning Prevention of Unauthorized Excavation* (1980) stipulates punishments for excavation and/or purchase of excavated historic objects. The provisions of this Law are further elaborated in the *Islamic Penal Law* mentioned above. There is further regulation limiting production, purchase, use or advertisement of metal detectors
3. The *Law Concerning Acquisition of Land, Building and Premises for Protection of Historic Properties* (1969) stipulates further regulations for acquiring property with historic or cultural significance.
4. The *Law for Establishing Iranian Cultural Heritage Organization* (1979) is another powerful legal instrument depicting a comprehensive picture for managing cultural heritage of the country.

C. International Legal Instruments

In the I.R. of *Iran*, the requirements of any international convention are integrated with the national legislation, upon accession to that international convention. Thereafter, it will be compulsory to abide with the requirements of these conventions. The I. R. of Iran has acceded to several *UNESCO* conventions concerning the conservation and protection of cultural heritage, as well as other conventions and charters. Some of important conventions which are acceded by the I. R. *Iran* include, *inter alia*:

1. *Convention Concerning the Protection of the World Cultural and Natural Heritage* (1972)
2. Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property *(*1954*)* and its protocol *I (*1954*)* and protocol II (1999)
3. convention for the safeguarding of the intangible cultural heritage (2003)

D. Other Regulations

In addition to the legal instruments mentioned above, there are other types of regulations for protection and conservation of cultural and historic property in the *I. R.* of *Iran*. For example, according to a cabinet decision adopted in 2001, all public organizations must conduct studies to assess the cultural/historic impacts of major development projects at the earliest feasibility study stage and to comply with the recommendations of such studies during design and implementation.

5. c. Means of implementing protective regulations:

The legal designation of the protective boundaries of the *SKSEA* is as follows:

Core Zone Regulations:

-All activities that may damage the core zone area are prohibited.

-All reconstructive activities including reparation, restoration, rehabilitation, re-organization or changing the function of all or a part of the various monuments without the permission of *ICHHTO* are prohibited.

-Erection of posters or advertising bill boards which may compromise the visual integrity of the monuments are prohibited.

-All activities that may damage the base of the core zone or its historical integrity including creating canals for water pipes, electricity wires, gas or telephone cables, installing vibrators, excessive trembling, smoky or excessively noisy systems, all advertising billboards and posters in addition to excessive traffic are all prohibited.

Buffer Zone Regulations:

-Two separate areas have been established by *ICHHTO*. Each zone has its own temporary regulations. Stricter permanent regulations are in the process of being established for each zone.

First area:

-The maximum height of construction in the first area from the ground level to the roof is 5.5m with a maximum of one floor. All construction must be approved by *ICHHTO*.

-Architectural designs and outward appearances of structures which may compromise the visual integrity of the area must be in accordance with the surrounding structures.

-All activities that may damage the base of the core zone or its historical integrity including creating canals for water pipes, electricity wires, gas or telephone cables, installing vibrators, excessive trembling, smoky or excessively noisy systems, all advertising billboards and posters in addition to excessive traffic are all prohibited.

Second area:

-All reconstructive activities including reparation, restoration, rehabilitation, re-organization or changing the function of all or a part of the various monuments without the permission of *ICHHTO* are prohibited.

-The maximum height of construction in the second area from the ground level to the roof is 7.5m with a maximum of two floors. All construction must be approved by *ICHHTO*.

-Architectural designs and outward appearances of structures which may compromise the visual integrity of the area must be in accordance with the surrounding structures.

-All activities, which damage the base of core zone, also the historical view whether, creating canal for water pipe, electricity wires, gas or telephone cable, installing a vibrator, trembling, smoky or a noisy system, also every kinds of advertising bill board and posters and traffic of trucks are prohibited.

-All activities that may damage the base of the core zone or its historical integrity including creating canals for water pipes, electricity wires, gas or telephone cables, installing vibrators, excessive trembling, smoky or excessively noisy systems, all advertising billboards and posters in addition to excessive traffic are all prohibited.

Regulation in Landscape Zone:

Large scale plans includes skyscrapers, industrial complexes, development projects such as: Highways, Subways and Railways must be agreed by *ICHHTO* (*SKSEA*) in feasibility stage.

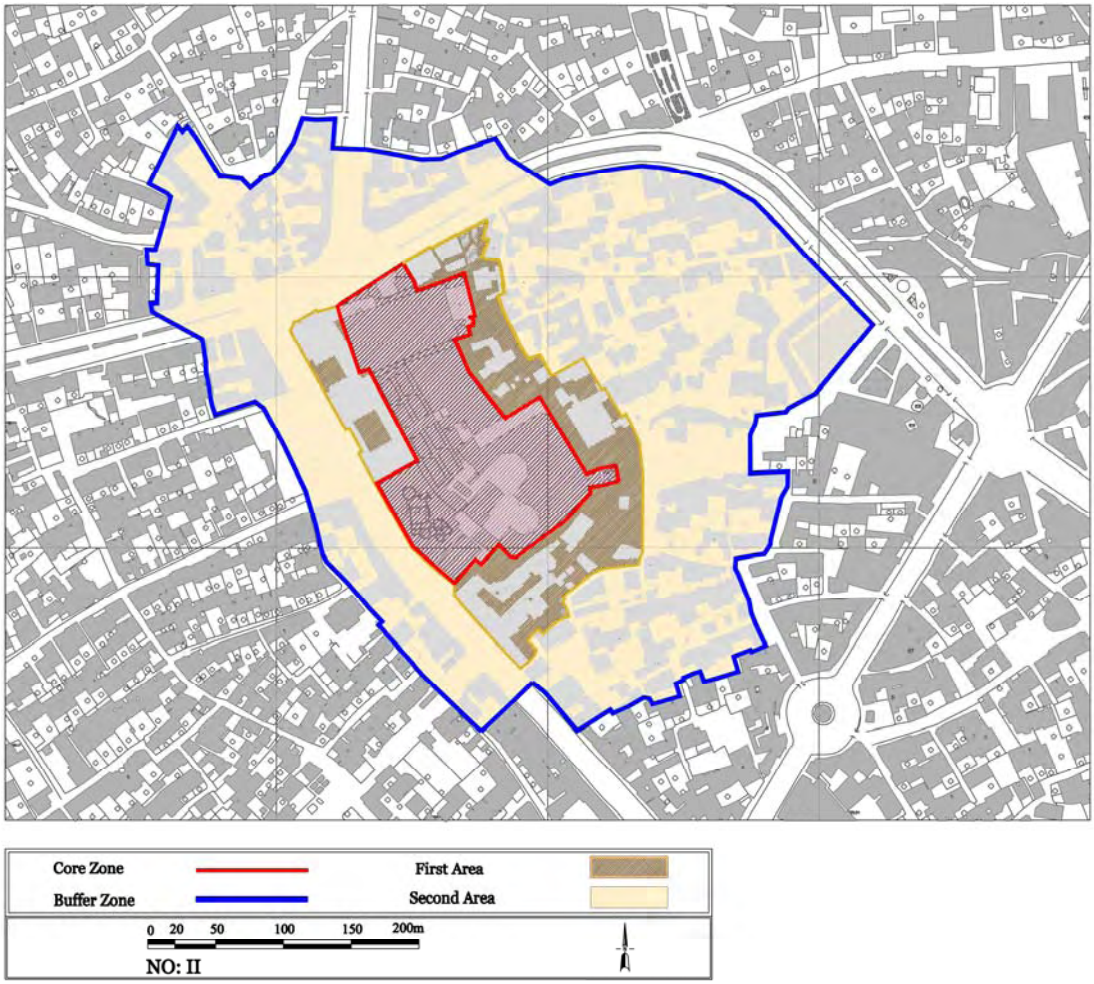


Fig. 232. The protective boundries

Supervisory systems:

SKSEA benefits from three levels of supervision, described below:

1. *ICHHTO* High Technical Council

All plans and programs affecting the property should be approved by the high technical council of *ICHHTO* established in *Tehran*. This council meets periodically at the property. It provides overall supervision ensuring that the plans and programs are implemented. This council decides on all major conservation interventions in cultural property as well the allocation of financial resources for the bases. Members of this council include *ICHHTO* deputy for conservation, four *ICHHTO* director-generals for conservation, fabrics,

registration, and movable properties, and five national experts.

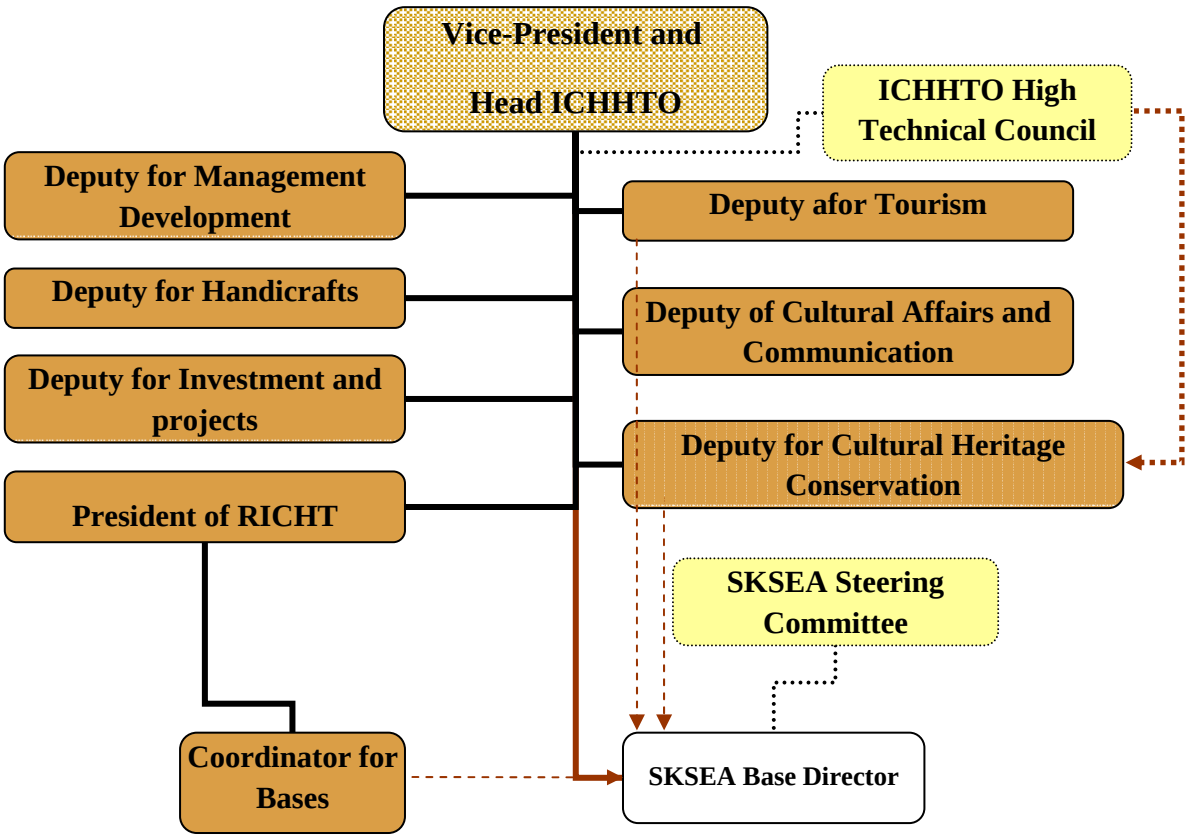
2. Steering Committee:

Each base has a steering committee of renowned experts who advises and adopts overall policies. The committee approves the technical decisions for conservation interventions at the property. For technical matters, the bases co-ordinate with respective deputies of *ICHHTO*, especially the deputy for conservation.

The members of this *SKSEA* Steering Committee are as follows.

Name	Academic field	post
M. Alavian-sadr	M.S. in urban programming	Director of *Ardabil* province cultural heritage, handicraft and tourism organization
H. Hashempour	M.S. in civil engineer	Deputy of construction affair (*Ardabil* governor)
M. Haqiqat pur	M.S. in civil engineer	Mayor of Ardabil
H. Āmeli	Doctorate in philosophy	*Ardabil*'s Friday prayers *Imam*
B. Nedaie	M.S. in civil engineer	Director of *SKSEA* base
M-H. Talebian	Doctorate in Architecture	Member
M-H. Moheb-ali	M.A. in Architecture	Member
A. Vahabzade	M.S. in Archaeology	Member
H. Yousefi	M.S. in Archaeology	Member
M. Rajabi-asl	B.A. in restoration	Member
A. Taghizade-asl	M.A. in Architecture	Member
M. Mousavi	M.S. in Archaeology	Member
D. Daneshian	M.A. in Architecture	Member

SKSEA Steering Committee chart



5. d. Existing plans related to municipality and region in which the proposed property is located (e.g., regional or local plan, conservation plan, tourism development plan).

In order to manage the historical city of *Ardabil*, a master plan has been formulated which considers it at a micro scale. In devising rules and regulations about its historical fabric, principles of the master plan and characteristics of that fabric (context) have been envisaged.

Master plans of *Ardabil* and its old fabric have been proposed by the architectural and city planning consultant engineers (*Zista*) in the year 1372 AH, under the auspices of the Ministry for Housing and City planning. They have been ratified by relevant organizations including the governor general, Cultural Heritage, Handicrafts and Tourism Organization, the agriculture Organization, Islamic City Council, Housing and City planning Organization and

the Municipality. (The above mentioned plans have been reviewed and revised in the year 1383 AH) These plans are about: historical monuments, observance of height, core zones, urban developments, historical context, cultural centers as well as land use, partitioning and constructing buildings, etc…Some of the definitions included in these ratifications are as follows:

- Public areas, which are lands located near general and private routes mainly used for public services, car parks as well as residential and commercial purposes. Historical sites are also considered as one of them.

- Valuable historical buildings, which are of cultural, architectural and historical significance, whether nationally registered or not. Specifying them is within the responsibility of the Cultural Heritage, Handicrafts and Tourism Organization of *Ardabil* province in this case.

- Historical sites, which are areas surrounding historical spaces and buildings and are specified by the Cultural Heritage, Handicrafts and Tourism Organization like the area around *Sheikh Safi* or *Jome masjed* (Friday musque).

- Buffer zone of historical sites and buildings, which is an area delineated by the Cultural Heritage, Handicrafts and Tourism Organization in order to keep and show it is visual and body values. Any alterations within this area should be done according to the rules of that organization.

- Valuable historical passageways, which have remained from distant past inside cities and connect historical spaces, buildings and elements of value. Moreover, their bodies conventionally enjoy architectural and historical importance.

- Pedestrian axes contain all or parts of valuable historical passageways and axes in which the entrance of motor vehicles is limited or forbidden in order to enable the comprehension of visual and spatial values and to make connection between different sections of the context possible.

Ratifications concerning historical monuments delineated in Master, Detailed and old context plans

Permitted functions inside bazaar area are: commercial (whether retail or wholesale), related functions such as storing or landing, religious and cultural tasks, tourism and hosting, banking and trade bureaus, exchanging, etc…Of course they must observe the rules of the Cultural Heritage, Handicrafts and Tourism Organization and should not be illegal.

- Maximum and minimum degree of permissible compression inside *Sheikh Safi* neighborhood is subject to the rules and regulations contained in the sanctioned plan.
- Construction compression within the buffer zones of valuable buildings (as determined by the Cultural Heritage, Handicrafts and Tourism Organization) is subject to the rules and regulations of that organization.
- Bazaar zone as well as plots adjacent to worthy buildings and sites shall be delineated according to the rules and regulations of the Cultural Heritage, Handicrafts and Tourism Organization in the framework of related special programs.
- Regarding the pedestrian axis, any proposal about the connecting route to the valuable and historical component of the city namely, mosques, bazaar and *Sheikh Safi* complex must fulfill the following measures:

    A. Width of the walkway must be at least 5 meters and at most 6 meters.

    B. Maximum permissible height for parts adjacent to walkway is 5.5 meters. (One storey at most)

    C. At places where the motorway and walkway have a common border, the walkway must be at least 40 cm higher or a flowerbed or gutter with a width of 70 cm should separate them.

    D. At places where the motorway and walkway exist side by side, a maximum of two stories is allowed.

- Any constructions up to a depth of two plaques inside the above mentioned pedestrian axis is forbidden until the termination of a coherent city planning.

- After the end of city planning in the axis, any change in the rules is allowed subject to ratification of competent authorities.

- Principles concerning valuable historical buildings:

Buildings and other properties considered as valuable historical buildings according to renovation and betterment programs, as well as other cases presented by the Cultural Heritage, Handicrafts and Tourism Organization are subject to the following measures building which has been or is being registered by the Cultural Heritage, Handicrafts and Tourism Organization and its architectural quality has been specified must be conserved.

1. Intervention manner in such structures shall be determined by experts of the Cultural Heritage, Handicrafts and Tourism Organization after collecting relevant documents, maps and papers. Any required restoration or alteration as well as diagnosis of proper functions must take place under the supervision of this organization.

2. Adaptation of interior spaces and possible functional alterations is allowed if no damage is done to the authenticity and identity of the building.

3. Regarding possession, preservation, restoration or any other interventions, municipality, the Cultural Heritage, Handicrafts and Tourism Organization, the Islamic culture and guidance organization as well as *Oqaf* administration are bound to cooperate and to provide technical and financial support.

4. Restoration and preservation of worthy urban elements such as : mosques, bazaar, *Turkish* bathes and caravanserai, must be done according to executive bylaws of the Cultural Heritage, Handicrafts and Tourism Organization by the Cultural Heritage, Handicrafts and Tourism Organization, the Islamic culture and guidance organization as well as *Oqaf* administration or other relevant natural or legal persons.

5. *Oqaf* Administration is bound to present its financial and executive programs regarding the restoration and preservation of its properties located inside the limits of renovation and betterment programs and if deems necessary, it must formulate new functions for them with the cooperation of municipality, the Cultural Heritage, Handicrafts and Tourism Organization as well as Islamic culture and guidance organization.

6. It is possible to use valuable and historical buildings as well as the ones reconstructed based on original and old architecture, for other suitable functions such as cultural or tourism ones. Also they might be used as places for selling handicrafts but only after consultation with the Cultural Heritage, Handicrafts and Tourism Organization and acquiring its permission.

7. Should current functions of historical buildings recognized by the Cultural Heritage, Handicrafts and Tourism Organization (whether registered or on the verge of it) are contrary to their value and harm them, the municipality must provide for legal possession of them with the help of the Cultural Heritage, Handicrafts and Tourism Organization. Determination of the priority of possession regarding the value of the building is entrusted to the Cultural Heritage, Handicrafts and Tourism Organization of *Iran*.

8. The number of floors in all buildings located inside the buffer zone of valuable structures is defined within the relevant rules and regulations and if it is not specified therein, it should not be higher than the shortest height of those buildings. The Cultural Heritage, Handicrafts and Tourism Organization is bound to submit the relevant rules and regulations about these buffer zones to a specialized committee.

9. All substantial or superficial repairs, renovation of opposite plaques and valuable buildings must be done in concordance with the architecture of those valuable buildings and in addition to being in the framework of executive and architectural plan for structures and installations, should be ratified by the Cultural Heritage, Handicrafts and Tourism Organization of Iran as well.

10. Issuance of construction license, work progress and termination permits concerning plots adjacent to valuable buildings is subject to the approval of the Cultural Heritage, Handicrafts and Tourism Organization of *Iran*.

11. The setting of buildings must be in such a way that their center of gravity be upon the center of gravity of the relevant old buildings but in peculiar circumstances the specialized committee must be consulted. (Should hygienic conditions like sunshine is not suitable for the new building which is being constructed upon the old one, the committee might decide to change the new setting in order to fulfill those conditions.

It must be mentioned that if possible, the main façade of the building must be in front of the yard of that property).

- Rules and regulations governing the old context plan have priority over those of the detailed plan within the limit of old context meaning that in case of any disparity between these two plans the former which is more limiting must be preferred. Further, should any inconsistency is seen between rules and regulations governing the old context plan, the one having more limiting nature must be given priority.

5. e. Property management plan or other management syste

SKSEA site will be managed under an integrated system, which is mentioned below:

- **MHUD Master plan**
- **Organization chart of *Sheikh safi***
- **Main goals**
- **Swot tables**
- **Strategic**
- **Scheduled Programs**

5. e.1. *MHUD* Master plan

There are various councils established at ministerial level dealing with inter-ministerial issues at national level. The council whose decisions affect *SKSEA* property is the Higher Council for Architecture and Urban Planning (*HCAUP*).

Higher Council for Architecture and Urban Planning *[HCAUP]*

Higher Council for Architecture and Urban Planning (HCAUP) was established under the law of February 1973. Ministry of Housing and Urban Development [*MHUD*] is responsible for managing housing development as well as for developing master plans for urban and semi-urban areas. This includes the historic urban areas, where a large proportion of the *Iranian* cultural heritage is located. The *HCAUP* is presided by the Minister of *MHUD*. The

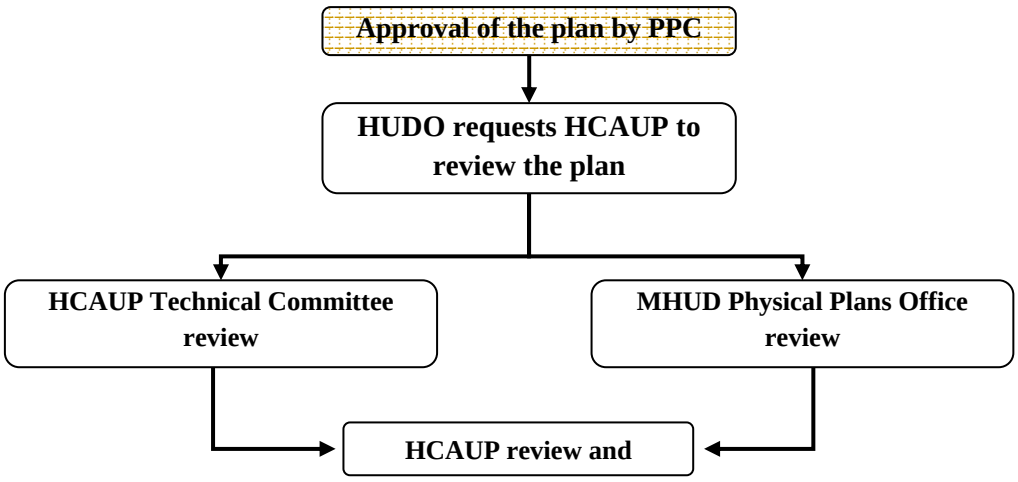
Deputy Minister for Urban Development and Architecture is the Secretary of *HCAUP*, under whom a Director-General manages the Secretariat. Other members of *HCAUP* include the Ministers of Interior; Economy and Finance; Culture and Islamic Guidance; Education; Power; Jihad Agriculture; and Defence.

In addition to these ministers, three Vice-Presidents are voting members of the HCAUP: (i) Head of Management and Planning Organization, (ii) Head of *ICHHTO*, and (iii) Head of Department of Environment. *HCAUP* has four main functions:

- Overall urban development policies.
- commenting on by-laws affecting zoning, land use, and determining main functions;
- adoption of urban master plans; and
- Adoption of urban criteria, regulations, by-laws, etc.

The approval of master plans by *HCAUP* has an established process. A qualified consultant is commissioned by the provincial Housing and Urban Development Organization (*HUDO*), which is the provincial office of *MHUD*. After the plan is prepared must be approved by the Provincial Planning Council. It is then reviewed concurrently by the *HCAUP*'s technical committee and the office of Physical Plans at *MHUD*, before final submission to *HCAUP*.

The figure below shows the procedure for approval of physical plans by *HCAUP*.



In principle, *HCAUP* does not examine the detailed plans. Such plans, as well as modifications which do not essentially change the existing master plan, are adopted by a commission presided by the provincial or county governor-general, head of City Council,

Mayor, representatives of *MHUD* and some other ministries and (also called commission for article 5). The secretariat of commission for article 5 is established at *HUDO*. In the case of Ardabil, the commission for article 5 in *Ardabil* province is responsible for adopting urban development control regulations.

The first master plan of *Ardabil* dates back to the year 1983/1362 which was drawn up and approved by Alp consulting engineers.

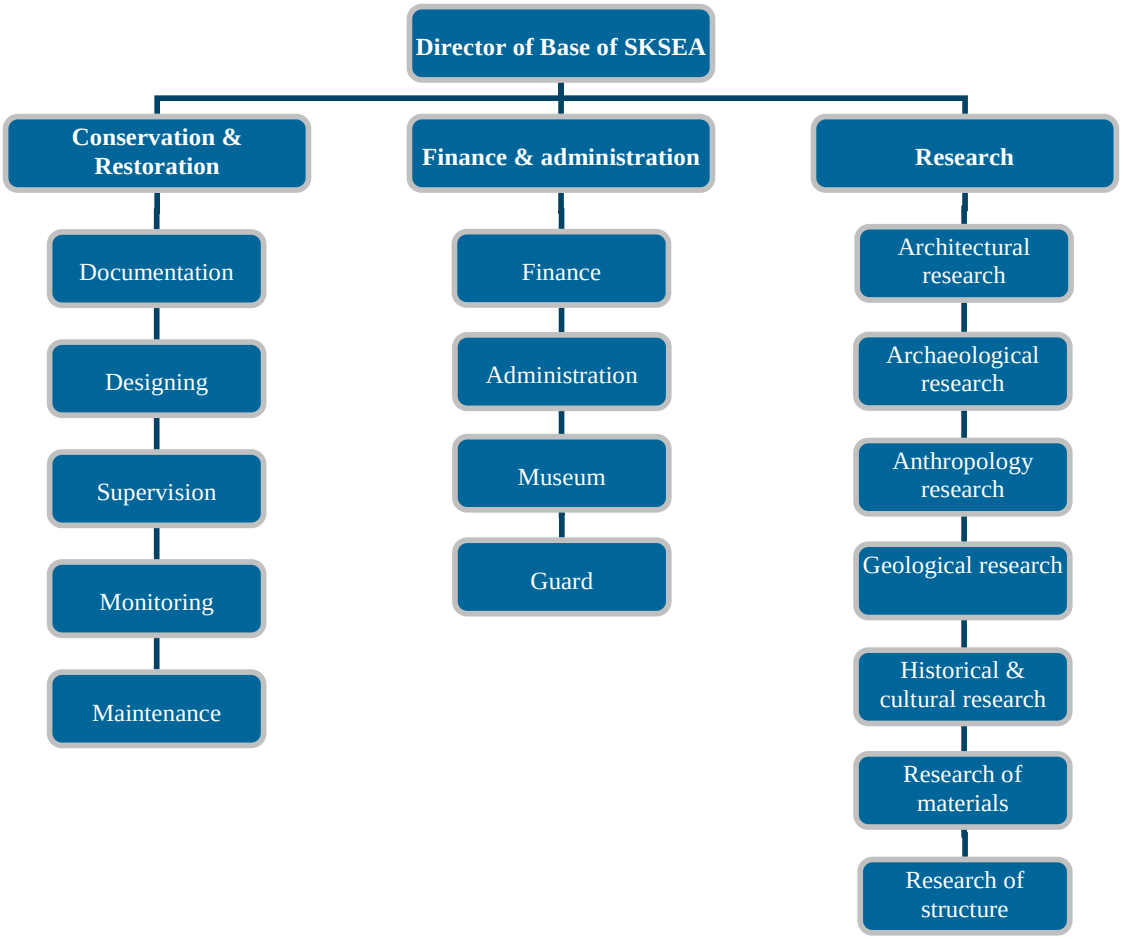
Afterwards, the architectural and city planning consultant engineers (*Zista*) executed the old (ancient) context master plan as well as *Ardabil* master plan in the year 1372 AH which was under the supervision of the Housing and City planning organization of *Ardabil* province and was sanctioned by the provincial governor general, Cultural Heritage, Handicrafts and Tourism Organization of *Iran*, The agriculture organization, islamic city council, housing and city planning organization and the municipality. (The above mentioned plans have been reviewed and revised in the year 1383 AH) These plans are about: historical monuments, observance of height, core zones, urban developments, historical context, cultural centers as well as land use, partitioning and constructing buildings, etc…

Since 1386 AH (2007) reconsideration of *Ardabil* master plan by *Tarh-o-kavosh* consulting engineers has started.

5. e. 2. Organization chart of *Sheikh Safi base*

The operational unit for the conservation and management of *SKSEA* is the *ICHHTO SKSEA* base, described below in the organization chart:

Organization chart of SHEIKH SAFI BASE



5. e. 3. Main goals:

- Preparing a master plan for conservation and restoration of *SKSEA.*
- Preparing research programs in four main parts:
    1. Restoration and conservation of buildings
    2. Restoration and conservation of objects
    3. Archeological studies
    4. Historical studies
- Preparing a master plan for documenting of objects, ornaments and monuments and also for collecting and classifying of documents.

- Preparing a master plan for conservation and restoration of monuments in the buffer zone.
- Inspection and surveying of objects and monuments in the core zone and buffer zone.
- Supporting the introduction and presentation plans of site.
- Supporting educational programs for experts in four parts:
    1. Conservation and restoration of monuments in the core zone and buffer zone
    2. Conservation and restoration of objects
    3. Archaeological studies
    4. Management of museums.
- Preparing some plans for conservation of archeological sites.
- Keeping in touch with scientific communities and cooperating with them in research programs.
- Preparing and executing of a suitable tourism's map based on the importance of traveling in the site.
- Periodic inspection of plans based on the previous experiences.

5. e. 4. S.W.O.T tables:

Due to reaching the appropriate scheduled programs for *SKSEA*, the *SWOT* tables have been prepared as follow:

Field	Strength	Weakness	Opportunity	Threat
Environment	1. Creating urban open space or greenery in the district	1- Visual pollution by modern facilities 2- Lack of urban services in the old district. 3- Inappropriate pavements of the sidewalk. 4- Limiting access to the complex.	1- Establishing rules aiming to save sky line in *sheikh safi* complex.	- Development

Field	Strength	Weakness	Opportunity	Threat
Visitors and Tourism	- Continuity of human values	- Inadequate introduction and presentation	1- Providing a situation to attracting more tourists by facilitating district. 2- Easy access to historical bazaar	- Risk of human destruction.

Field	Strength	Weakness	Opportunity	Threat
Conservation and restoration	1- Respect of authenticity 2- Appropriate equipment 3- Proper setting of electrical and heating installation. 4-Continued restoration and maintenance 5- Appropriate function	1- Improper placement of security equipments. 2- Lack of proper ventilation system. 3- Humidity effects on walls. 4- Using new materials for pavement in jannat sarā 5- unused chambers surrounding the courtyard and Inability to utilize them. 6- Improper insertion of gutter pipes.		- Erosion

Field	Strength	Weakness	Opportunity	Threat
Development	1- Continuing of workmanship in new building. 2- Continuing of traditional functions. 3- Establishing sets of rules and regulation in order to preserve authenticity and integrity. 4- Dedicating of some special areas for advertising banners and keeping street façade clean and tidy. 5- Suitable Design and performing chambers in this areas. 6- Paying attention to archaeological sites.	1- Erosion of valuable historical building in the district. 2- having vehicle priority over pedestrian 3- Imposing overloaded crowds on site.	1- Possibility of designing required urban spaces for modern life 2- Dedicating of new applications to obsolete mould spaces. 3- Priority of pedestrian over vehicles. 4- Increasing visual, functional, structural integrity because of paying attention to historical buildings.	- Development

Development	7- Utilizing of architectural elements of shrine in space designing. 8- Proper links between shrine and archaeological site and street.		5- Establishing rules aiming to keep authenticity of old district of architectural design viewpoints. 6- Creating spaces and social areas proportional with today's necessity. 7- Ability to admit different functions related to complex. 8- Dedicating proper functions compatible to *SKSEA.* 9- capability to change on a significant entrance for the shrine.	

Field	Strength	Weakness	Opportunity	Threat
Culture, Society, Economy	1- Continuity of human values 2- High values of spiritual and moral aspect of this area because of the existence of close relatives graves of sheikh safi. 3- Historical value of space that introduces on important event in that era.	- Lack of awareness	1- Upgrading human values. 2- Using of people financial support. (charity & sponsors) 3-Tourism	

Field	Strength	Weakness	Opportunity	Threat
Training and research	1- Different aspects of archaeological research.	1- Lack of workshops and training	1- Pay attention to training and research aspect of antecedent monuments. 2- Interchanging ability to research museum in order to maintain and display of tombstones.	

5. e. 5. General strategies:

- Establishing “Research Center”.
- Establishing “Documentation Center” and library and preparing some plans for trainees.
- Executing of monitoring plans regularly, recording and analyzing of data and training of monitors.
- Establishing “Introduction and Presentation Center” and designing website for informing people in general and expert fields.
- Organizing the periodic meetings and expert workshops.
- Organizing the monthly and annual meetings of Bases for exchanging their views.

According to these general strategies and mentioned main goals, we have planned scheduled programs for *SKSEA* which is mentioned below:

5. e. 6. Time schedule:

Short-term schedule:

- Activating “Studies and Research Center” of *SKSEA*.
- Activating “Monitoring Center” of *SKSEA*.
- Activating “Conservation and Restoration Center of Objects” in *SKSEA*.
- Surveying and executing the revitalization plans for northern gate in *hayāt-bāgh*(garden court)
- Surveying and executing the revitalization plans for main gate of *Āli Qāpu* square.
- Surveying and executing the revitalization plans for *Āli Qāpu* square.
- Surveying and executing the conservation plans for archaeological site in northern side of hayāt-bāgh (garden court).

- Surveying and executing the conservation plans for archaeological site in southern side of complex.
- Surveying and executing the restoration and conservation plans of monuments and fabric.
- Finalizing the semi-constructed projects, which are located in core zone and buffer zone. (Museum and *Āli Qāpu* mosque)
- Surveying the plans of new projects based on World Heritage principles. (*Safavi*'s grand museum)
- Correcting the minarets and exterior ornaments of *Soleimān-shāh Mosque*.
- Choosing appropriate functions for different parts of complex.
- Surveying the location of brick and stone workshops in northern side of complex. (If it's possible these workshops should be removed because there is an archeological site under them.)
- Inspection of the location of heating installation in the complex. (The possibility of removing of this system should be surveyed).
- Defining some research programs for new and old chele-khana and preparing and executing of their revitalization plans.
- Inspection of the object's archive and the way of conserving of them.
- Activating "Documentation Center" and library of *SKSEA*. (Collecting of all the documents which are deal with *SKSEA*).
- Executing the plans of tourist traveling in the complex
- Inspection and appropriate designing of new installation in the core zone and buffer zone.
- Organizing different conferences and workshops.

Mid-term schedule:

- Continuing the excavation and archeological studies of archaic site which is located in the northern part.
- Preparing and executing the revitalization plans of archaic site.
- Completing the documenting plans of objects, monuments and fabric.
- Utilizing of trainees in monitoring and research programs.
- Training the staff of *SKSEA* for doing their duties better.
- Utilizing of trained staff instead of armed guards for preservation around the site.
- Activating "Introduction and Presentation Center" and explaining about the plans of *SKSEA* for people.
- Activating the archeological museum.
- Activating the museum of gravestones in *Shahidgāh*.
- Owning of some buildings which are located in northern and eastern sides of complex and changing the roadways to the paths for passengers in the buffer zone.
- Completing the revitalization project of *Imāmzade-sāleh.*
- Reorganizing of modern facilities.
- Designing and executing of urban furniture in the buffer zone.
- Cooperating with the N.G.O in introduction of *SKSEA* and research programs.

Long-term schedule:

- Assessment of monitoring
- Organizing international, regional and national scientific conferences and workshops.
- Making connection between *SKSEA* and universities, schools and the other educational centers.

- Publishing the results of research programs.
- Cooperating with international experts.
- Revitalization of the historical access to the complex.
- Continuing the excavation and archeological studies.

5. f. Sources and levels of finance

Income sources of *Sheikh Shrine* complex are:

1. Revenues from selling tickets to visitors
2. Revenues from endowments of the complex
3. Revenues from the alms box installed in the complex
4. Provincional and national budgets allocated to it

It must be pointed out that some of these revenues are spent to buy lands around the complex and some are spent for constructions within those lands as well as for conservation and restoration activities in the main part of the complex.

SPENT CREDITS	REVENUES FROM ALMS BOX	REVENUES OF ENDOWMENTS	TICKET SELLING INCOME	YEAR	ROW
100000000 Rls	4246450 Rls	22105000 Rls	137598750 Rls	THE SECOND FIVE-YEAR PROGRAM	1
2200000 Rls	4025000 Rls	5291000 Rls	456090500 Rls	2000	2
190000000 Rls	1124000 Rls	33104996 Rls	173164000 Rls	2001	3
482000000 Rls	2203000 Rls	32535000 Rls	208923000 Rls	2002	4
616000000 Rls	1866000 Rls	39000000 Rls	179166000 Rls	2002	5
9800000000 Rls	3574000 Rls	5500000 Rls	227757000 Rls	2003	6
7530000000 Rls	5057000 Rls	8180000 Rls	1092892000 Rls	2005	7
6200000000 Rls	6205000 Rls	7000000 Rls	443860000 Rls	2006	8
24920200000 Rls	28300450 Rls	152715996 Rls	2929351250 Rls	**TOTAL**	

In addition, due to respect of state to world heritage sites, there is an especial & permanent budget for WHS is approved by national parliament of *IRAN* which increased annually. The amount of this budget was about 6 million *$* for 8 WHS's of *IRAN* in 2007 and this amount has been suggested about 8 million *$* in 2008. For example the annual amount of this budgets were 1.7 million $ for Persepolis and Pasargadae WHS's and 0.5 million *$* for Choghazanbil in 2007.

5. g. Sources of expertise and training in conservation and management technique

Sources of expertise and training in conservation and management techniques are included as follows:

1. Research Organization of Cultural heritage and Tourism

ROCHT is responsible for multidisciplinary researches and training of young experts of ICHHTO.

2. Local and national universities

There are some local universities such as *Mohaqeq Ardabili* University, High technical education and *Azad* University which at present their students work and study in *SKSEA*. There are several jointed projects between *SKSEA* and these universities based on training goals.

And also in national level, high educational centre of *ICHHTO* and other national universities provide sources of expertise and training in conservation and management techniques.

3. The exchange of expertise between WHS's

There is a close cooperation between *SKSEA* and other bases such as Tabriz Historical Bazzar complex, Armenian Monastic Ensembles (WHS) and Meidan Emam, Esfahan (WHS).

4. Short term training and workshops

Short term training and workshops are being held in local, national and regional levels with cooperation of *UNESCO* and Universities for providing sources of expertise and training in conservation and management techniques. For example these workshops have been held in regional and national levels during the two past years which the *SKSEA* experts are participated in it.

- Cultural Landscape workshop held in Persepolis
- Management and conservation of historical sites held in Choghazanbil
- Training workshop for restoration of earthen architecture held in Meyboud.

5. Use of traditional craftsmen and masons for training young

One of the most important sources of expertise and training in conservation and management technique is applying the traditional craftsmen and masons. Fortunately, this kind of training is alive in *Iran* yet.

6. Training courses for guards, members of NGO's, people and local authorities:

The regularly courses are been held on site for training different persons by experts of *SKSEA*.

5 .h. Visitor facilities and statistics

According to conservation management plan for *SKSEA* and mentioned main goals, we have proposed a "Circulation and access plan for local people and visitors". Proposal circulation and access routes of *SKSEA* were studied and offered in two scales of core zone and buffer zone:

Core zone:

According to traveling of pilgrims –who were the main visitors of the monument- in this complex during the centuries from the main gate in the north at *Āli Qāpu* square toward the main shrine in the south (dome of *Allāh-Allāah*) and the location of secondary parts next to the mentioned path therefore this axis is considered as the main traveling line for the present visitors. By regarding the past functions of secondary parts and the capability of new sections, different alternative pathways could be defined.

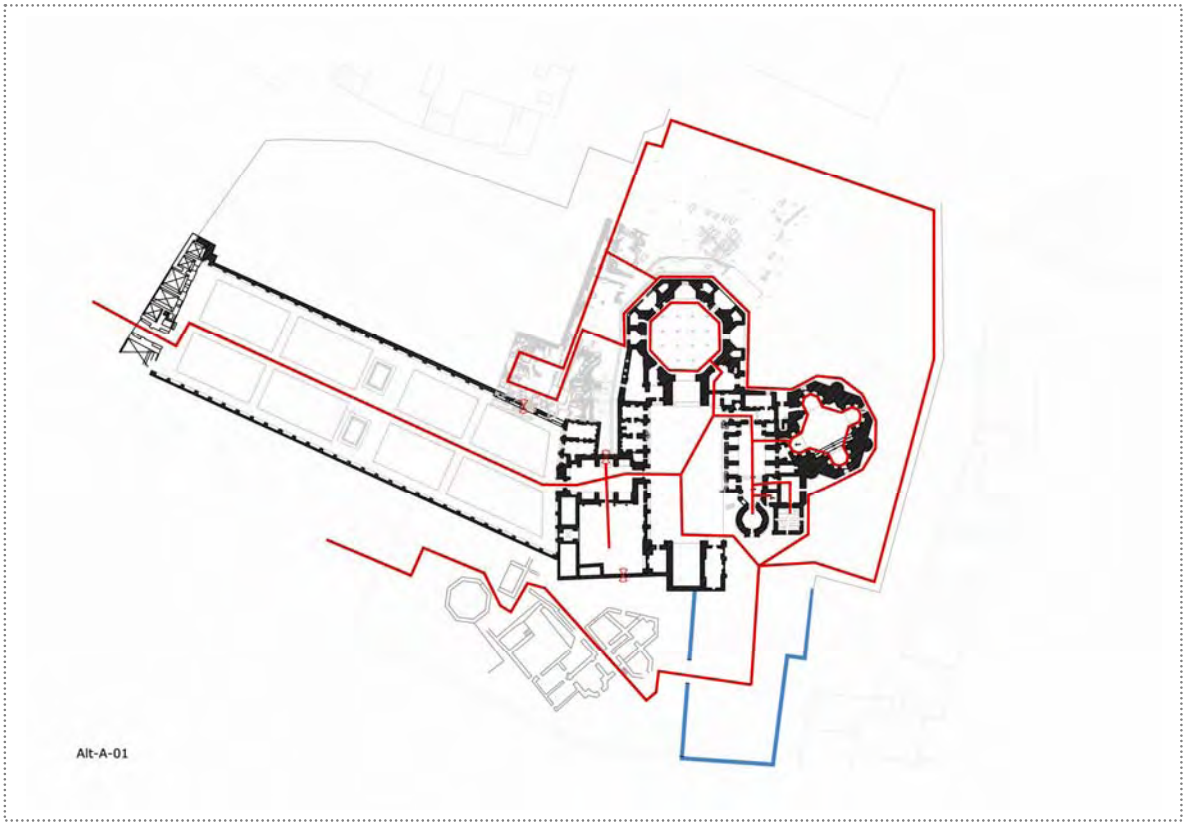


Fig. 233. The proposed visitor orientation 1

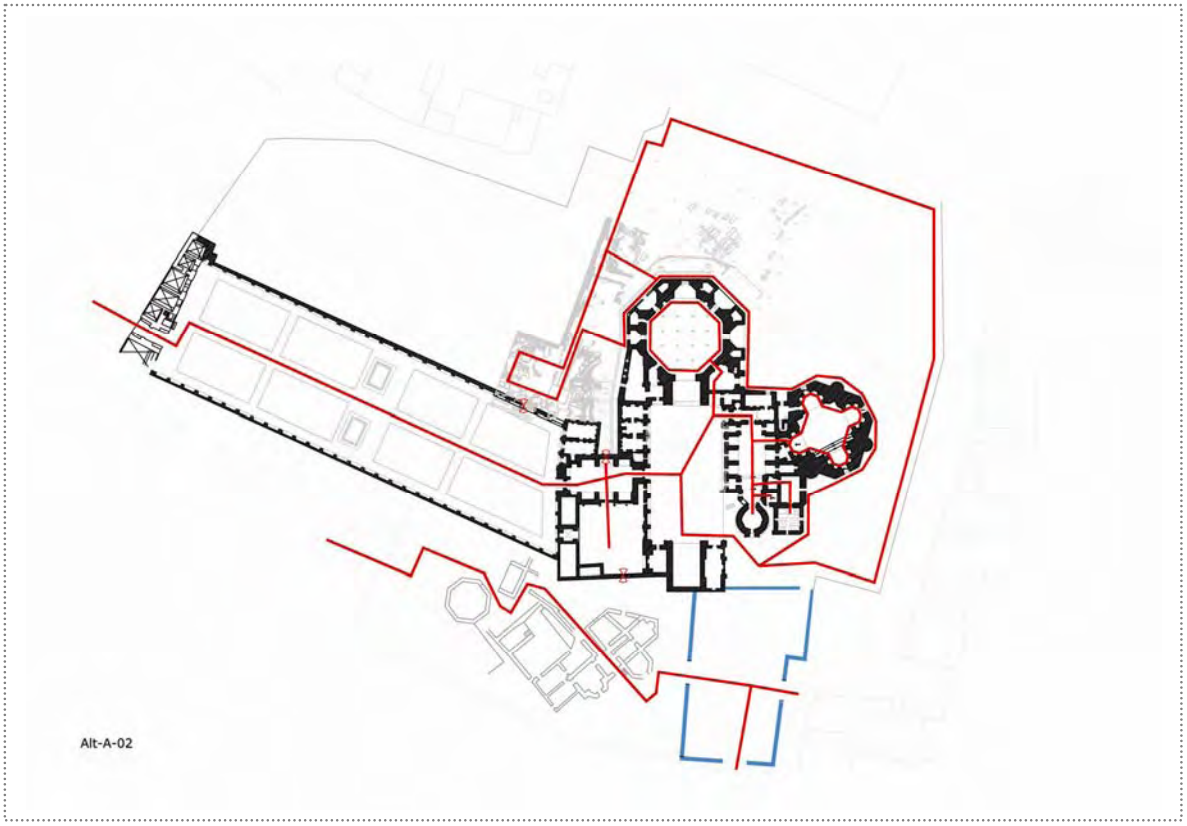


Fig. 234. The proposed visitor orientation 2

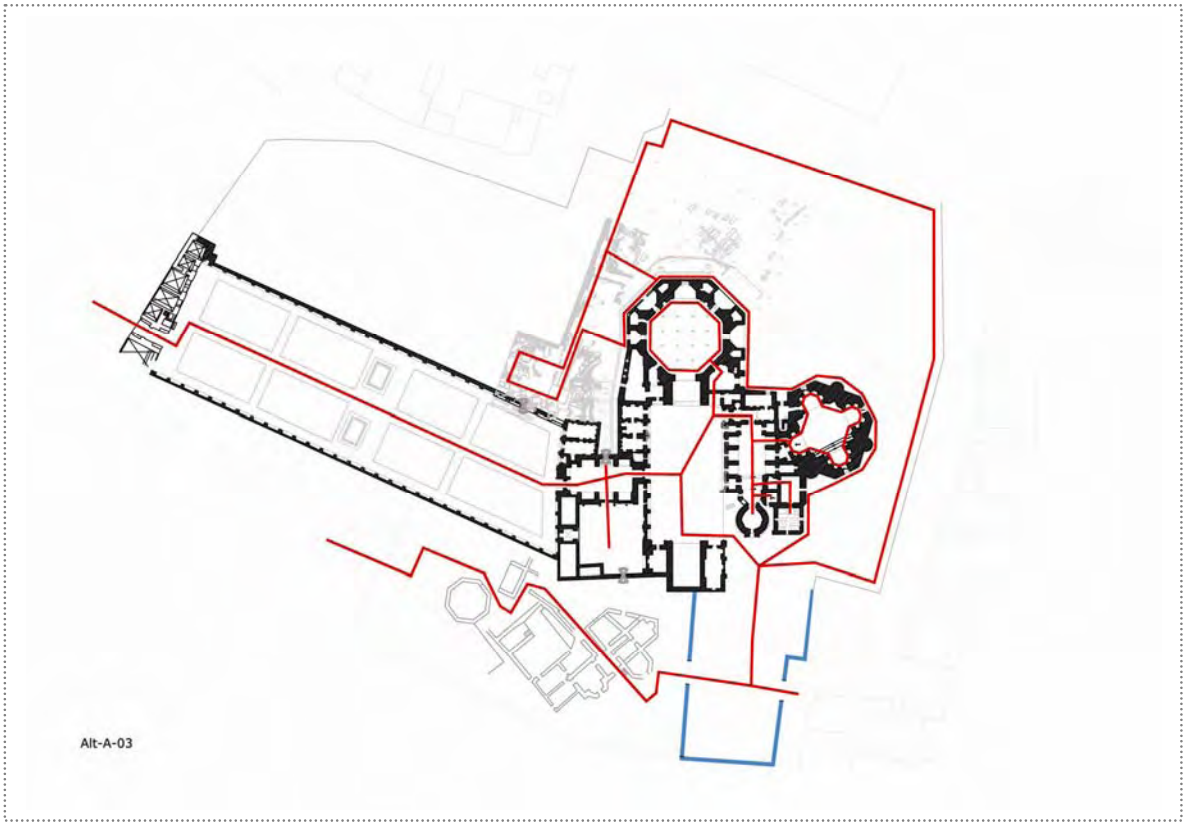


Fig. 235. The proposed visitor orientation 3

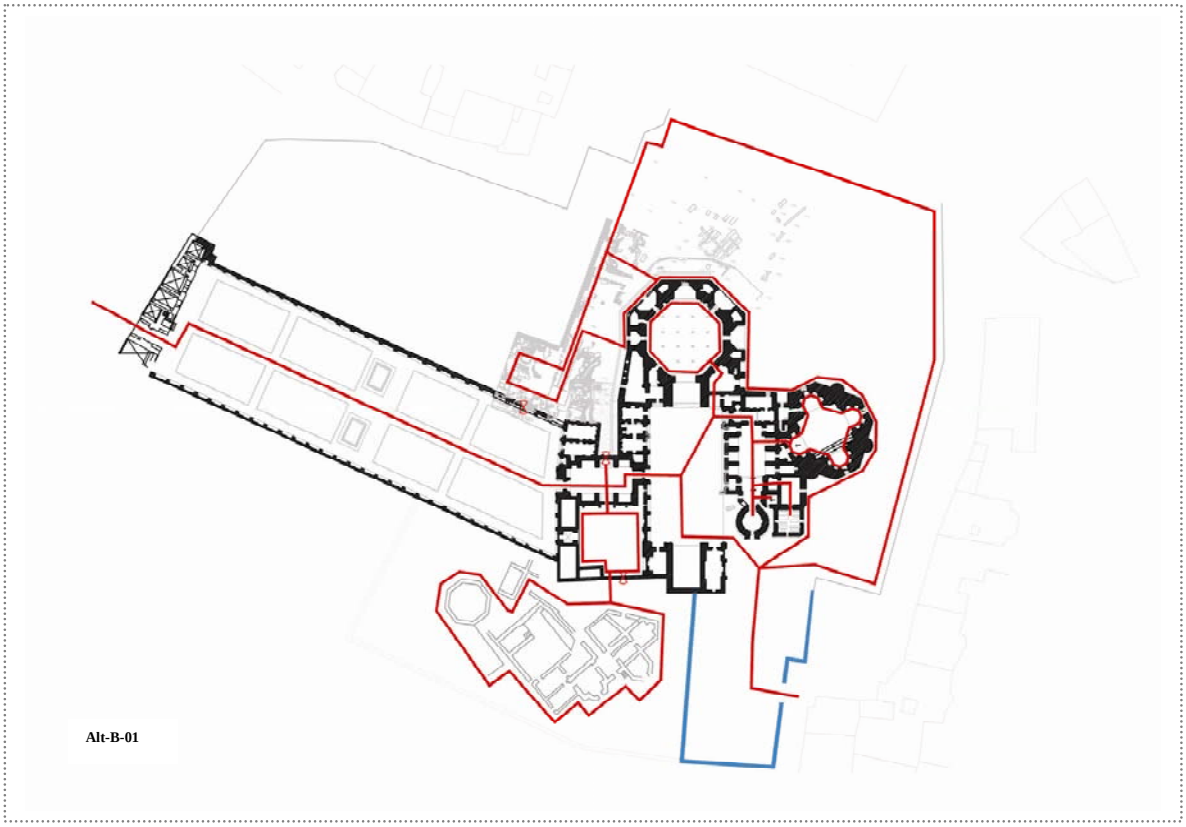


Fig. 236. The proposed visitor orientation 4

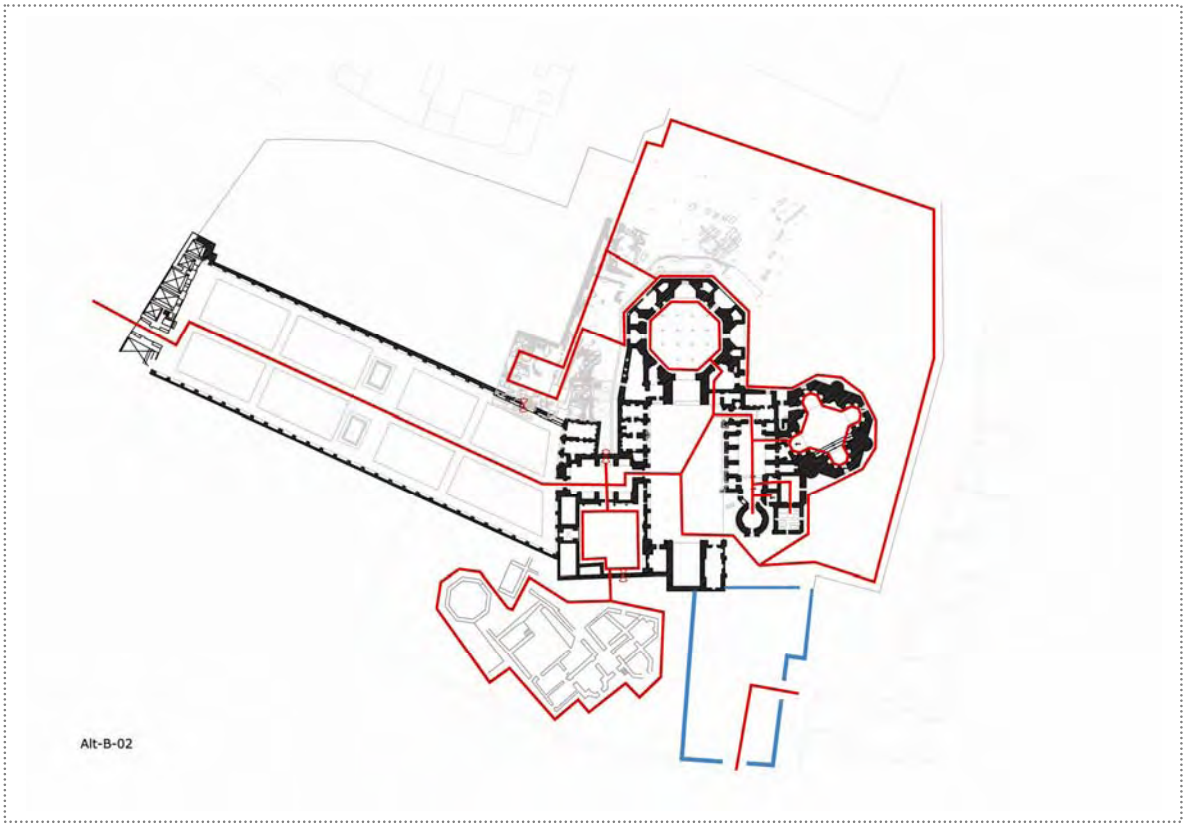


Fig. 237. The proposed visitor orientation 5

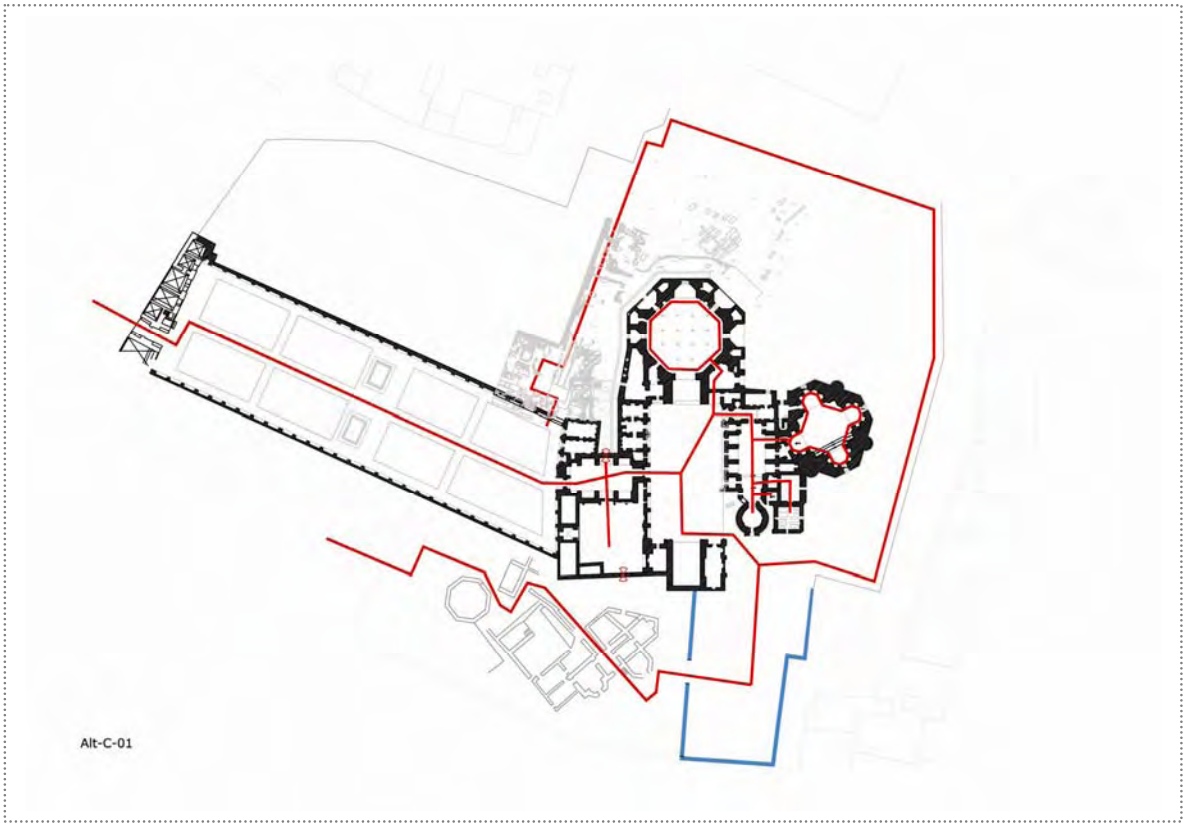


Fig. 238. The proposed visitor orientation 6

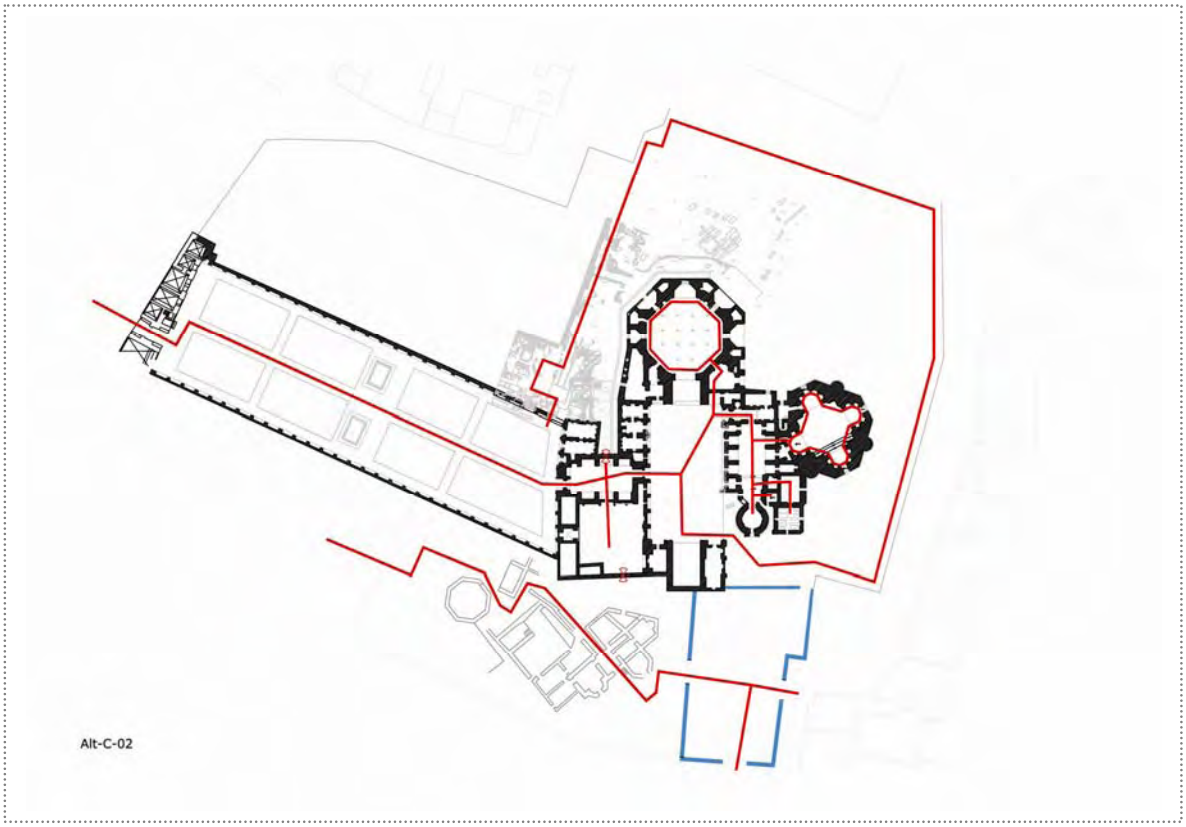


Fig. 239. The proposed visitor orientation 7

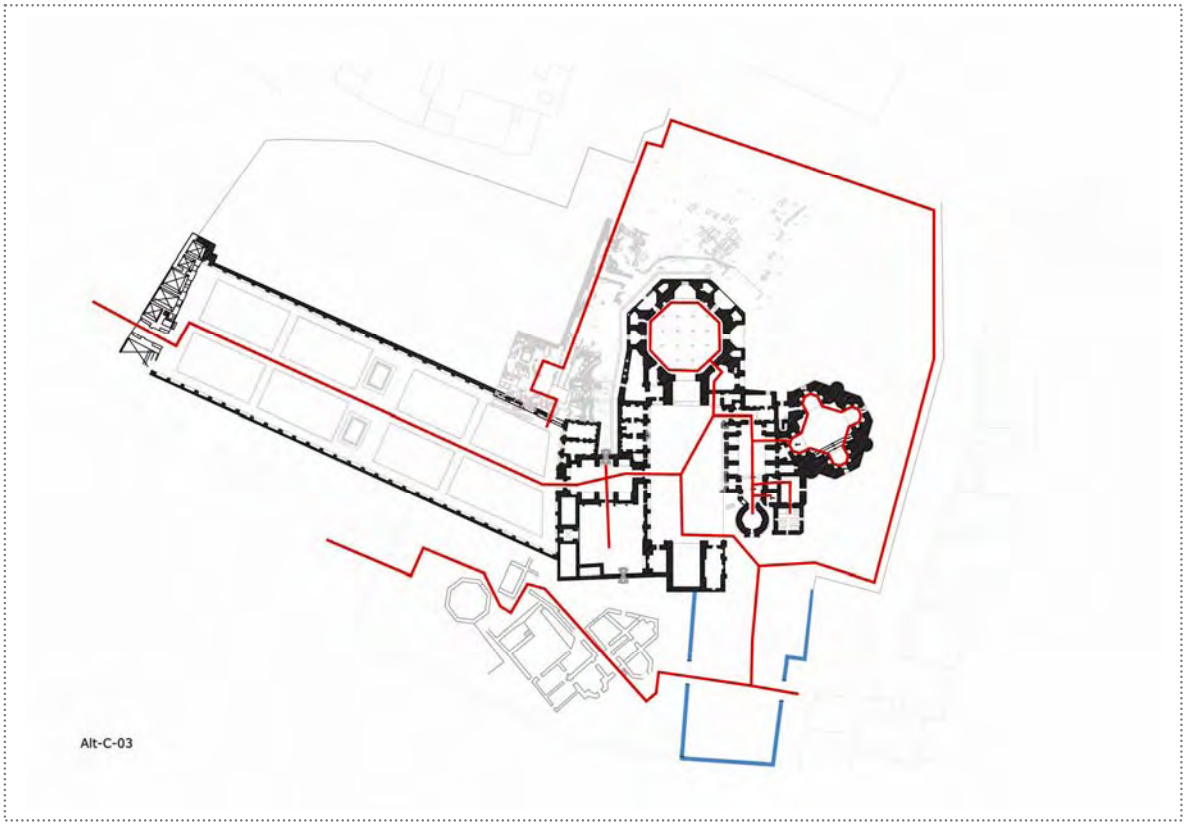


Fig. 240. The proposed visitor orientation 8

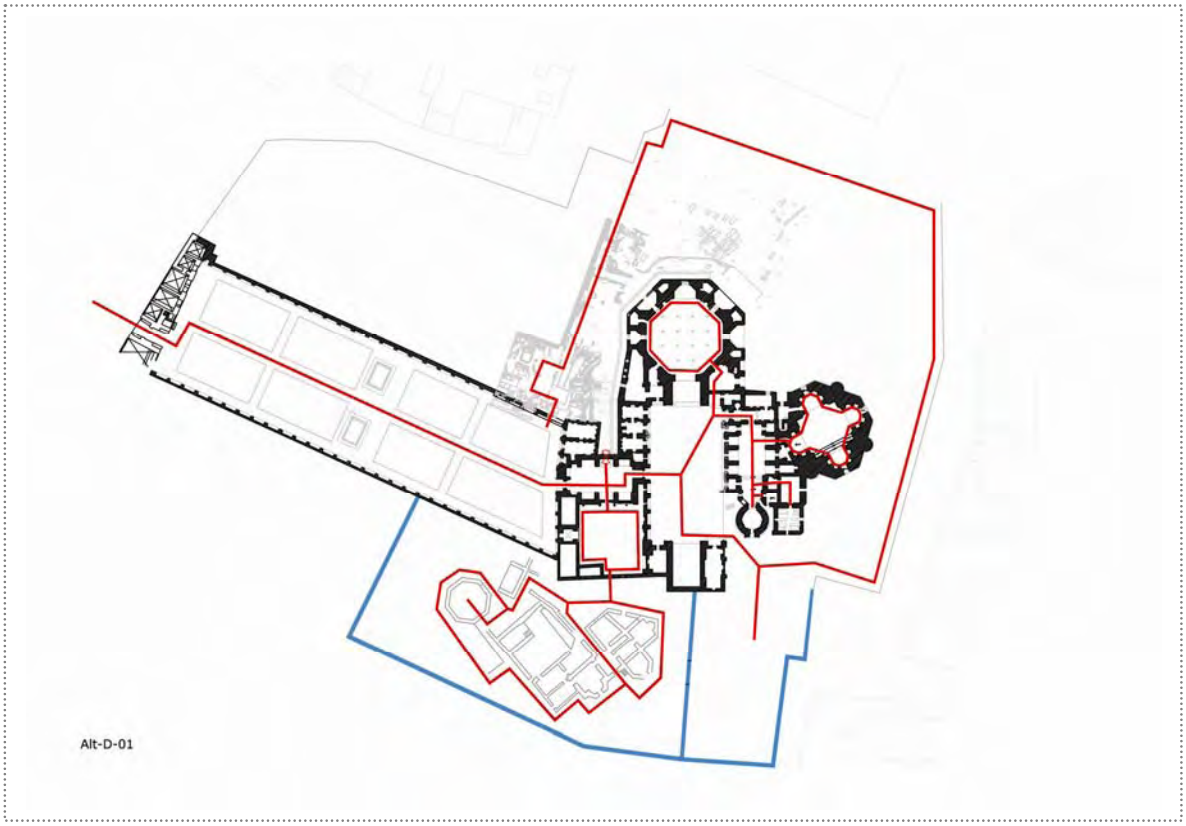


Fig. 241. The proposed visitor orientation 9

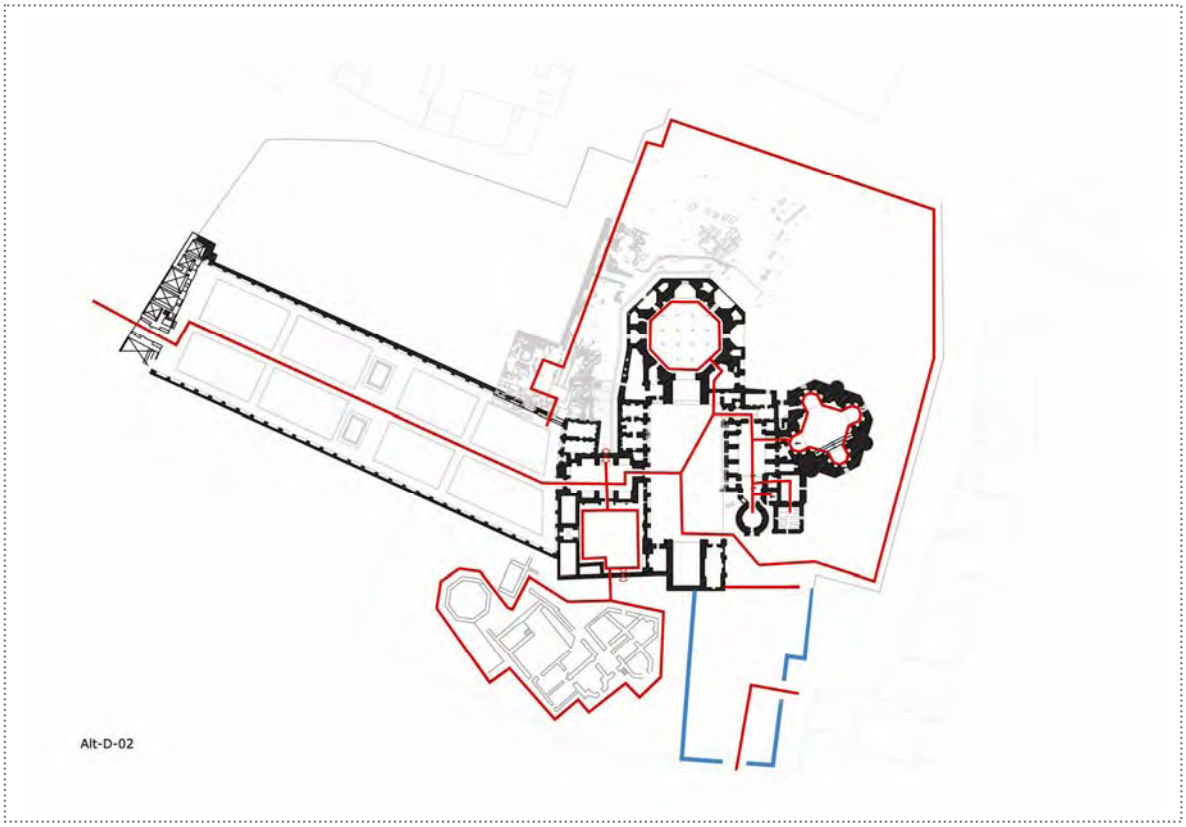


Fig. 242. The proposed visitor orientation 10

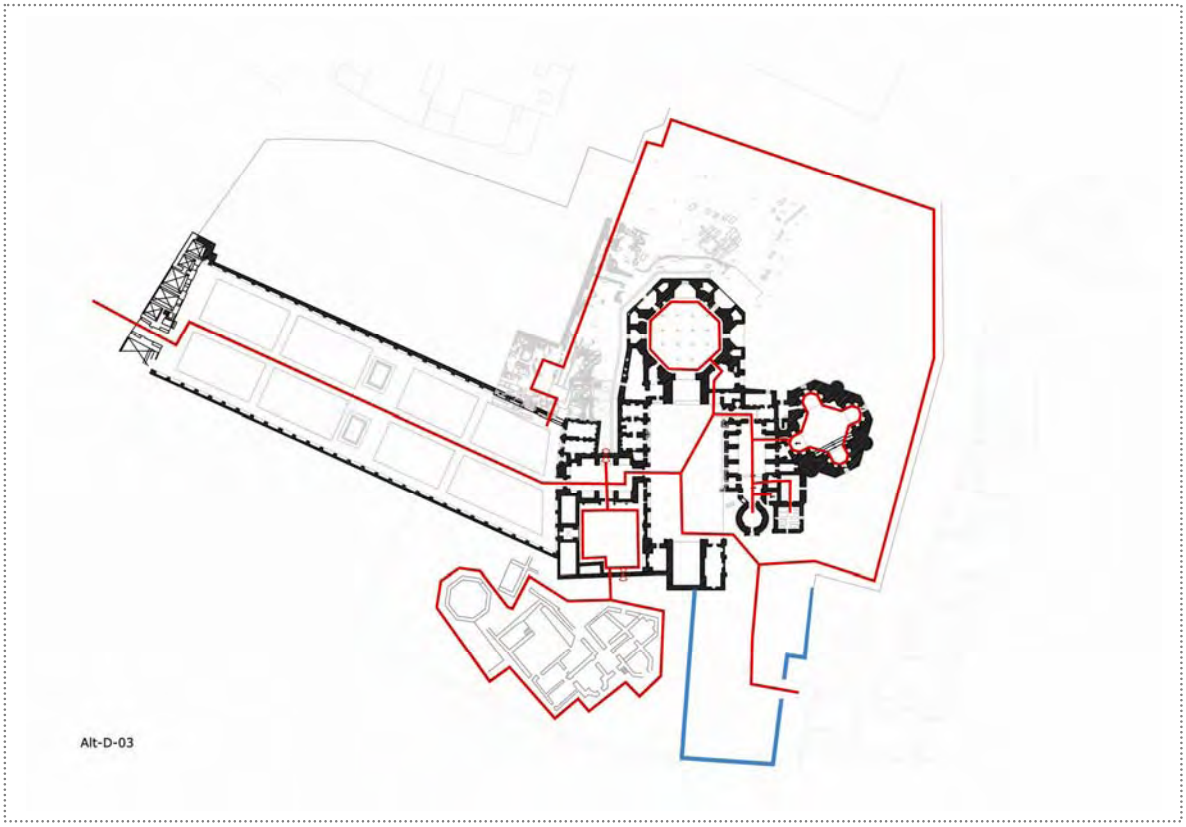


Fig. 243. The proposed visitor orientation 11

Buffer zone:

As *SKSEA* is located in west side of the ancient fabric of *Ardabil*, proposal circulation and access paths were nominated through residential area toward east (west entrances of bazaar). Because of existence of historical and cultural elements and capability of useless areas for designing, suitable parts of buffer zone are applicable for strengthening of these paths.

Alternative 01:

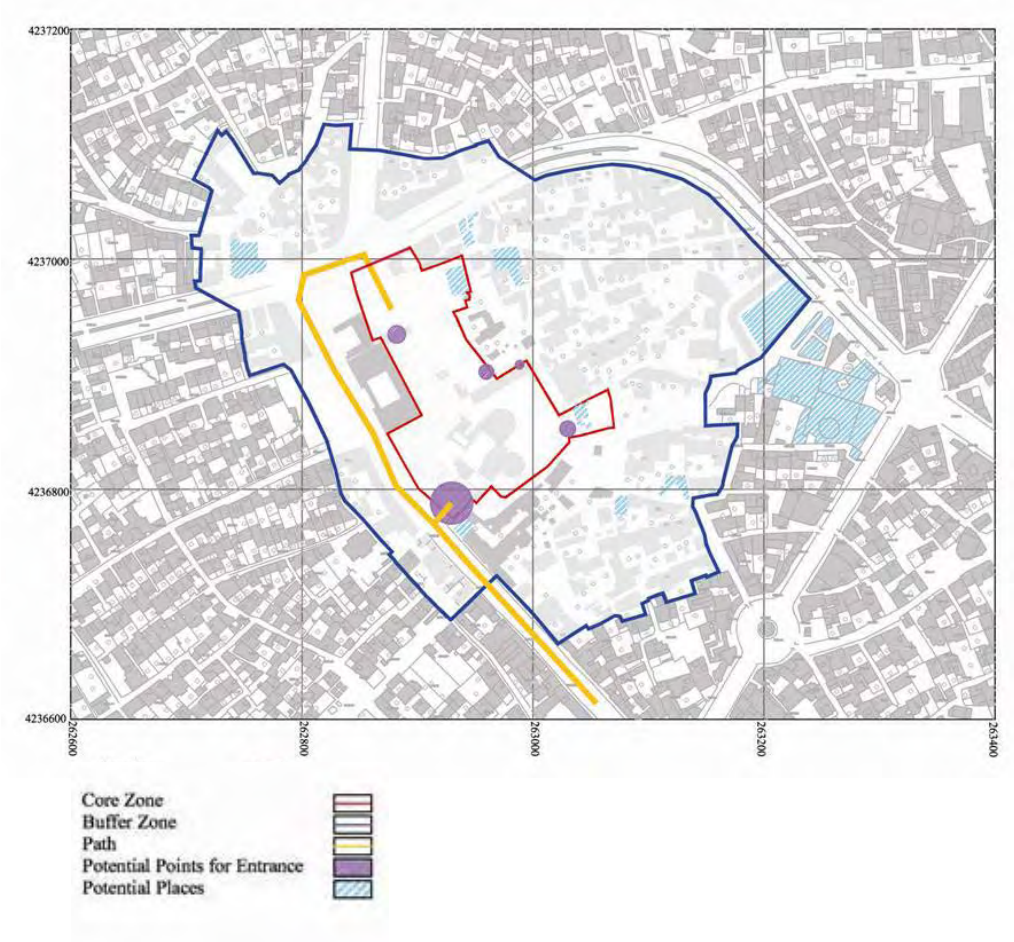


Fig. 244. The evaluation of entrances and passageways 1

Alternative 02:

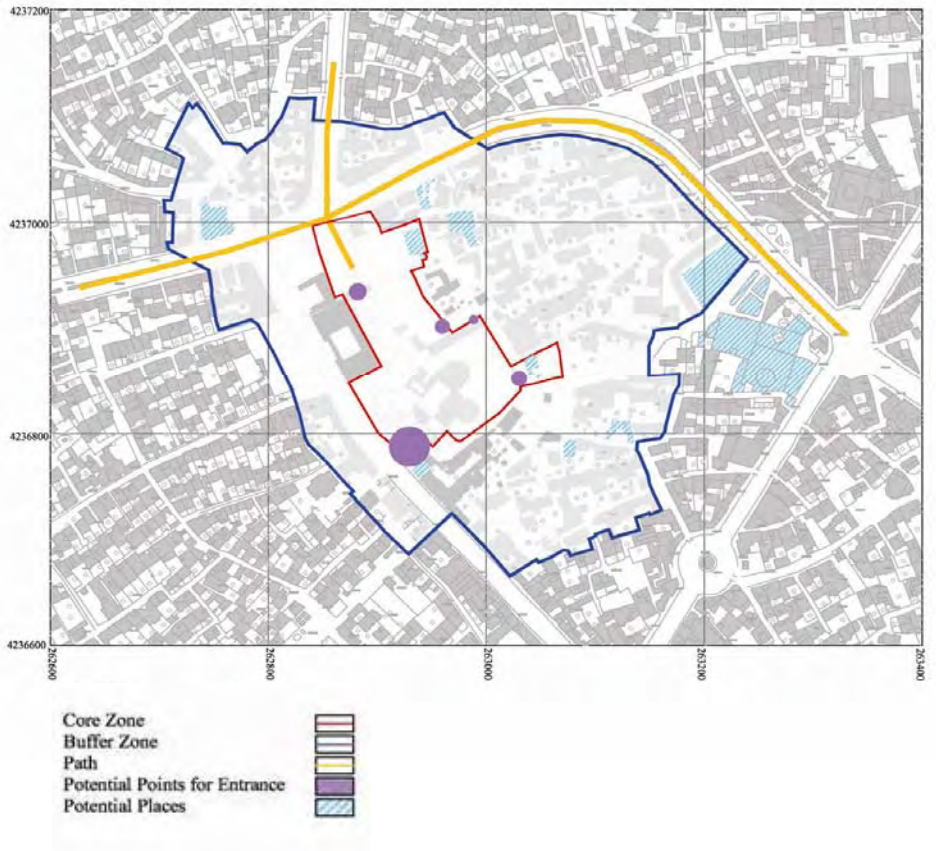


Fig. 245. The evaluation of entrances and passageways 2

Alternative 03:

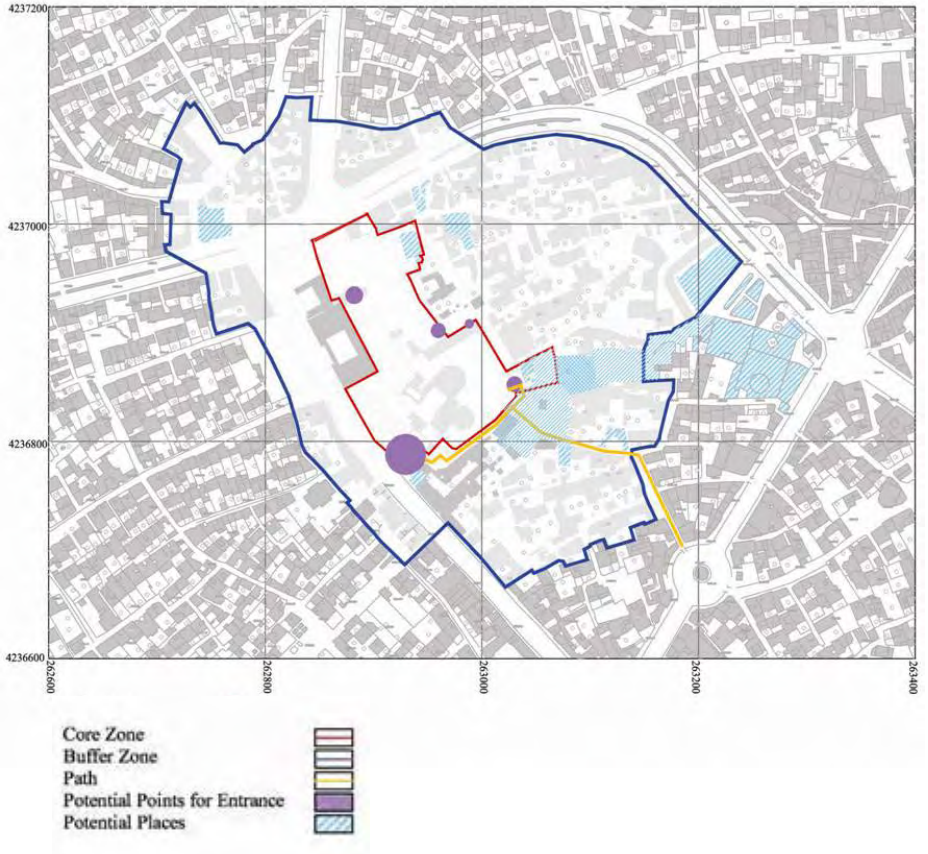


Fig. 246. The evaluation of entrances and passageways 3

Alternative 04:

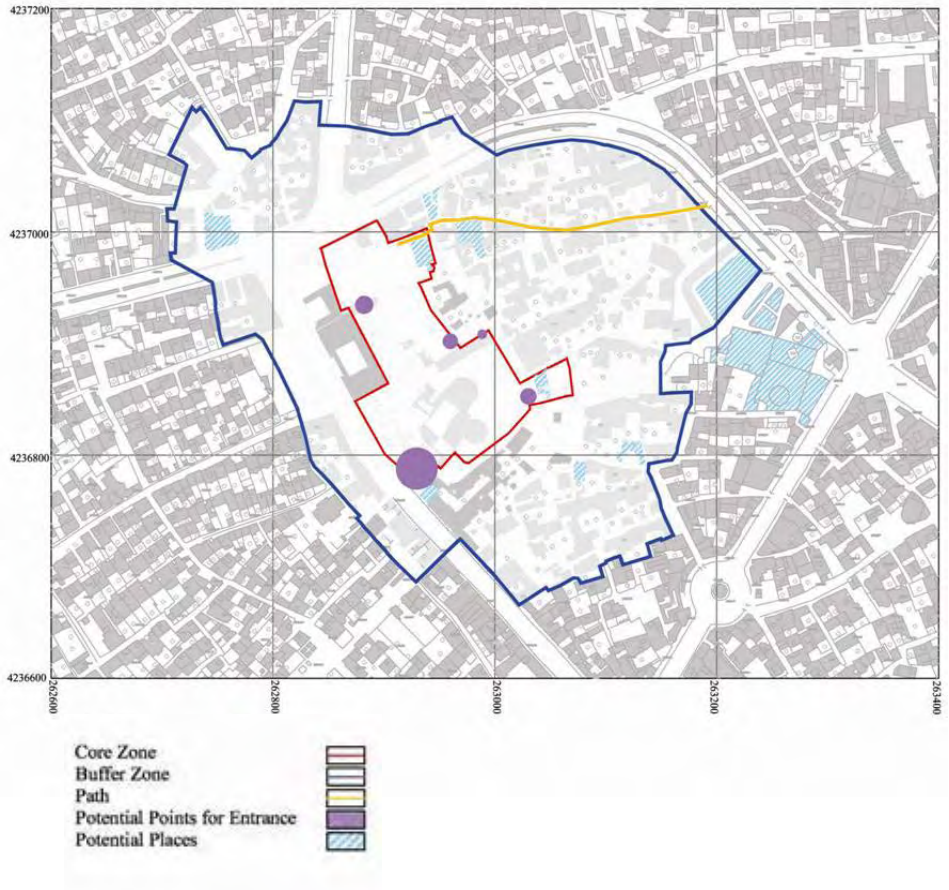


Fig. 247. The evaluation of entrances and passageways 4

Alterı

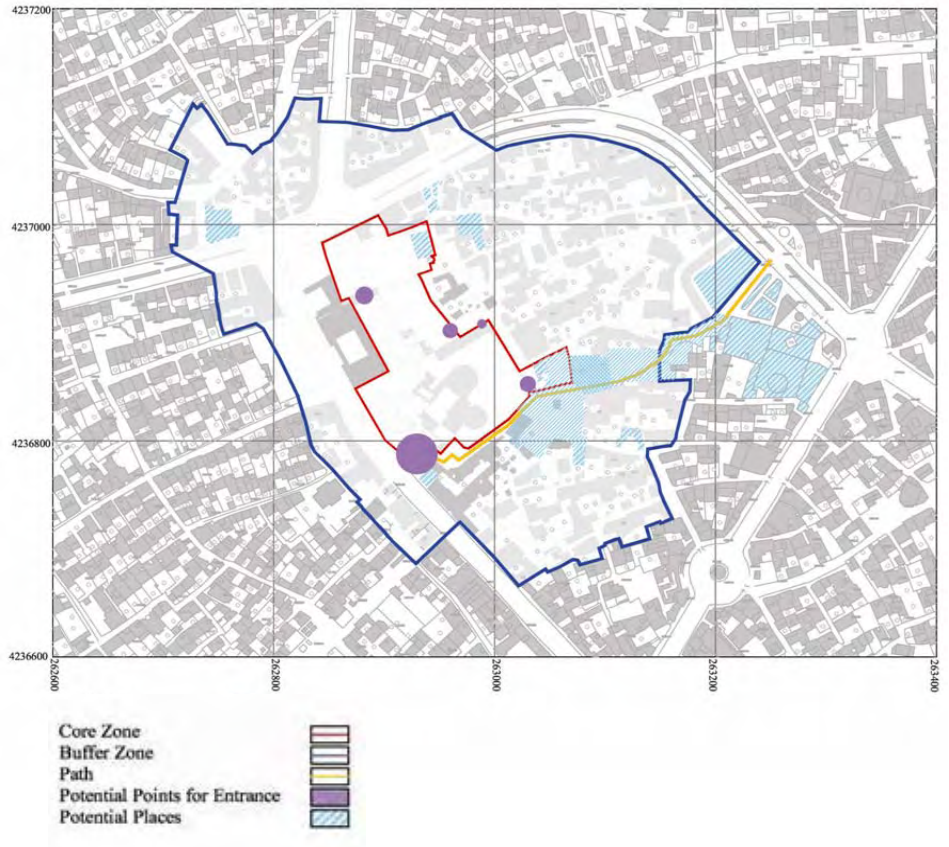


Fig. 248. The evaluation of entrances and passageways 5

- Statistics on the number of visitors:

The following table shows the number of visitors of *Sheikh* shrine complex as per: free(for researchers, school or college students, pensioners, staff of Cultural Heritage, Handicrafts and Tourism Organization, also free public visits on certain occasions) domestic and foreign visitors as well as its total income during the last ten years:

ROW	YEAR	DOMESTIC VISITORS	FOREIGN VISITORS	FREE VISITORS	REVENUE IN RIALS
1	1375	109622	320	19932	33864250
2	1376	58427	477	23779	60583700
3	1377	73972	630	31303	79408000
4	1378	106441	818	31129	113634500
5	1379	188098	1318	52225	456090500
6	1380	139701	1163	42375	173164000
7	1381	113799	807	47714	208923000
8	1382	90620	569	36053	179166000
9	1383	108535	849	20789	227757000
10	1384	97198	1857	11981	1092892000
11	1385	130368	1376	19633	443860000
TOTAL		1216781	10184	336913	3069342950

5 .i. Policies and programmes related to the presentation and promotion of the property

Programs have been formulated in order to attract more domestic and foreign visitors, wider promotion of the complex as well as lengthening the time tourists stay in the province, which demonstrates the policies of the Cultural Heritage, Handicrafts and Tourism Organization of Iran. Presently some of these programs are underway, but a few pilot plans are mentioned here:

Short-term programs for the introduction and presentation of the monument:

- Guides training for better presentation of cultural, architectural and historical values especially for more familiarization of visitors with the Safavids history.

- Installation of multilingual information boards in appropriate locations (roads going into the city as well as streets leading to *Sheikh Safi al-din-Ardabili* shrine complex)
- Printing various, interesting brochures (at least in Farsi and English) for free distribution among visitors
- Detailing the activities included in the management plan of the complex for the public but especially for visitors in order to increase their knowledge about the values and problems regarding the management and conservation of the complex.
- Cooperation with travel agencies to offer wider and more appropriate services to all visitors whether *Iranian* or foreigner.
- Providing better services regarding: site cleaning, toilets, box-offices…
- Expanding tourist facilities
- Evaluation of facilities needed for tourists.

Mid-term programs for the introduction and presentation of the monument (three to five years):

- Informing about the values and significance of the complex as an archeological, cultural and historical landscape at national and international levels, by brochure publications, websites and audio-visual facilities.
- Printing of guiding booklets and brochures in multiple languages
- Printing of new CDs and brochures about different subjects and their distribution at a wide scale.
- Cooperation with the national radio and television network (*Seda ve sima*) in the production of programs introducing the complex with regard to its archeological, cultural and historical landscape as well as the introduction of other regional attractions in several languages and airing these programs for worldwide audiences.
- Cooperation with *Iranian* Tourist Organization in offering training courses for tourist guides

- Identification and introduction of cultural resources in order to increase the number of visitors.
- Organization of diverse artistic and cultural activities inside the complex
- Organization of student tours
- Holding briefing and training sessions for local guides and tour operators.
- Periodic evaluation of the satisfaction degree of visitors

Long-term programs for the introduction and presentation of the monument (five to ten years):

- Developing a visitor's route in the province with the complex as its focal point.

5. j. Staffing level (professional, technical, maintenance)

The members of Cultural and Tourism Base of *SKSEA* is responsible for monitoring and managing all preservation, restoration and research activities which their tasks and personnel posts are included in below tables:

Names	Number	Position	
M. Golmaghanizade-Asl	1	Museum Manager	MUSEUM AFFAIRS CENTER
Staff Employment	2	Curator	
S. Abbasnejad M. Abdolrashidi N. Mirhamidzade M. Ghazaie	4	Museum Guide	
A. Dabagh-abdollahi	1	Properties Trustee	
R. Ghasemnia H. Alihemat	2	Ticket Sellers	

Names	Number	Position	THE BUREAU FOR CONSERVATION AND RESTORATION OF BUILDINGS AND CONTEXT	CONSERVATION AND RESTORATION CENTER
Staff Employment	1	Office Clerk		
M. Noruzvand	1	M.S. in Restoration of Fabric and Buildings		
N. Sarioletlagh	1	B.S. in Architecture		
K. Lotfi	1	B.S. in Buildings Restoration		
A. Vahabzade	1	Project Supervisor		
Staff Employment	2	Operator and Map Drawer		
H. Ghodrati	1	Traditional Builder		
By case- Dibakar	1	Tile Restoration Expert		
H. Ghodrati	1	Keeper of Stone and Brick Workshops		
By case- M-A. Jafarizade J. Asadi	2	Builders		
H. Ghasemi A. Hedayati H. Asgari	3	Stonemasons		
E. Ghobadi A. Mohamadi	2	Builder Assistants		
---	10	Seasonal Worker		
By case	1	Plaster Molder Expert		
R. Tahmasebi	1	Pointer		
Sh. Khoshruzi M. Sadeghi E. Falahi	3	Brick Scrapers		
Staff Employment	1	M.S. in Monuments Restoration		
Staff Employment	1	Higher Diploma or B.S. in Monuments Restoration		
By case	1	Painting Restoration Expert		
By case	1	Woodwork Restoration Expert		
R. Mohajeri	1	Stone Restoration Expert		
From ICHHTO	1	Metal Restoration Artisan		
From ICHHTO	1	Cloth Restoration Artisan		

Names	Number	Position	
H. Shahbazi	1	Custodian	GUARD CENTER
M. Moradian A. Aslani	2	Monuments Guard	
Staff Employment	2	CCTV Operator	
From military groups of ICHHTO	5	Guards	

Names Names	Number Number	Position Position		EARCH CEN TER
Staff	1	Office Works Expert		
Employment			**OFFICE WORKS BUREAU**	**ADMINISTRATIONAL AFFAIRS CENTER**
K. Davudi	1	Ecucation Clerk		
A.Nasiri	1	Archive and Book Keeping Clerk		
M. Zakipour	1	Maintenance and Services Clerk	**MAINTENAENCE AND SERVICES BUREAU**	
M. Zakipour	1	Mechanical and Electrical Facilities Supervisor		
M. Asadpanahi	1	Driver		
R. Farshi	1	Gardener		
H. Khodayari F. Ghobadi	1	Cleaners		
N. Ebrahimi	1	Financial Expert	**FINANCIAL AFFAIRS BUREAU**	
Manpower Deployment	1	Revenues Department		
Sh. Dejbani	1	Accountant		
Manpower Deployment	1	Salaries and wages		
Kh. Nouhi	1	Supply Department		
Manpower Deployment	1	Informatic Supervisor	**INTRODUCTION AND PRESENTATION BUREAU**	
Manpower Deployment	1	Advertisement Supervisor		
Manpower Deployment	1	Saleman		

H. Yousefi	1	M.S. in Archaeology	**STUDIES**	

M. Mansurifard	1	M.S. in Restoration of Fabric & Buildings		
From ICHHTo	1	M.S. in Objects Restoration		
By case-M.Noruzzade	1	M.S. in History		
M. Golmaghanizade-Asl	1	M.A. in Art Research		
K. Lotfi	1	Monitorist & Monitoring Clerk	**MONITORING BUREAU**	
A. Nasiri	1	Librarian & Documents Clerk	**DOCUMENTS AND LIBRARY BUREAU**	
I-A. Imani	1	Audiovisioal Clerk		
A. Nasiri	1	Documents Provision Clerk	**DOCUMENTS PROVISION**	
Staff Employment	1	Operator & Graphic designer		

6

Monitoring

6a. Key indicators for measuring state of conservation

Since the formation of its initial nucleus until its later episodes, much attention has always been paid to *Sheikh Safi al-din Ardabili* ensemble so that in the course of its history many operations have been conducted in order to preserve and expand it. Such a praising look at the complex has led to the generation of many valuable ornaments in it.

Also from the perspective of city planning and development, its adjacent city fabric has taken shape in concordance with this complex so that it has become distinguished as one of the most important landmarks of the city. These special characteristics of the building as well as its location within the historical fabric imply more attention. Therefore, comprehensive cooperation of all involved organizations in preserving various values of this complex seems necessary. Still there are several general topics in relation with conservation of *Sheikh Safi al-din Ardabili* ensemble, which must be regularly controlled by the monitoring bureau of the base. These topics can be listed as follows:

CATEGORY	INDICATORS	PERIODICITY	ANNUAL TIME FRAME	LOCATION OF RECORD
conservation and restoration	Checking of chalk markers	By case(weekly, monthly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of cracks by photography	By case(weekly, monthly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of wooden and textile objects	By case(weekly, monthly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Erosion of stone objects and tiles	Weekly Monthly	October-April May-September	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of chemical conversion of colorful ornaments	By case(seasonal ,annual)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of stucco	Monthly	Whole the year	*SKSEA* Base of ICHHTO in

				Ardabil
	Checking of physical and chemical conversion of metal works	Seasonal	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Erosion of pointing and mortar, decay of bricks and tiles	By case(weekly, monthly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Deformation of structural elements	Seasonal	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of soil layers structure and condition of foundations	Yearly	-	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of walls moisture	Weekly Monthly	October-April May-September	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of ventilation canal's condition	Annual	-	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of moisture and temperature of interior spaces	Daily	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of moisture and temperature of exterior spaces	Monthly	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil, Ardabil* meteorological organization
	Checking of conditions of gutters and roofs	By case(daily, weekly) seasonal	October-April May-September	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of roof cladding and insulation	Weekly Seasonal	October-April May-September	*SKSEA* Base of ICHHTO in *Ardabil*

	Cleaning of snowy roofs	By case(daily)	October-April	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of plants(archaeological sites and Shahid-gāh)	By case	March-September	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of fungus, algae and lichen in the shady parts	By case(weekly, monthly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of physical conversion and oxidization of external metal parts	Seasonal	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of decay affected by animals and insects	By case(weekly, monthly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of parts affected by animal excrement	By case(weekly, monthly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of external surfaces affected by environmental pollution	Seasonal	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*

CATEGORY	INDICATORS	PERIODICITY	ANNUAL TIME FRAME	LOCATION OF RECORD
Urban development plans	Checking of façade and height of buildings in core zone and buffer zone base on ICHHTO regulations	Weekly	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Traffic checking in the streets which are near	Daily	June-September November-May	*Ardabil* traffic department
	SKSEA (by photography)	Weekly		*SKSEA* Base of ICHHTO in

				Ardabil
	Checking of urban activities in landscape zone which affect SKSEA	Monthly	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of urban equipment and services in buffer zone	By case(weekly, monthly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*

CATEGORY	INDICATORS	PERIODICITY	ANNUAL TIME FRAME	LOCATION OF RECORD
Research and education	Preparing and updating books, articles and thesis about SKSEA	Twice a year	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*

CATEGORY	INDICATORS	PERIODICITY	ANNUAL TIME FRAME	LOCATION OF RECORD
Local people and tourists	Surveying of religious ceremonies (by photography and counting the number of people)	By case	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of information and facts about tourists (counting, photography and questionnaire)	Daily Monthly	March-September November-February	*SKSEA* Base of ICHHTO in *Ardabil*
	Supervising the provision of local people and tourists facilities	By case(weekly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Supervising the especial facilities for tourists	Daily	March-September November-	*SKSEA* Base of ICHHTO in

	(guide, brochure, …)	Monthly	February	*Ardabil*

CATEGORY	INDICATORS	PERIODICITY	ANNUAL TIME FRAME	LOCATION OF RECORD
Maintenance and security	Supervising the cleanliness of enclosure, WCs, …	Daily Weekly	March-September November-February	*SKSEA* Base of ICHHTO in *Ardabil*
	Preserving of green spaces around complex	Daily Monthly	March-September November-February	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of fire extinguishers	Weekly	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of complex security conditions by cameras	Daily	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Checking of heating, cooling, electrical and lighting equipments	By case(monthly)	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of complex security conditions by guards	Daily	Whole the year	*SKSEA* Base of ICHHTO in *Ardabil*

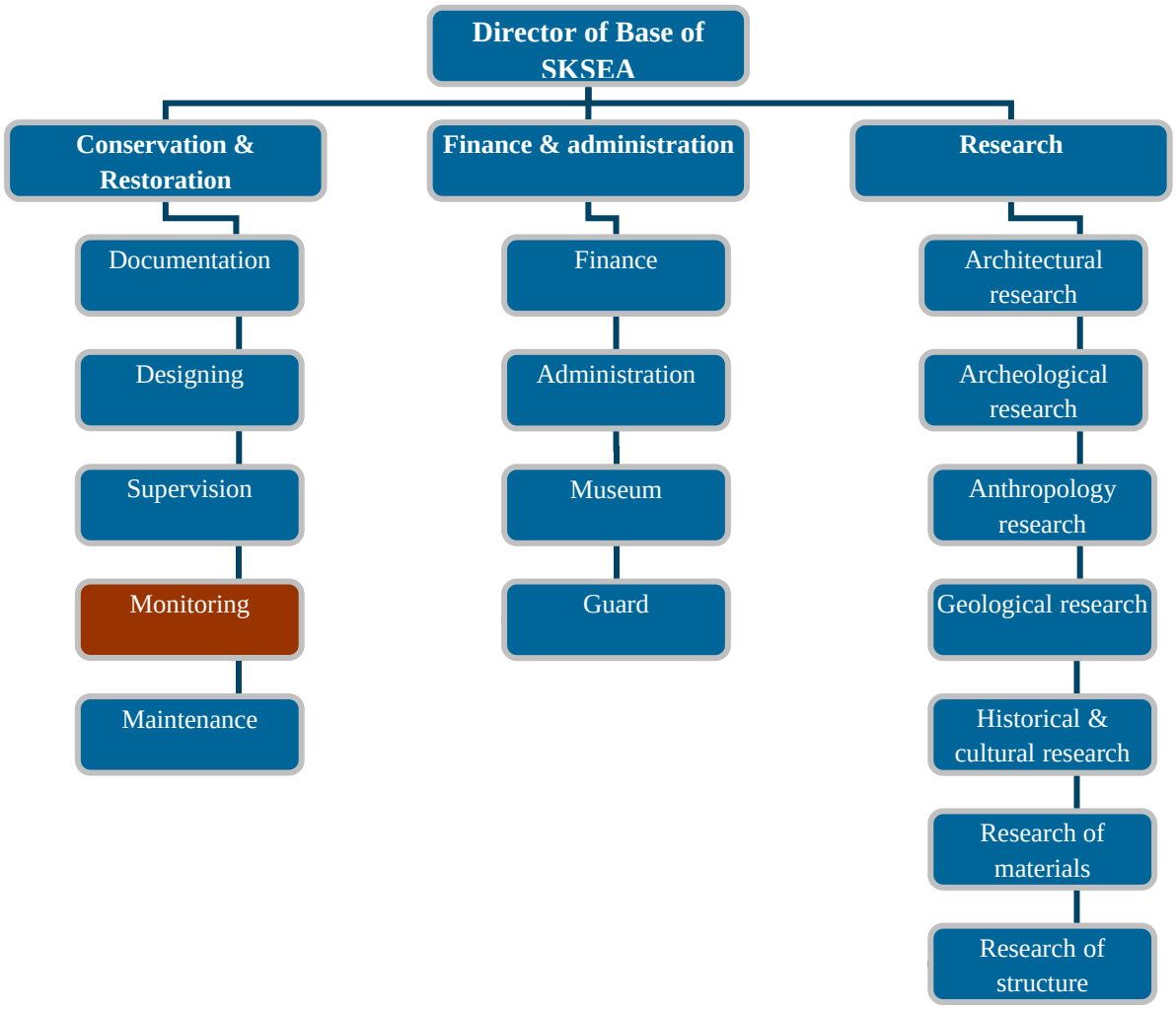
CATEGORY	INDICATORS	PERIODICITY	ANNUAL TIME FRAME	LOCATION OF RECORD
Geology	Surveying of subterranean water level	Twice a year	Whole the year	*Ardabil* water and waste water company *SKSEA* Base of ICHHTO in *Ardabil*
	Surveying of quality of subsoil layers	Annual	-	*SKSEA* Base of ICHHTO in *Ardabil*

6. b. Administrative arrangements for monitoring property:

The main source of expertise is the expert unit of the *Iranian* Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO).

Also the *Shaikh Safi Khāngāh* and Shrine ensemble in *Ardabil* (*SKSEA*) in cooperation and consultation with the authorities mentioned above are responsible for monitoring and managing all preservation, restoration, research activities.

Organization chart of *Sheikh Safi*



6. c. Results of previous reporting exercises:

The results obtained from the previous monitoring indicate are presented below:

- Urban development, new streets and other main great constructions must be controlled in buffer zone and landscape zone.
- Construction in buffer zone must be supervised and controlled further according to regulations.
- Condition of conservation and restoration of exterior materials and ornaments according to frostiness of winters, condition of conservation and restoration of interior materials, ornaments and structure must be controlled and checked.
- Because of visitors pressure in small spaces of complex (like *Sheikh Safi* shrine and *Shāh Ismāil* shrine), more conservation is essential.
- Designing and executing of conservation and restoration plans must be controlled and checked further.

Some of the restoration and conservation activities performed formerly are:

-Organization of *Shahidgāh* site consisted of sanding the floors, construction of a wall serving as the site fence, conversion of existing chambers inside the fence into a museum of historical gravestones.

-Making a protective copper cover upon the outer shell of the dome of *Chini khānā*

-Revitalization of *Jannat sara* dome and its interior according to traditional rules of *Iranian* architecture.

-Continuance of archeological excavations at different parts of the site and making protective covers upon archeological sites.

-Restoration of inscriptions, impressions and inner decorations.

6. ***c.1. Monitoring of conservation and restoration:***



Fig. 249. Key plan of Monitoring of conservation and restoration

6. c.1.Monitoring of conservation and restoration:



Fig. 250. a: 1930s

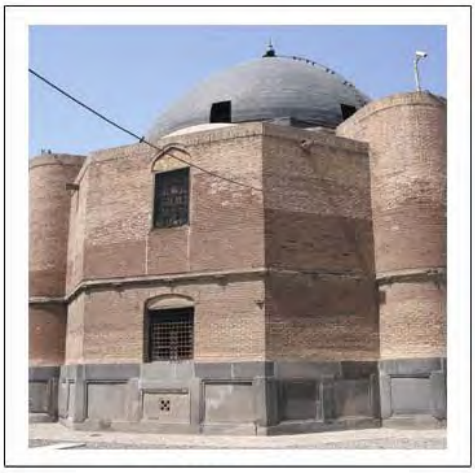


Fig.251.a: 2008



Fig. 252. b: 1930s



Fig. 253. b: 2008



Fig. 254. c: 1930s



Fig. 255. c: 2008



Fig .256 d:1930s



Fig. 257. d:2008



Fig. 258. e:1999



Fig. 259. b:2008

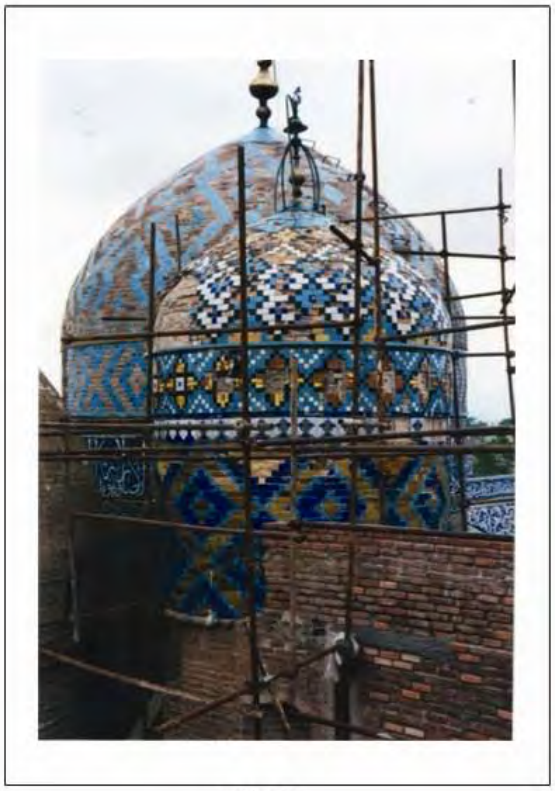


Fig. 260. g:2002

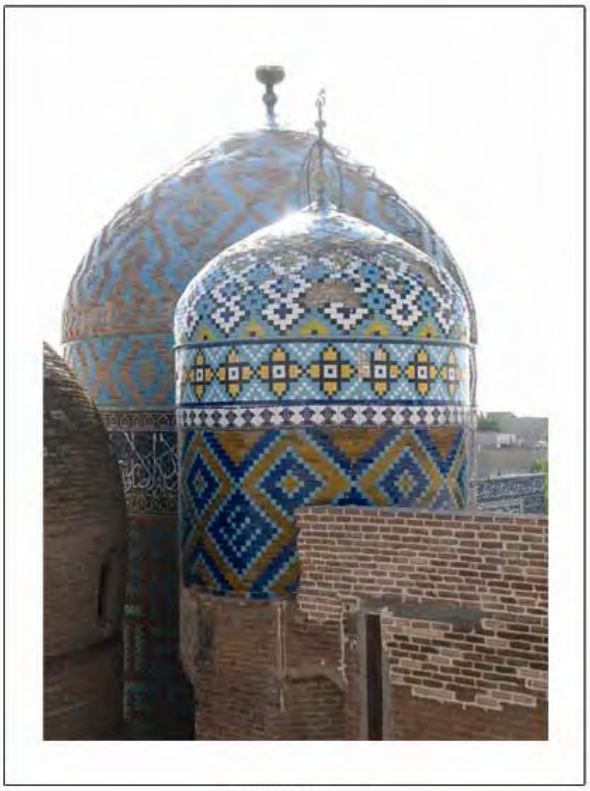


Fig. 261. g:2008

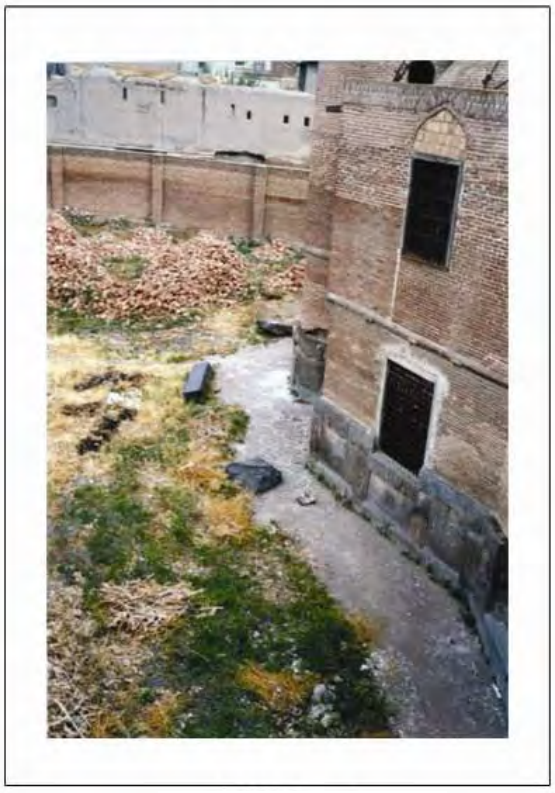


Fig. 262.h:1993

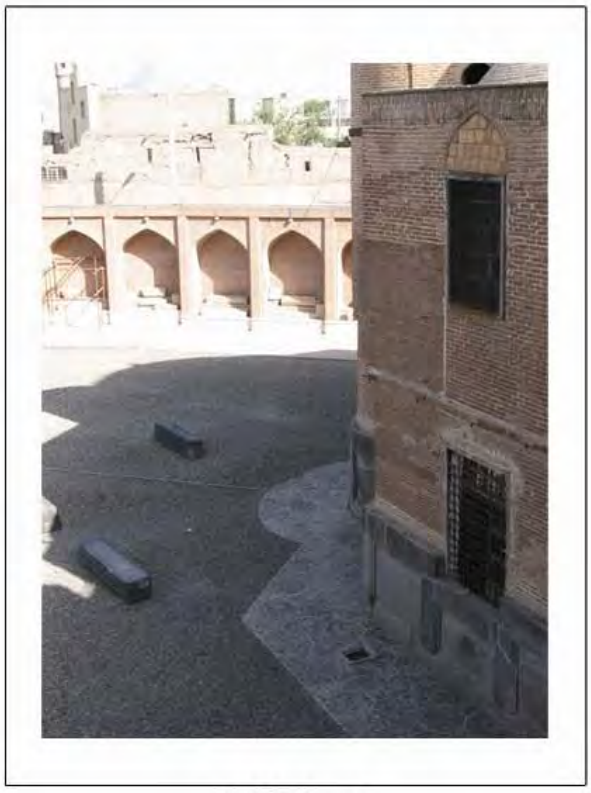


Fig. 263. h:2008

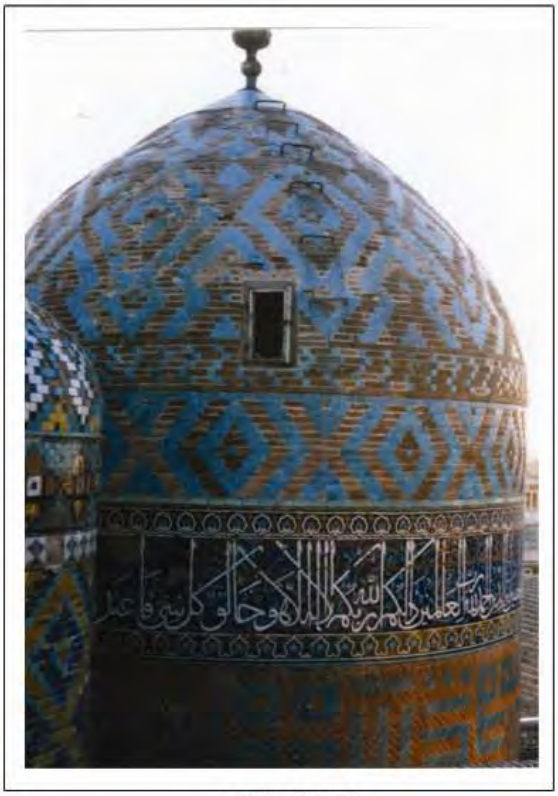


Fig. 264. i:1999

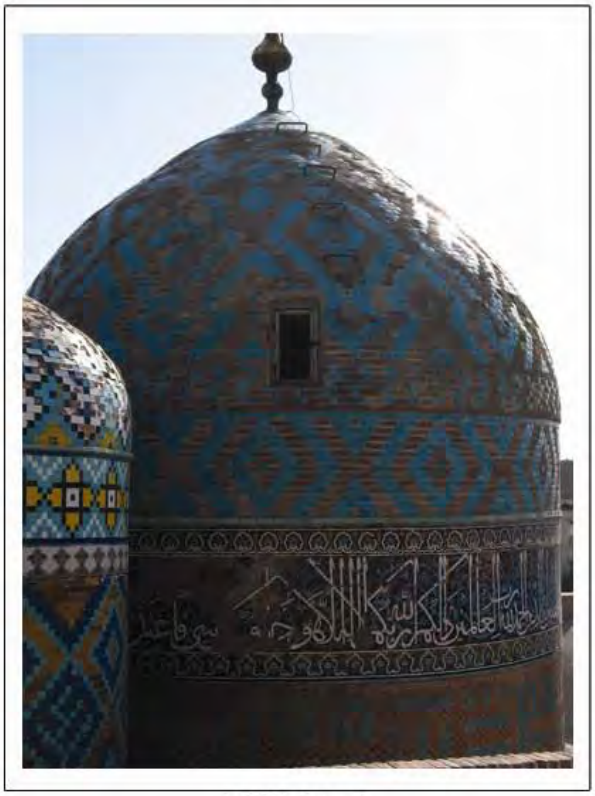


Fig. 265. i:2008

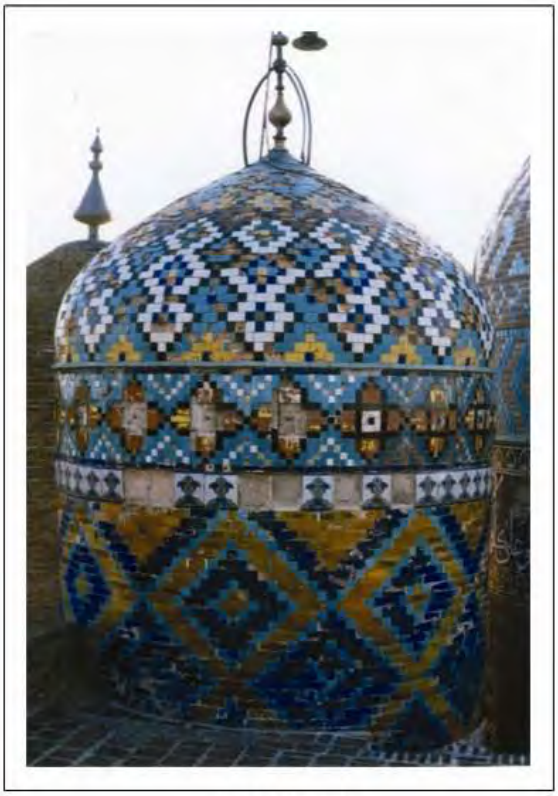


Fig. 266. j:2004



Fig. 267. j:2008



Fig. 268. i:2003



Fig. 269. i:2008



Fig. 270. m:2003



Fig. 271. m:2008



Fig. 272n:2004



Fig. 273. n:2008



Fig. 274. o:2004



Fig. 275. o:2008



Fig. 276. p:2004

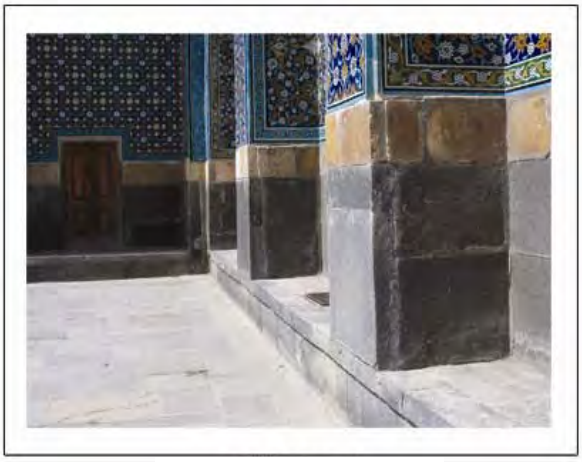


Fig. 277. p:2008



Fig. 278. y:1996

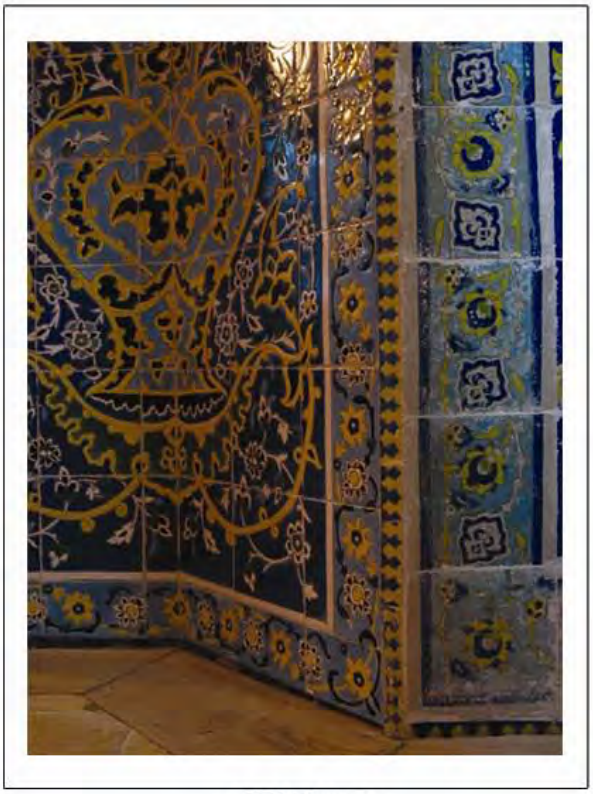


Fig. 279. y:2008



Fig. 280. z:1996

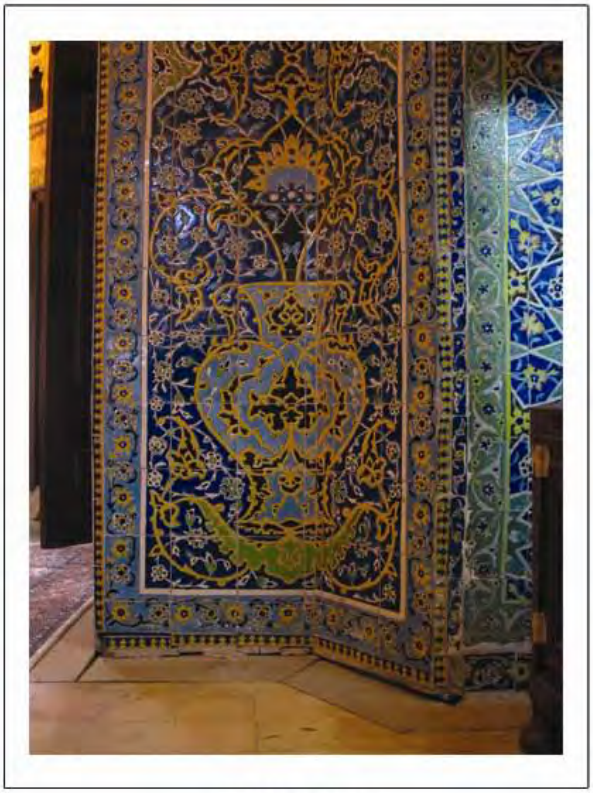


Fig. 281. z:2008



Fig. 282. u:2008



Fig. 283. v:2008

6.c.2. monitoring of development:



Fig. 284 .t:1993



Fig. 285. t:2008



Fig. 286 x:1991



Fig. 287. x:2008

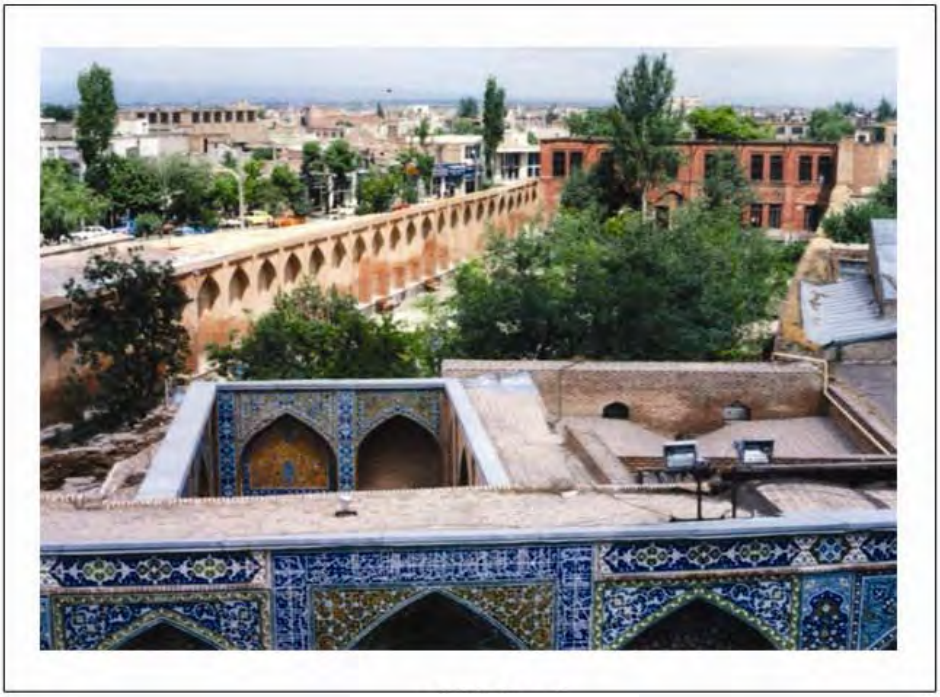


Fig. 288. r:2002



Fig. 289 r:2008

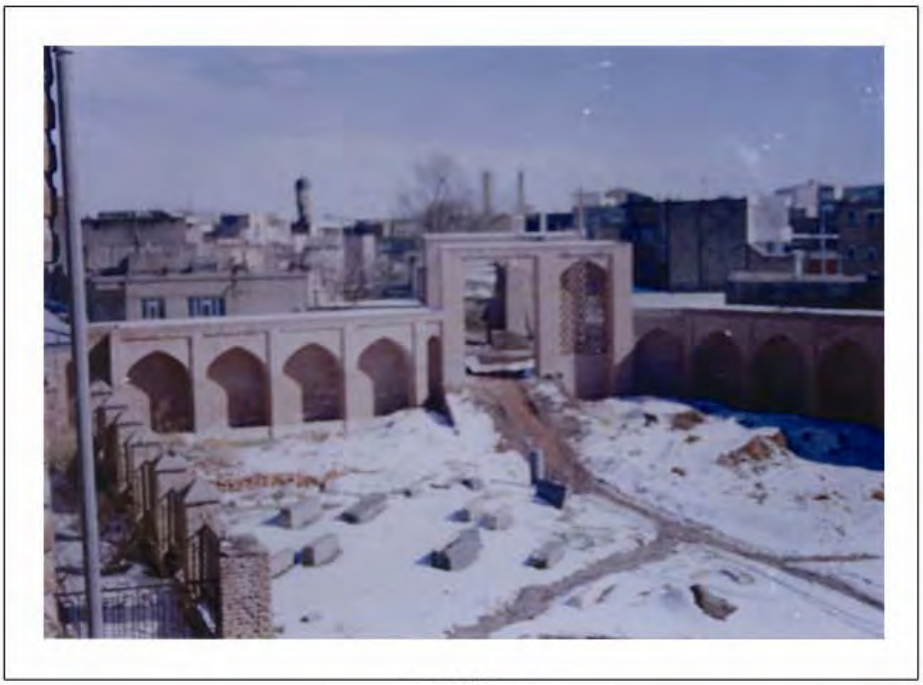




Fig. 291. w:2008



Fig. 292. Arial Photo-1956



Fig. 293. Arial Photo-1980s



Fig. 294. Arial Photo-1994

6 .c .3.monitoring of tourism:



Fig. 295. Visitor monitoring in *Chini Khānā*



Fig. 296. Visitor monitoring in *Sahn*

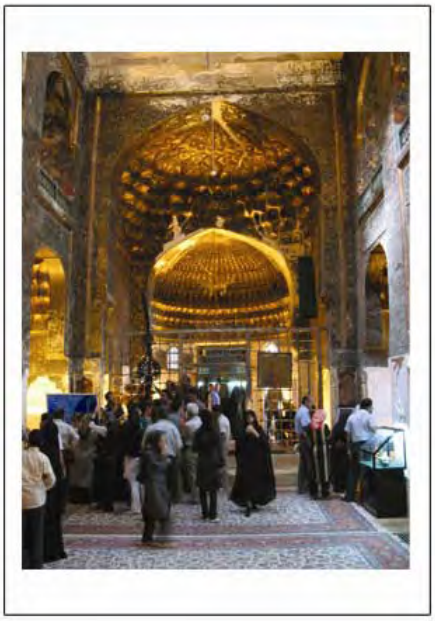


Fig. 297. Visitor monitoring in *Chini Khānā*



Fig. 298. Visitor monitoring in *Garden yard*



Fig. 299. Visitor monitoring in *entrances*



Fig. 300. Visitor monitoring in *entrances*

6 .c .4 .Other point:



Fig. 301. Maintenance of yard



Fig. 302. The sessions



Fig. 303. Security monitoring

6. c. 5. 1. Statistic on the number of visitors in SKSEA from 1996-2006

Row	Year	Iranian visitors	Foreign visitors	Total visitors
1	1996	129554	320	**129874**
2	1997	82206	477	**82683**
3	1998	105275	630	**105905**
4	1999	137570	818	**138388**
5	2000	240323	1318	**241641**
6	2001	182076	1163	**183239**
7	2002	161513	807	**162320**
8	2003	126673	569	**127242**
9	2004	129324	849	**130173**
10	2005	109179	1857	**111036**
11	2006	150001	1376	**151377**
Total		**1553704**	**10184**	***1563888***

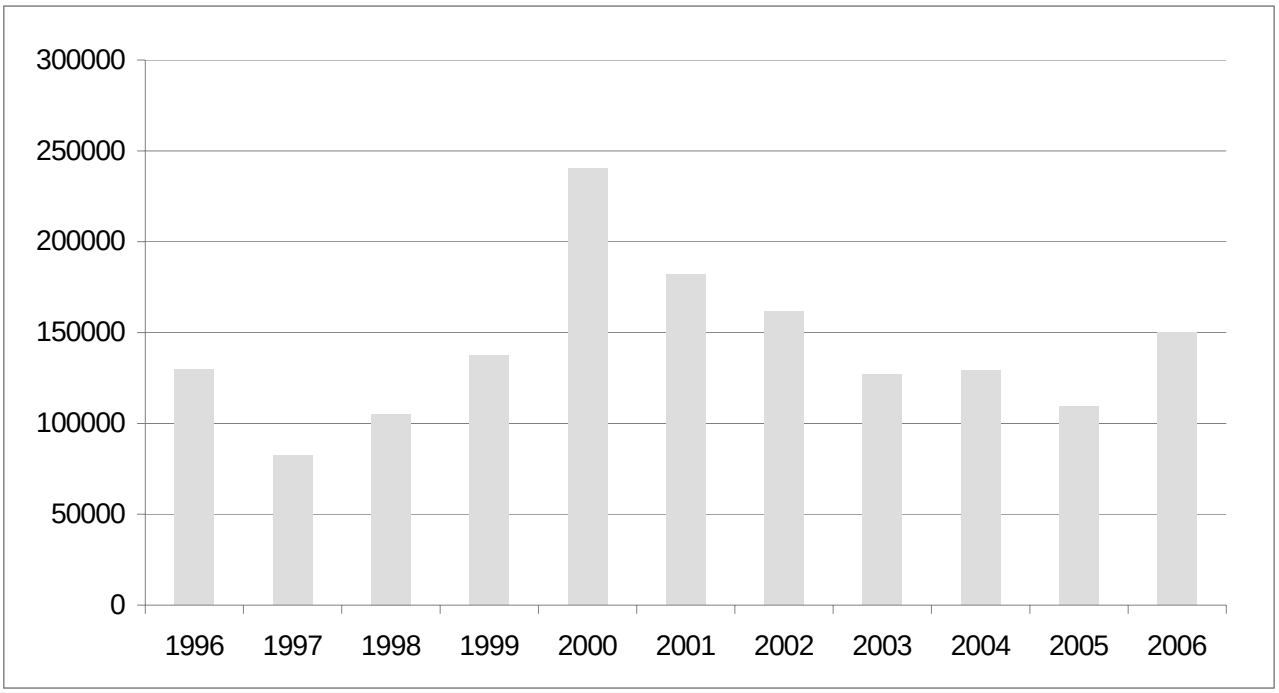


Fig. 304. *Iranian* visitors

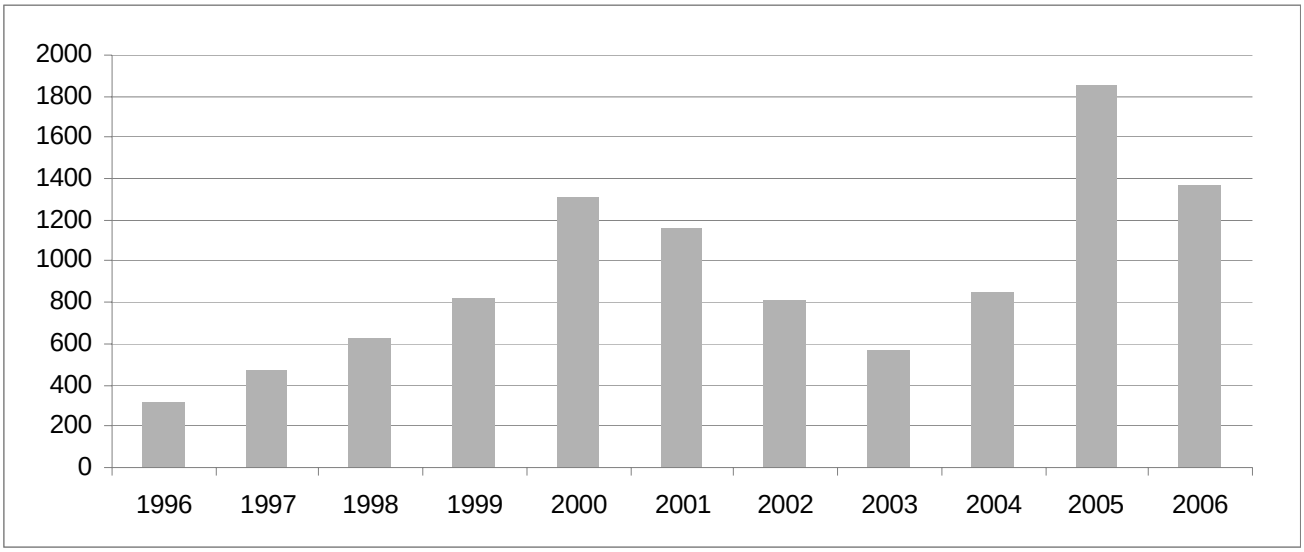


Fig. 305. Foreign visitors

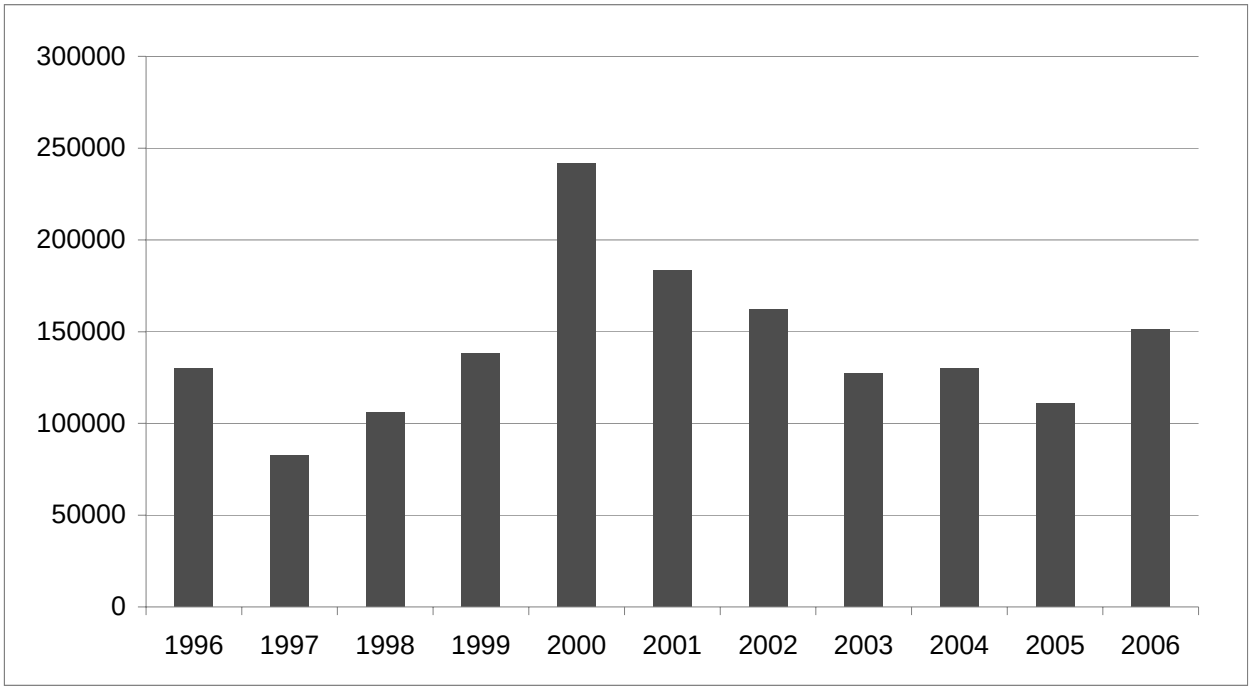


Fig. 306. Total visitors

6 .c .6 .Monitoring of Ardabil Earthquakes specifications from 1902-2003

Event Time	Mb	Ms	Mw	Ml	Long	Lat	Reference	State	
2003/01/13	16:41:45	4.4				48.416	38.322	MOS	*Ardabil*
2002/05/29	05:49:48	3.4				48.06	39.29	IDC	*Ardabil*
2002/01/24	07:27:38	3.5				47.935	38.086	ISC	*Ardabil*
2000/11/25	00:26:01	3.7				48.186	39.176	ISC	*Ardabil*
2000/05/19	05:31:19	3.6	4			48.417	38.544	ISC	*Ardabil*
2000/04/10	03:42:40	3.9	4			48.111	38.074	ISC	*Ardabil*
1997/10/17	21:14:08	3.8				47.853	38.269	ISC	*Ardabil*
1997/05/12	03:51:00	4.6	4			48.002	37.939	ISC	*Ardabil*
1997/04/20	18:04:30	3.7				48.061	38.425	ISC	*Ardabil*
1997/04/08	05:44:13	3.6				48.083	38.146	ISC	*Ardabil*
1997/03/02	18:29:48	5	5			47.895	37.997	ISC	*Ardabil*
1997/02/28	21:46:22	3.8	4			47.984	38.157	ISC	*Ardabil*
1997/02/28	20:55:14	3.8				47.92	38.087	ISC	*Ardabil*
1997/02/28	13:56:03	4.2	5			47.926	38.221	ISC	*Ardabil*
1997/02/28	12:57:22	5.5	6	6		48.041	38.088	Sermin ISC	*Ardabil*
1994/11/02	12:31:06	4.7	4			48.318	38.268	ISC	*Ardabil*
1991/12/08	01:02:06	4				48.124	38.316	ISC	*Ardabil*
1991/06/02	02:24:26	4				48.341	37.257	ISC	*Ardabil*
1990/09/24	06:35:14	4.6				48.146	38.16	ISC	*Ardabil*
1990/08/02	17:12:48	4.1				48.173	38.677	ISC	*Ardabil*
1990/07/01	21:16:52	4.7				48.838	37.194	ISC	*Ardabil*
1985/04/03	01:44:28	4.7	4			48.47	38.01	ISC	*Ardabil*
1978/09/16	18:21:34	4.1				47.581	38.582	ISC	*Ardabil*
1975/10/06	18:07:23	4.3				48.25	38.096	ISC	*Ardabil*
1944/11/09	19:39:40		4			48.4	38	KAR	*Ardabil*

1940/07/11	01:23:33		6			47.6	39.5	PAS	*Ardabil*
1932/05/24	23:31:51		5			48.2	37.8	KAR	*Ardabil*
1928/03/28	10:53:29		5			48.17	38.14	NOW	*Ardabil*
1902/10/03	23:05:00		5			48	39.5	PAS	*Ardabil*

Re :http://www.ngdir.ir/Earthquake/PEarthquakeList.asp?PStateCode=1&offset=20

***6 .c .7 .Schematic diagram of the faults in the region of Ardabil**:*



Fig. 307. Schematic diagram of the faults in the region of Ardabil
Re: http://www.ngdir.ir/States/PStateMap.asp?#Nod

6 .c .8 .Statistic on the Meteorology of Ardabil :

NAME	ZONECODE	LATITUDE	LONGITUDE	ELEVATION
ARDABIL	*40708*	*38 15 N*	*48 17 E*	*1332.0 M*

Year: 2006	Temperature (centigrade)				Relative Humidity (percent)				Rainfall During a day (mm)	Rate of Frost Days	Max Wind Speed	
Month	Max Average	Min Average	Max Absolute	Min Absolute	Max Absolute	Min Absolute	Evaporation	Sunny Days (per year)			Speed M/S	Direction (degree)
April	17.8	2.2	26.6	-6	100	36	*	191.5	21	8	18	300
May	18.9	6.7	29	1.6	100	35	126.7	192.4	43.2	0	15	270
June	25.3	9.6	32.8	3.6	100	34	221.2	351.5	1.5	0	15	270
July	24.8	12.5	31.2	5.8	100	42	208.4	309	0	0	13	100
August	28	12	36.6	4.8	98	27	231.8	335.1	0	0	15	90
September	25.9	10.7	37.2	2.8	100	24	177.4	265.7	3	0	14	90
October	21.4	7.9	28.6	3.8	99	33	110.1	210.5	32.7	0	15	240
November	14	4.1	21	-15	100	41	0	173.5	21	9	15	240
December	4.9	-6.2	12	-13.2	100	49	0	159.1	5.8	30	10	240
January	0.9	-7.8	7.4	-19.4	100	44	0	170.4	19.3	30	20	270
February	7	-3	14	-12.6	99	35	0	188.2	27.5	24	25	240
March	6.9	-2.3	14.8	-15	100	47	0	145.4	62.4	23	17	270
Annual	16.3	3.9	37.2	-19.4	100	24	1075.6	224.4	237.4	124	17	270

Year: 2007	Temperature (centigrade)				Relative Humidity (percent)				Rainfall During a day (mm)	Rate of Frost Days	Max Wind Speed	
Month	Max Average	Min Average	Max Absolute	Min Absolute	Max Absolute	Min Absolute	Evaporation	Sunny Days (per year)			Speed M/S	Direction (degree)
April	9.9	1.3	19.6	-5.8	100	36	*	135.8	78.2	11	15	270
May	17.9	5.5	28.6	-2.8	100	21	123.8	230.6	26.6	1	18	270
June	25.2	10.5	32.2	2.8	100	38	184.3	283.2	25.6	0	15	270
July	23.1	11.8	30	8	98	57	186.4	302.9	4.4	0	13	90
August	27.4	13	32.4	7.4	96	32	207.6	304.5	4.5	0	14	90
September	26.4	11.5	35.8	6	100	20	172.2	284.6	1.7	0	14	90
October	19.7	7	27.4	-1.4	100	22	122.5	218.3	2.3	1	12	100
November	16.4	3.2	22.6	-6.8	100	23	0	201.3	3.6	9	17	280
December	5.5	-3.2	12.2	-14.6	100	33	0	149.8	61.4	23	15	240
January	-4.7	-16.8	1.6	-31.4	100	47	0	120.3	6.2	30	18	90
February	0.6	-10.5	8	-23.8	100	40	0	164.4	29.8	29	18	240
March	11.1	-0.6	22.6	-9	100	17	0	202.4	24.6	16	18	270
Annual	14.9	2.7	35.8	-31.4	100	17	996.8	2598.1	268.9	100	18	270

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7.b. Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property.

The texts and contents of the management plans and protective designation of the property as indicated in the Management chapter of this file:

The protection of all historical monuments of Iran is ensured by *ICHHTO*. By the Law of Conservation of National Monuments approved on November the 3rd 1930, all the monuments registered in the National Heritage List are under the State's protection and supervision. additionally, a number of other protection laws, such as the Law of Foundation of National Council of the City constructing and Architecture, the Law of City constructing and Architecture, the Law of City Properties approved in September the 12th, 1982, Law of Purchase of properties, buildings and archaeological monuments as well as some chapters of the Law of City Halls force the State or the private administrations to respect registered monuments on the National Heritage List.

Some preventive laws have also been approved to guaranty the physical maintenance of National Monuments of Iran, and to preserve their cultural-historical values. Among these laws, one may mention a parliamentary record prohibiting illegal excavations (in force since 27-05-1979), clauses of the Law of Islamic Punishments or the chapter 127 of the Annex to the General Punishment Law in Iran. The other significant measure is the act concerning the election and duties of the councils of religious and endowed places, approved on 29-04-1986.

The legal implementation of these measures is ensured by Clause 2 of the Decree of the National Security Council concerning the protection of cultural properties, and also Clause 'C' of Article 166 of the Ministry of Interior concerning directly the protection of ancient remains within the modern settlements.

The legal designation of the protective boundaries of the site is as follows:

The legal designation of the protective boundaries within the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* is as follows:

Core Zone Regulations:

-All activities that may damage the core zone area are prohibited.

-All reconstructive activities including reparation, restoration, rehabilitation, re-organization or changing the function of all or a part of the various monuments without the permission of *ICHHTO* are prohibited.

-Erection of posters or advertising bill boards which may compromise the visual integrity of the monuments are prohibited.

-All activities that may damage the base of the core zone or its historical integrity including creating canals for water pipes, electricity wires, gas or telephone cables, installing vibrators, excessive trembling, smoky or excessively noisy systems, all advertising billboards and posters in addition to excessive traffic are all prohibited.

Buffer Zone Regulations:

-Two separate areas have been established by *ICHHTO*. Each zone has its own temporary regulations. Stricter permanent regulations are in the process of being established for each zone.

First area:

-The maximum height of construction in the first area from the ground level to the roof is 5.5m with a maximum of one floor. All construction must be approved by *ICHHTO.*

-Architectural designs and outward appearances of structures which may compromise the visual integrity of the area must be in accordance with the surrounding structures.

-All activities that may damage the base of the core zone or its historical integrity including creating canals for water pipes, electricity wires, gas or telephone cables, installing

vibrators, excessive trembling, smoky or excessively noisy systems, all advertising billboards and posters in addition to excessive traffic are all prohibited.

Second area:

-All reconstructive activities including reparation, restoration, rehabilitation, re-organization or changing the function of all or a part of the various monuments without the permission of *ICHHTO* are prohibited.

-The maximum height of construction in the second area from the ground level to the roof is 7.5m with a maximum of two floors. All construction must be approved by *ICHHTO*.

-Architectural designs and outward appearances of structures which may compromise the visual integrity of the area must be in accordance with the surrounding structures.

-All activities, which damage the base of core zone, also the historical view whether, creating canal for water pipe, electricity wires, gas or telephone cable, installing a vibrator, trembling, smoky or a noisy system, also every kinds of advertising bill board and posters and traffic of trucks are prohibited.

-All activities that may damage the base of the core zone or its historical integrity including creating canals for water pipes, electricity wires, gas or telephone cables, installing vibrators, excessive trembling, smoky or excessively noisy systems, all advertising billboards and posters in addition to excessive traffic are all prohibited.

Regulation in Landscape Zone:

Large scale plans includes skyscrapers, industrial complexes, development projects such as: Highways, Subways and Railways must be agreed by *ICHHTO* (*SKSEA*) in feasibility stage.

-MANAGEMENT PLANS OF Sheikh safi al-din's khanegah & shrine ensemble in Ardabil (*SKSEA*):

Short-term schedule:

- Activating “Studies and Research Center” of SKSEA.
- Activating “Monitoring Center” of SKSEA.
- Activating “Conservation and Restoration Center of Objects” in SKSEA.
- Surveying and executing the revitalization plans for northern gate in hayat-bagh.
- Surveying and executing the revitalization plans for main gate of ali-ghapu square.
- Surveying and executing the revitalization plans for ali-ghapu square.
- Surveying and executing the conservation plans for archeological site in northern side of hayat-bagh.
- Surveying and executing the conservation plans for archeological site in southern side of complex.
- Surveying and executing the restoration and conservation plans of monuments and fabric.
- Finalizing the semi-constructed projects which are located in core zone and buffer zone. (Museum and ali-ghapu mosque)
- Surveying the plans of new projects based on World Heritage principles. (Safavi’s grand museum)
- Correcting the minarets and exterior ornaments of soleiman-shah mosque.
- Choosing appropriate functions for different parts of complex.
- Surveying the location of brick and stone workshops in northern side of complex. (If it’s possible these workshops should be removed because there is an archeological site under them.)
- Inspection of the location of heating installation in the complex. (The possibility of removing of this system should be surveyed).
- Defining some research programs for new and old chele-khana and preparing and executing of their revitalization plans.
- Inspection of the object's archive and the way of conserving of them.
- Activating "Documentation Center" and library of SKSEA. (Collecting of all the documents which are deal with SKSEA).
- Executing the plans of tourist traveling in the complex
- Inspection and appropriate designing of new installation in the core zone and buffer zone.
- Organizing different conferences and workshops.

Mid-term schedule:

- Continuing the excavation and archeological studies of archaic site which is located in the northern part.
- Preparing and executing the revitalization plans of archaic site.
- Completing the documenting plans of objects, monuments and fabric.
- Utilizing of trainees in monitoring and research programs.
- Training the staff of SKSEA for doing their duties better.
- Utilizing of trained staff instead of armed guards for preservation around the site.
- Activating “Introduction and Presentation Center” and explaining about the plans of SKSEA for people.
- Activating the archeological museum.
- Activating the museum of gravestones in shahid-gah.
- Owning of some buildings which are located in northern and eastern sides of complex and changing the roadways to the paths for passengers in the buffer zone.
- Completing the revitalization project of emamzade-saleh.
- Reorganizing of modern facilities.
- Designing and executing of urban furniture in the buffer zone.
- Cooperating with the N.G.O in introduction of SKSEA and research programs.

Long-term schedule:

- Assessment of monitoring
- Organizing international, regional, and national scientific conferences and workshops.
- Making connection between SKSEA and universities, schools and the other educational centers.
- Publishing the results of research programs.
- Cooperating with international experts.
- Revitalization of the historical access to the complex.
- Continuing the excavation and archeological studies.

7. c. Form and date of most recent records or inventory of property

- survey of the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.
- The laser scanning and Photogrammetry work the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.
- Preparing buffer zone and conservation regulations for the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.
- Preparing reorganization master plan for *the Shahidgah* site 2008.
- The reports of presentation programs for introducing the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.
- Establishing database and documentation archive center in base of the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.
- Establishing monitoring base in the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.
- Preparing the archaeological reports 2007.
- Preparing the studies and restoration plan for the *chini-kana* 2008.
- Preparing the report of restoration of the garden court 2008.
- Preparing the restoration report of the basement of the *chini-kana* 2008.
- Preparing the report of restoration plan of the *copper cover* 2008.
- Reviewing the *Aardabil* developing master plan in base of *SKSEA* conservation programs 2008.
- Preparing the report of restoration plan of the *shah abasi* gateway 2008.
- Preparing the report of restoration plan of the *alighapoo gate*way 2008.
- a photograph archive of the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.
- Documentary film of the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.
- documentation of the historical relics of the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.
- the reorganization plan of *Sheikh* axis to *ImamJome* axis as the cultural axis of the *Ardabil* 2008.
- the restoration plan of ornaments and decorations of the *Sheikh-safi's khanegah & shrine ensemble in Ardabil* 2008.

7. d. Address where inventory, records, and archives are held:

Sheikh safi's khanegah & shrine ensemble in Ardabil

Ardabil, Province of *Ardabil*, Iran,

Telefax: (+98) 451 - 2239773

-The main office of the Cultural Heritage, Handicrafts and Tourism Organization of Iran,

Masâudie palace *Ekbâtân* Ave, *Bahârestân* Sq, *Tehran, Iran, P.O.* Box: 11416-54813

Tel: (+98) 21-33111137 and 33953000

Fax: (+98) 21-33111139

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Acknowledgment

The initiative was taken by support of Eng. Esfandyār Rahim Mashaee, The President Deputy and The Head of Iranian Cultural Heritage, Handicrafts and Tourism Organization (ICHHTO) and Dr. Fariborz-e Dolatābādi, Deputy for Cultural Heritage of Iranian Cultural Heritage of ICHHTO and Mr. Hosseinali Vakil, the Director of International Bureau of ICHHTO, and Mr. Mas'oud Alavian Sadr, Director of ICHHTO at Ardabil province and:

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1. Ingenieurburo GILAN co.

2. Emarat-e-khorshid co.

With the generous assistance and support of Professor:
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APPENDIX I

ARCHAEOLOGICAL REPORTS

Archaeological History and Architecture Studies

Of *Sheikh Safi Ardabili*'s Ensemble

Sarre, the German researcher studied one of the earliest researches of architectural history and archaeology of *Ardabil* shrine in 1897. Some archaeologists such as *Dibāj* (1948), *Ali Akbar Sarfarāz Kārgar, Iranian* archaeologists (1974), *Dr. Weaver* (1974), Dr. *Morton* (1974) and *Seyyed Mahmoud Mousawi* (1995-6), studied fine researches about the shrines history and its architecture during recent decades. Archaeological works of the cultural heritage and tourism organization of the Islamic republic of *Iran* headed by *Hassan Yousefi,* Islamic period archaeologists in AD 2007 were Complementary for early studies. These studies cleared so many unsolved historical questions.

Sarfaraz, performed the first archeological study of the shrine in the eastern side of *Chini Khānā* and new *Chilla Khānā*. The excellent evidences were obtained from recent researches. These studies result in the recognition of cemetery named *Shahidgāh* and architecture of *Sadr al-din Musa*'s *Chilla Khānā*. He made a trench in the eastern part of *Chini Khānā* that resulted in the discovery of *Chāldirān* martyr's graves and some items including saddles and bridles of horses, thrusting and cutting weapons inside the graves. Martyrs corps had been wrapped in a layer of cattle or camel furred skin. He didn't find any architectural or settlement elements in lower levels of excavation. Real date of these graves and discovered ceramic pieces was estimated to 8th to 7th AH centuries by *Morton*"[1.]

Ali Akbar Sarfarāz discovered several grave traces in his researches in western and southern sides of internal space of new *Chillā Khānā*. The building was made during *Sheikh Sadr al-din* time.

The oldest ceramic pieces obtained from this part belong 8th and 9th AH / AD 15th and 14th Centuries. *Seyyed Mahmoud Mousawi* performed the second season of studies and researches, two decades after the *Sarfarāz* works. These new seasons of studies lasted five research seasons. *Musawi* is an archaeologist in the cultural heritage organization of *Iran*. These five seasons were performed on western side of shrine.

Some old wall remains from different historical periods appeared when the southwestern part of big yard of *Sheikh Safi al-din Ardabili*'s shrine ensemble in *Ardabil* was

1. A. H. Morton. *The Ardabil shrine in the reign of Shāh Tahmāsp I,* Iran (XII)1974, (XIII) 1975: 44

destroyed. This destruction was for dampness reduction, reconstruction and the repair of shrine. More studies revealed that the northern wall of new *Chillā Khānā* consists of four periods of history. New *Chillā Khānā* splits older *Chilla Khānā* from big yard. The oldest period of this wall is the same as New *Chillā Khānā* and most probably is one of the oldest architectural elements of this ensemble (8th and 9th AH cent. / AD 14th and 15th century."[2]



Fig. . Revealed wall in 1995AD. The wall, really, is the Western side of the new *chillā-Khānā*

Another wall was made over the old wall that consists of turquoise and lapis lazuli tiles. Its curved shape represents that it has been part of an arcade. It could be concluded that the main entrance way or portal to ensemble. *Shāh Abbās* the second made a portal way from north by *Āli Qāpu* portal. The new discovered portal likely was made before the two another ones. The main portal of *Sheikh Safi al-din Ardabili* shrine was gained in this arcade.

Later studies indicated that this wall had been extended to the western side. Some elements of this wall were cut and destroyed for reshaping it in the latest years of *Qājār* dynasty. Excavations of the western sides of destroyed walls revealed that *Sheikh Safi al-din Ardabili* ensemble was bigger and wider than today's situation. People captured some parts of grounds around the ensemble for making houses and shops later in *Qajar* period. A study in 1374 /1995 in western side of ensemble proved these changes.

Trench A.1 (5×5 m) was performed on the base of this wall as first trench performed in this part. Since this place was small, A. l trenche was made 5×5 m. 60 cm of trench surface

2. Mahmmud, Musawi, *Sheikh safi al-din's ensemble original of shiit religion*, Ketab –e mah honar, number 32, 33, 1380: 131.

was covered by debris. It was discovered by the bases of old walls after debris. The findings showed that the oldest northern wall of *Chillā Khānā* has been extended 3. 5 m to the west and finished to an external northern-southern wall which was covered by cut stones. The section of walls has been made of cubical ochre colored bricks (16×16 cm). This type of bricks has been applied in original parts of *Chillā Khānā*. Since of aging and type of materials, these bricks were found fragile and loosened that joined each other by gipsy mortar.

This wall and another wall that crossed it, form a small room or entrance corridor that gains access to northwest of *Chillā Khānā* by a small portal. The floor of this room has been covered by the bricks like applied in the walls. We discovered many broken pieces of blue-white porcelain (Ming style), bowels and different ceramic items of 8th – 11th AH Century. During excavations in A. 2 trench, A. 2 trench was made next to A.1 trench following traces of brick-made floor of A.1 room. The place could be considered as store place and somewhere to keep the broken items. Dimensions of this room are 3. 4 × 2. 90 m and its real depth was 180 cm. some researches of a group of archaeologists in western side of ensemble in a small trench (5×5 m) revealed a cavity inside in this trench. This study essentially extended to southern side and it was named first workshop of trench F favorite and fine results very rapidly were obtained from this excavation. Some remains of one brick-made building were flourished after a half meter of excavation that fortunately had been protected below one of the new houses. In this side, a part of a *Safavid* brick-made building was discovered. It revealed that this building have been an octagonal building contained central space with six corners and a portico. This building has been made of cubical bricks totally (13×13×6 cm) joined with gipsy mortar. The portico has a square-shaped central space, six chambers and a vestibule. Although the arch of central space is collapsed, it could be suggested that there has been a dome with some pillars. There are some evidences suggesting that there has been another octagonal building above the previous building. Main cause of collapsing the former building is ruining of upper structure the upper building was discovered during the research on upper surface that appeared its walls. Although area of vestibule is not great, but its plan is so excellent and wonderful. The architect of this building, created an exclusive work among other buildings of ensemble with many innovation and respect to architectural principles of *Safavid* period in *Ardabil*.

Daftar Khānā building is located in the western part of *Chillā Khānā*. *Daftar Khānā* and includes a vestibule or corridor and an office, that is placed between *Sharbat Khānā* and

Havij Khānā consisting of upper and lower chambers. A newer vestibule was made for it and may be the same as *Daftar Khānā* pointed in *Sarih al-Milk* text. Although collapsed remains and destroyed structures causing coming ground up in western and southern parts of ensemble and referred vestibule is placed lower than new street surface at now and it seems an underground building; but on the basis of topographical studies, the vestibule floor is equal to *Sarre* point of ensemble in the entrance of *Qandil Khānā*. Two structures as reticulate windows have been placed in western south portico and west south portico that are made of alabaster.

These figures show that the portico has been external and its light source has been from the outside. On the other hand, exposed southern and western surfaces of referred buildings that were covered by some structures.

This building could be visited outside of it. The southern portico of the vestibule has been ruined completely. The group works for finding of traces of walls and these parts had no results. It seems former deeply excavations in this point caused ruining of this part of building. Because of this destruction, it's not clear whether there was any portal opened to the vestibule or not. If we consider this portico would be not open, like other, the only portal to vestibule has been through a brick-made stairway (width 60 cm) to the upper floor. This stair way reaches the northern east portico and helically extends to the left. Because of a green house dampness and new restrooms, its upper part has been impaired.

Unfortunately new bathrooms were constructed in this part without any primary investigation, causing destruction of former buildings which were significant for the studying the *Sheikh Safi* ensemble.

This part should be transferred to another proper place. After getting the permission from authorities, we can study graves and access ways of vestibules to the main ensemble space. The vestibule was changed to a fold or sheepcote after its destruction from the *Qājār* period. We can see some big nails stuck on the walls for holding domestic animals like sheep and cattle and some mangers in their chambers. These evidences indicate this place was applied as fold or sheep cote. Since *Chillā Khānā* was used as a sanctuary, vestibules next to *chillā Khānā* were used as a sanctuary; the vestibule next to *chillā Khānā* was temporary place for keeping the cattle. We encountered a stony thick wall (1. 20 m) during our research on F, F. 2, F. 3 trenches surrounding the vestibule. The stony wall extends north to south and divides vestibule space in to two parts. (Locus wall 221). This wall probably was created

when the collapsing risk has being threatening the vestibule ceiling and now is considered as a later addition to structure. This wall was made of small and big stones with lime mortar and stood just under the ceiling and its application was only to help the wall standing.

Many of the glazed and simple ceramic pieces of 10th to 13th century AH. Could be found on surface soil grounds and buildings floor during research in the vestibule. Most of these pieces were made in the *Safavid* period. Some tallow –burners were found during excavation that likely were for making light inside the building. Some pieces of white–bluish porcelain of the *Safavid* period including big bowls and dishes were also found in this place. Many items and glass pieces also were collected that belonged to small and big bowls and pitchers. A big broken ceramic for storage was discovered inside in the trench (Locus 215) placed in a central space of vestibule.

Two architectural elements are made attention worthy when we get to the upper floor of the vestibule by brick-made stairways. One of them is the base of an octagonal building that has been been placed over the vestibule dome. This element has been ruined completely and remains are only traces of its walls. This is the building that *Sarih al-Milk* has remarked as its upper chamber of western side of *Daftar Khānā*.

The arch and dome of the vestibule was too strong and stable, that tolerated the weight of upper floor. Although it might be an ornamental or decorative element without defined application. Some parts of a small octagonal building appeared during research on F. 2 trench on the right side of a stairway. Half of the building was hidden under a newly made store of ensemble. The place could not be excavated at many pieces of *mo'aqeli* and *mo'areq* Tiles were discovered around this building during the research of this place. This finding represented that the outside or inside view of this small octagonal building was decorated with colored tiles. Some remains of an altar could be seen on the *Qibla* side. Because of the great dimensions of this building (70 cm each side), perhaps this octagonal building had been a separated altar for another building that was a complete building in the *Safavid* Period.

Sarre, the German researcher visited *Ardabil* and *Sheikh Safi* shrine more then a century ago, described a river on the western side of the ensemble. Some of the old people in *Ardabil* also mention a street along this river. This river was filled and converted to a street. There was a bridge over this river named Red bridge .with a vestibule opened river side. We encountered a big grave in 3.20 m depth with a 2.5m long width in the southern part near the vestibule and behind the new restrooms without gravestone, although it was covered with big

cut stones during study in D3 trench. Since the penetration of sewage and drainage of restrooms and accumulation of muddy flows, unfortunately this grave was in bad condition and we couldn't excavate of them. This big grave likely the same as *Sarih al-Milk* has described it as: a chamber in the right hand of main portal in front of sacred portico, next to *Havij Khānā* that contains graves of *Mashäyèkh* (elders) siblings.

This grave is 90cm under the vestibule floor and 3.20m below the ground surface. Foundation of a brick-made wall was revealed that surrounds the grave and this wall isolated this grave from other structures.

Remains of brick-made building were revealed during research in depth 1.5m in F and F1 trenches. They had been damaged severely caused by construction and research in later periods. We could consider this building as one of the oldest structures between other buildings in the ensemble. This building has a cruciform plan, but its southern side that has a pentagonal form and some spaces and its lateral chamber have partially remained intact. The area of remained central space is 12.80 m2. Length and width of the left room and the right room are 3×3.5m respectively. The right room gets access to another room (5×6.20m) by a portico in its western north side. There is another entrance in the southern side but unfortunately a long stony wall with 11m length has obstructed it. The rest of this building has been destroyed especially in the northern part completely.

Walls and floors of recent periods replaced former buildings. This building of the ensemble were made of bricks and gipsy mortar and its bricks were red-colored and in contrast with the former vestibule. Bricks of this building closely are comparable with bricks of the oldest building of ensemble like *chillā Khānā*. Since the surface of the building is lower than general surface of the ensemble buildings and some pieces of glazed ceramics belong to *Ilkhānid* and *Timurid* periods were found around it , it is likely older than the majority of *Sheikh Safi* ensemble buildings.

Few parts of the chamber arch remain in portico of F19 chamber. It indicates that this space had arched ceilings and there was 3.10 lengths between the arch and floor. This building seems to have existed before the construction of other structures of the ensemble and then it was ruined and deserted early in the early *Safavid* period. This building did not exist during *Shāh Tahmāsp* Period and the addition of *Sarih al-Milk* text. There are no references of this building from the referred time.

The cruciform building that previously was described is located on thhe southern side of researched place between *Safavid* vestibule and *Shāh Soleyman*'s Mosque. One –third of this building is intact and we can study it as an architectural form but other excavated structures here are very scattered and dispersed. We can't find any authentic relation between them. A part of a wall, cut floor, doors, wells all have caused ruining and collapsing the structures and some parts of the stairway belong to a distinct period that confused the researcher. There are different structures of distinct periods in this place such as centers for *Safavid* clergymen and new structures. The new structures have been constructed without regards to old buildings. The construction during some centuries ago caused the dispersion of structures.

There is a big amount of shuffled soil and collapse soil in this part. The depth of intact ground exceeds 10m. Research groups couldn't access to intact ground after 6 m of excavation in the experimental D trench. This trench is 5m to *Dār al-salām* that contains remains of ovens, floors and foundations of different periods. Some pieces of *Ilkhanid* ceramics were found in 4.80 m depth of this trench. Presence of water canals, wells and clay water canals traces in this trench were the most considerable items.

Some branches of clay water canals and stony water canals were found in most of trenches especially E1, E2, D1, D2, A4, A2 that are not far from external long wall of *Chillā Khānā* and *Dār al-salām*. Slopes of some clay water canals are toward to inside of the shrine and some of the slopes are toward to outside of shrine. It seems the application of clay water canals was for water delivery and sewage.

Many of the wells were found underground during the research. They have been used in different periods from the *Safavid* era to recent decades. Many clay ovens also were discovered which indicate that this place was a separateed shrine from the *Qājār* period. It was used for people's houses. Most of these people baked bread for themselves in these ovens.

A stony square- shaped pool with a stony fountain (locus 405, 406) was discovered in a 3m depth in B.1 trench. Two water canals run from this pool. These water canal systems indicate that there was a complicated and organized system for water usage in the *Safavid* Time. *Sarih al-Milk* describes a live fountain in the western north of new *Chillā Khānā* named *Kauthar*.

On the basis of *Sarih al-Milk* description we can conclude there was a fountain named *Kauthar* around the vestibule that likely was water spread around the place by clay water canals. But we couldn't find place of this fountain and its traces.

This fountain was dried and eliminated along the time. Some parts of clay water canals are exist at now. Architectural structures of *Safavid* period in the northern side of the research place were more damaged than central and southern sides of the research place. The northern part shapes a right triangle and extends from the southern side of *Āli-Qāpu* to the vestibule place. Constructions especially shops and stores, eliminated the previous structures.

Sarih al-Milk describes a corridor, *Havij Khānā, Daftar Khānā*. And *Chahār Divāri* but there are no other traces of described structures. Today, the northern side is topographically lower than central and southern parts.

The remains of two significant and intact walls of *Safavid* period were found in southern side of this right triangle toward the vestibule in fifth and sixth workshops (G.2, G.1, I.2, I.1, I, H trenches). These two walls contain long big walls (22m: length) and 1m diameter made of cut stones and located from south to north. (Locus wall 401) remains of two brick- made store place for flour and wheat were found in the northern side in L, L.1 trench. There are similar store places n *Ardabil* today that people see the long and narrow places with some walls of L.1, L, L. 2 trenches of the *Safavid* Era also was found. These places were cut by wall- making and new floors in later periods. There were many clay ovens in all places of research from the *Qājār* Period and afterward, bread for *Sofreh Khānā* (dining room) and houses of people was prepared by these ovens. The making of floors performed by bricks and stones in different periods and surfaces.

In some places we could find the floors made level by level. The most recent floor located in the northern side is 30cm and the oldest of them is 3.5m depth of ground. No pictorial and architectural structure was seen between the vestibule and new street (*Sheikh Safi* Street) in the basis of *Sarih al-Milks* description. Weaver also remarks this pass way in his repair report.

Some of elderly peoples of *Ardabil* during interview with reporter of this article told that there was a river along of *Sheikh Safi* Street. It seems there was a torrential river in the place that now is *Sheikh Safi* street. This river was filled in during making the making of the

street. Probably there was a bridge over this river that was being connected southern districts to shrine ensemble.

Generally Some *Safavid* structures and before the *Safavid* period, were discovered during exclusive opportunities in western area of *sheikh Safi al-din Ardabil*is ensemble.

These new findings cause the researchers to feel necessarily for reviews and studies about history of ensemble. It was cleared that visual briefly studies not enough and it needs more archaeological and Stratigraphical works especially research on new *chillā Khānā* and a big yard is so essential and necessary for getting access to pre-*safavid* buried structures. On the other hand, some parts of the western of ensemble are not explored completely and there are some undiscovered and intact places on southern side of excavation. The link chain of new-discovered items with ensemble features and each other is not clear. Also, the relatedness of vestibule and described cruciform buildings needs more research. Distance between thee vestibule and cruciform buildings should be carefully excavated. the cruciform building is most likely an 8th century A.H. structure because of later period's constructions over some parts of this building. This building could be a key for detection of the oldest periods of *Sheikh Safi* ensemble and a visual imagination of ensemble in the time of *sheikh* and *Sadr al-din musa*. It's similar to the description of *Safwat al-Safas* book.



Fig. .Exploration in 1995 reveals architectural remains

Report of excavation west and north *Jannat sara*

The plan of the first season of research in the historical place of *Ardabil* shrine started from 24.2.85 to 20.5.85 following the finding of structural remains of 8th – 11th. A.H Centuries. These periods were golden times for the shrine. These remains were discovered during repair of the right wall of the golden sheikh garden in the yard. This wall extends to the main gate and the study was focused on historical places of *Sheikh Safsi* shrine for access to main parts of the plan and architecture in the north and west of *Jannat Sarā*. This summary of the report and works conducted by the writer of the report could be a new opening for the introduction of one of the oldest buildings of the shrine and describes its extension.

Some of shrine buildings have been destroyed and disappeared. Archaeological researches can help to draw the ensemble plan completely and its extension in the past times.

Since the relation between north and west of *Jannat sarā* Mosque is significant and it contains a major part of the shrine, it may play an important role in making a definite chronicle and archaeology of the *Ardabil* shrine.

Exploration in A D 2007 reveals architectural remains

The most significant architectural and cultural elements were discovered on the right side of the garden's yard in the first season of excavations in 2007 or places in the west and north of the biggest and tallest building of the ensemble named *Jannat-Sarā.* This part originally is a wide area and *Pooran dokht* school was made over it.

The main limitation of the researched area contains 10 square trenches that each of them is 10×10 m and this area is located in a big place of the shrine but the most important architectural elements of this search season are specific for B7, B8, C5, C6, C8, C7 trenches.

B. 8

37 structures were identified in B. 8 workshop. In the basis of historical documents, these structures were eliminated from the main body of a shrine after the *Safavid* period extinction. The shrine was limited to a small area in the *Pahlavi* period and was made several houses and school over these ruins.



Location of excavation trenches

The discovered structures in B. 8 trench contain two bases, wall foundations, remains of two ovens, wells and sewage, clay water canals, pools, benches and a wall decorated with tiles and a brick-made floor. We can say that structures of B8 trench are part of a significant building of the ensemble which its excavations, because of limitations in progress or trenches, has not been completed.



Excavated Tilework during
reconstruction of eastern wall of garden



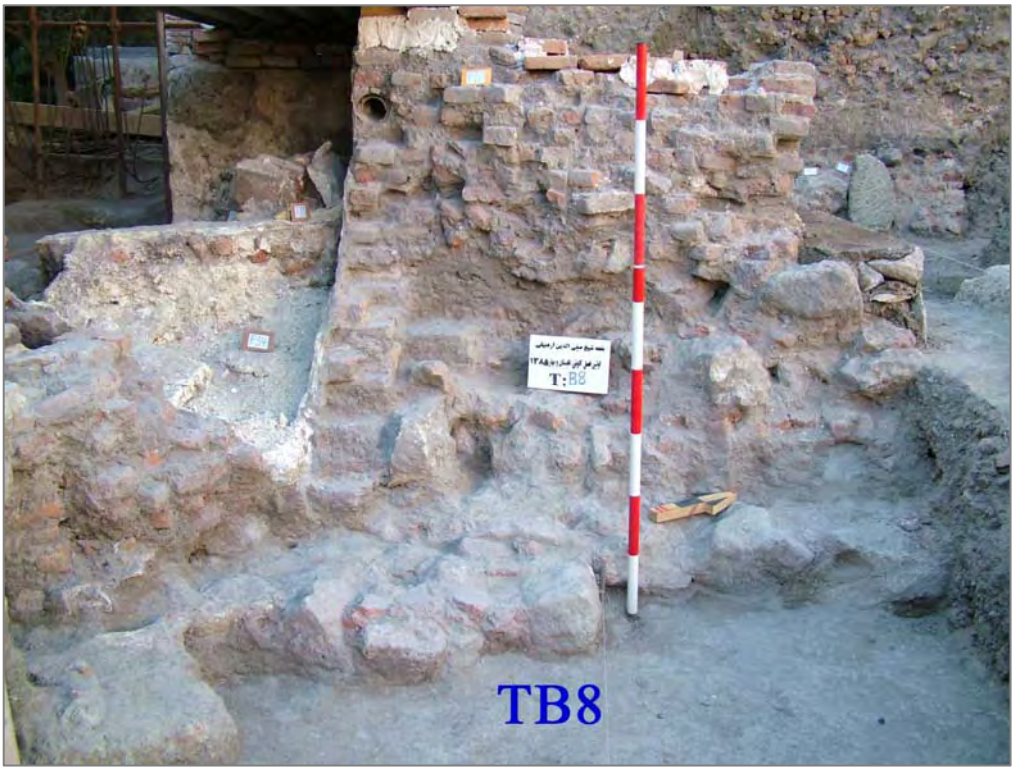
The basin of historical bath

Foundation of these structures is made of cut stones. Walls are made of bricks and lime mortar. Internal surfaces were covered by lime decorated with tiles. Cultural items found in B. 8 trench including ceramics, tiles and coins.

The most of found cultural items in B8 trench were ceramic pieces and tiles. 70% of the found ceramic pieces are glazed and the rest of them are simple items. The glazed ceramics consist of multicolored surface paintings, mono colored or white-blue.

The tiles found in B8 include seven-colored, reticulated and comfits. Most of these tiles are hexagonal and golden, bluish, black, green and multicolored with trefoil palmate figures.

Coin is the third type of cultural items found here. 5 coins were discovered that are made of copper or copper alloy. Because of severe oxidation most of these coins are not identifiable but we can easily suggest that these coins belong to the *Safavid* period or pre-*Safavid* times.



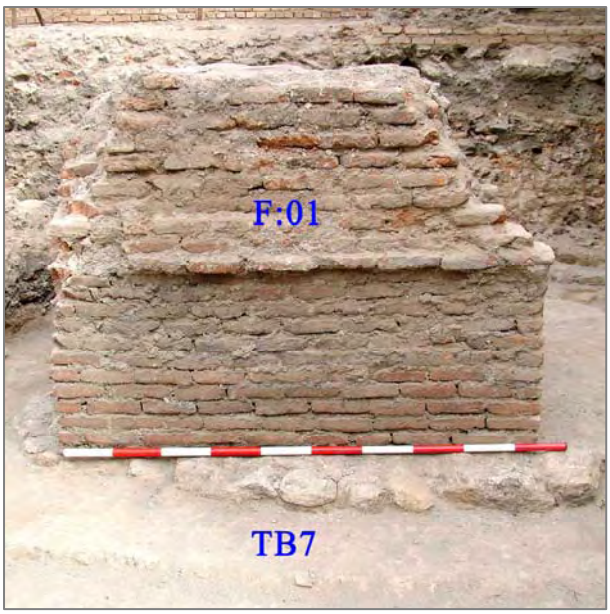
Part of architectural remains of bath

B7:

This trench is located east of B8 trench and western parts of *Pur sina* school. Research in this area was started after removal of walls and mosaics of corridor's and classes floors.

Approximately 21 structure sand elements were found that most of them were architectural structure, these structures include piers, gipsy floors, *kandu* or *Tapoo* (hives), remains of three ovens, brick-made floors, walls, clay water canals and stony mortars. The most significant of these

findings is a thick pillar (2×2m) that was made of cut stone, brick and gipsy mortar.



Remains of historical *Āsh Khānā* (kitchen) structure of *SKSEA*

The height of this pier was 85 cm and had inserted drainage canals inside it. This is a remarkable architectural work. These canals crossed each other in center of structure and it worked as a vent and decanter. It seems that the southern side of this structure was an external part. Because there are no traces of a drain in this part, it is believed that there may be some other columns under the school and it may be proved after more researches.

Of the cultural items found in B7 trench more than 80% of discovered ceramic items were glazed in B7 trench. Some measuring cups also were found here.

Most of the stony items in the first season of research were weights with different scales such as 250, 200, 150, 125, 100, 50 and 25 g that are made of volcanic stones, alluvial material, lime and brick.

Primary result of research

Sheikh Safi al-din shrine in *Ardabil* is recognized as one of the most important and equipped holy shrines in *Iran*. There are services for pilgrims who come here. This situation was from the 8th A.H to later in the *Safavid* Period. Many political, cultural and commercial people who had come from Germany, France and Britain to *Iran* have written reports of this shrine. These reports are so reliable to confirm the reconstruction of destroyed buildings. The reports of *Tavernier*, *Jenkinson* and …, are between the most significant of them. The third factor for better detection and our knowledge regarding *Ardabil* Shrine and its historical changes is field works and programmed works in archaeological research places.

The third factor is the important way for confirmation of early reports of structures.

We try match the field works findings with historical facts and analyze them to get the best results. Since there are great works about architecture and archaeology of the shrine performed by *Sarre* in 1935. But their works are not complete and still there are many unknown items about the shrine.

One of the most precious items found in this research in the shrine was the stones placed in the arcade of *Sheikh Safi al-din Ash Khānā* (kitchen). The framed item was discovered in a garden yard on the sewage well in A. 8 square during research for the ruined wall. It seems that it was transferred from thee main place to another place for covering of the well after the *Safavid* time.

This stone is made of andesite. There is inscription worked on this stone that is written in Arabic and the *Thulth script*. This writing is the 8th verse of human sureh and describes feeding poor people and orphans and captives. One of the significant features of this item is the date written in the end of inscription as 1001 A.H. this inscription describes that we feed the poor people and orphans for sake of God and nothing more.

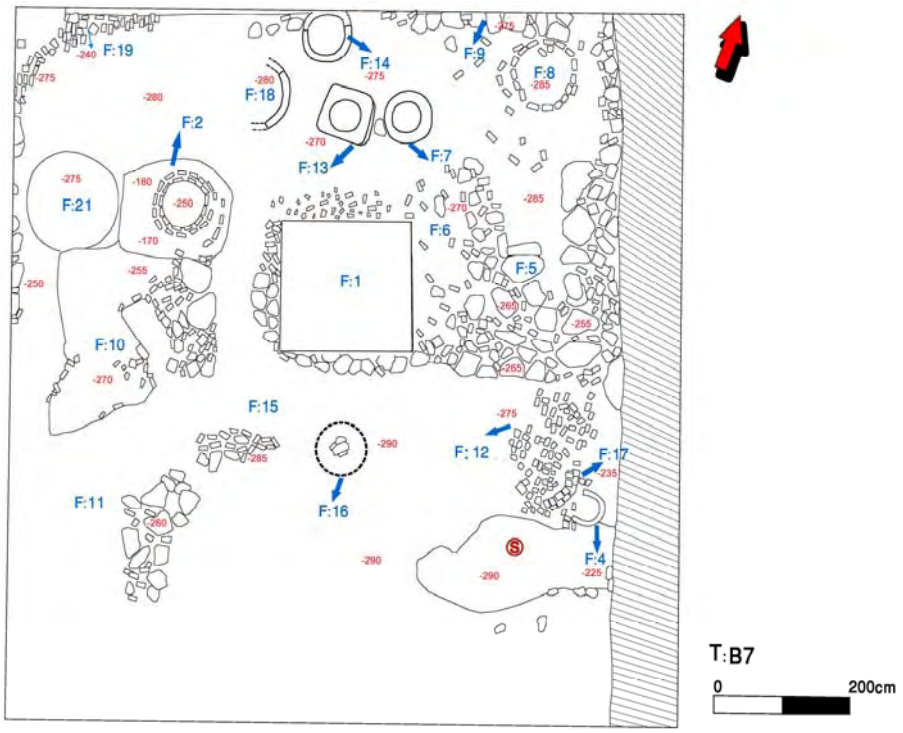
On the basis of reliable historical resources, *Shāh Abbās* the great, paid special attention to the Shiite holy cities especially *Ardabil* that was his grandfather's home town.

Historical evidences have recorded many of his trips to *Ardabil*. He obliged himself to visit *Ardabil* once during every year. Especially when *Iran* was in fighting with *Ottoman* Empire in *Azerbaijan* and *Armenia* and *Georgia*. He was praying in his grandfather shrine while crying and confessing and he requested from him to overcome to his enemies.

Monajem Yazdi describes in his book that *shāh Abbās* had to travel to *Ardabil* for the first time in 6th year of his reign in 1001 A.H. and prayed in the *Sheikh-safi* Shrine. *Sheikh Bahaii* was accompanying him in this trip. *Sarih al-Milk* also describes the kitchen and bath of the ensemble. *Abdi Beyg* mentions the kitchen as *Āsh Khānā* and *Matbakh*: *Matbakh* is a building equipped with rice and wheat pots and there are other chambers and *Ayyäq-Khānā* in the northern side.

Sarih al-Milk also describes bath and kitchens that they located on westerns side of *Shahidgāh*. This place contains a way from a yard to *Jannat Sara* and kitchen and ended with *Shahidgāh*. This way followed to the old yard of *Chillā Khānā*. The bath was placed in eastern corners of yard, *Havij Khānā* and houses .*Jannat Sara* was separated from the yard on one side. Thus the kitchen was somewhere behind the bath.

Many of the travelers from Europe such as Tavernier who visited the ensemble in the 11th. A.H. describe the kitchen and its location and how food was dispensed from somewhere in front of kitchen in the left side of the second yard.



location of excavated structures in TB7

This yard has been reported by *Tavernier*. This report is completely matched with the *Sarih al-Milk* description – Bathes, wheat and rice stores were located in second a yard that a water canals run through it.

There was a coated silver small door on the end of left side of described yard. This door was placed in front of a kitchen that food was dispensed to poor people daily. *Tavernier* also tells in his documentary report about this *Āsh Khānā*(kitchen) and its organized work. “There are 25 to 30 big stoves in the walls. A big pot is placed on each of stoves which has baked rice and meat and then is dispensed between poor people or given to workers and mosque service man.



excavated stony mortars from *Āsh Khānā*

There was a manager for food dispensing. He was sitting on a silver seat and super vising the process of daily works and he takes care of mixing the rice with water for baking and chopping meat and pouring to pots. All of the activities were performed economically and on time in this royal house"[3].

Cornelius, the *Dutch* artist is another European traveler who was visited *Ardabil* in 1115 A.H. he writes about the shrine kitchen: stoves and place on walls. Stove or *Dig-Khānā* (caldron) described by *Sarih al-Milk* also tells of two wells in kitchen and kitchen. Wall is tall"[4] *Pieter Della Valle*, the *Italian* traveler, describes that pots for rice baking was placed on

3. Tavernier, ibid: 76.

4. Morton, ibid: 53.

35 big stoves and there is a public bath in one of the side of place. There is a small door in front of kitchen in the left side of yard. A lot of food is dispensed from here every day"[5].

We can prove this fact that some parts of found structures in north and west side of *Jannat sara* have relations to health and the bakery, by matching these findings in B7, B8 trenches with historical resources, plan and discovered cultural items.

Conventionally, the official and general *khanegāh* was equipped with kitchen, bath, *Sharabt Khānā* and other spaces food was provided for resident Sufis and travelers and clothing and were rendered to them.

Although the training of murids (diciples) had been concealed during the *Safavid* time, the feeding of the poor people in *Ardabil* shrine was a routine work there and took place daily."[6] The kitchen and bath areas were necessary locations in official *khanegāhs*, making the baths specific for the *Sufis* and *Ārefs* (mystic) a great performance of the *khanegāh.*

These baths were free for *Sufis* and *Mashäyèkh* (elders). Murids (diciples) made this place warm. One of the *khānegāh* services was working in heater of the bath"[7]

Thus it's clear that the *Chillā Khānā* of *Sheikh Safi al-din* in the 8th A.H. century was equipped with a bath, kitchen and other facilities. The buildings of *Ardabil* shrine were greatly improved and extended by the *Safavid* Empire especially *Shāh Abbās* the great.

The discovered space during the first season of research in B7 workshop in historical place of shrine were baths, likely door of bath in eastern part of kitchen (28th structure) internal clay canals (17th structure).

5. Della Valle, Ibid: 369-372.

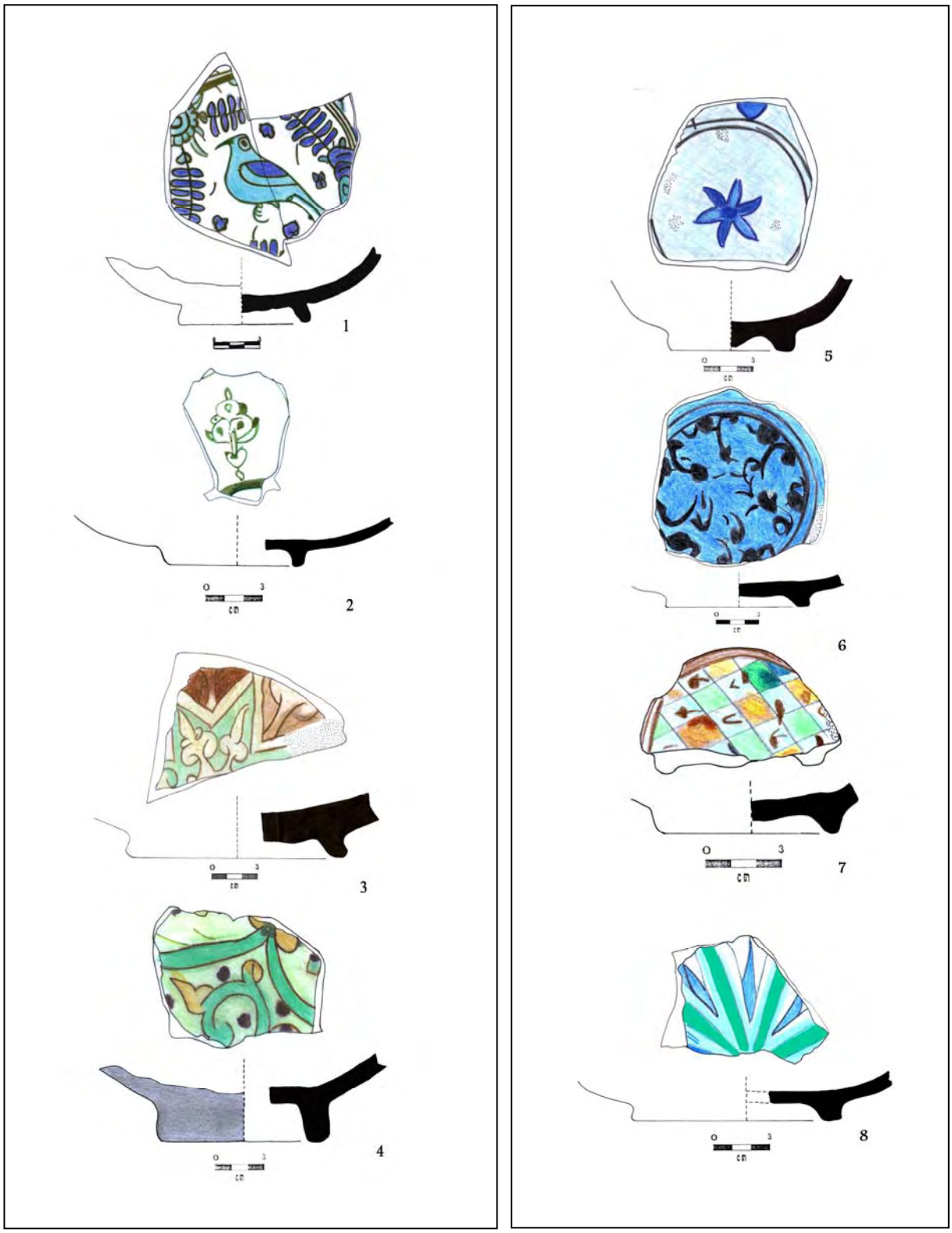
6. Abdal: Ibid: 111

7. Binam, ibid: 48.

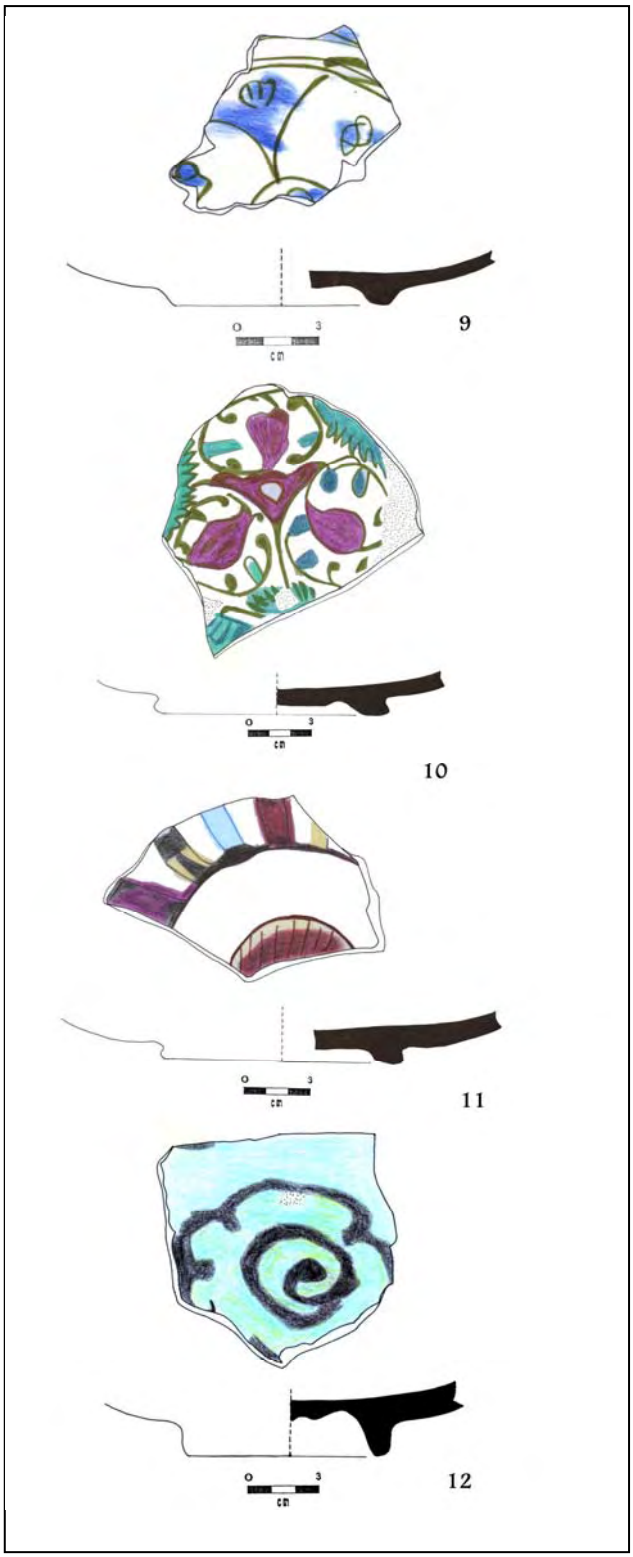


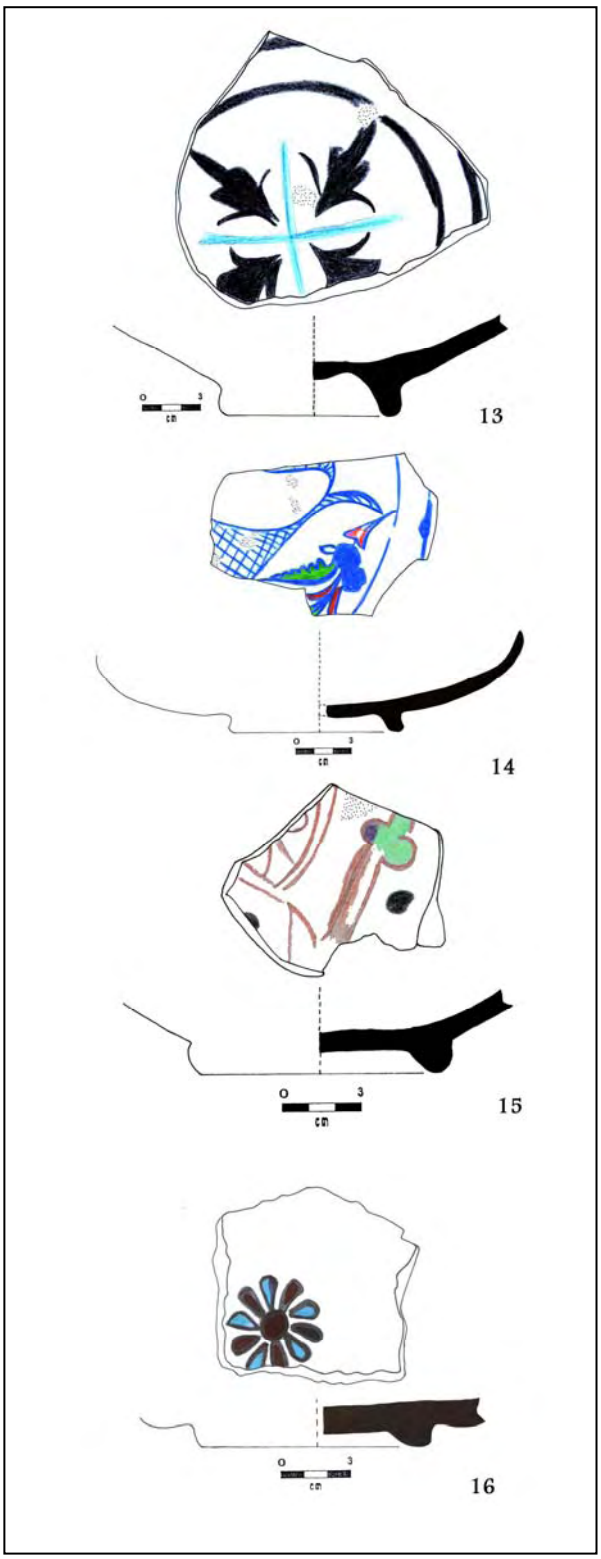
part of excavated plan bath in *SKSEA*

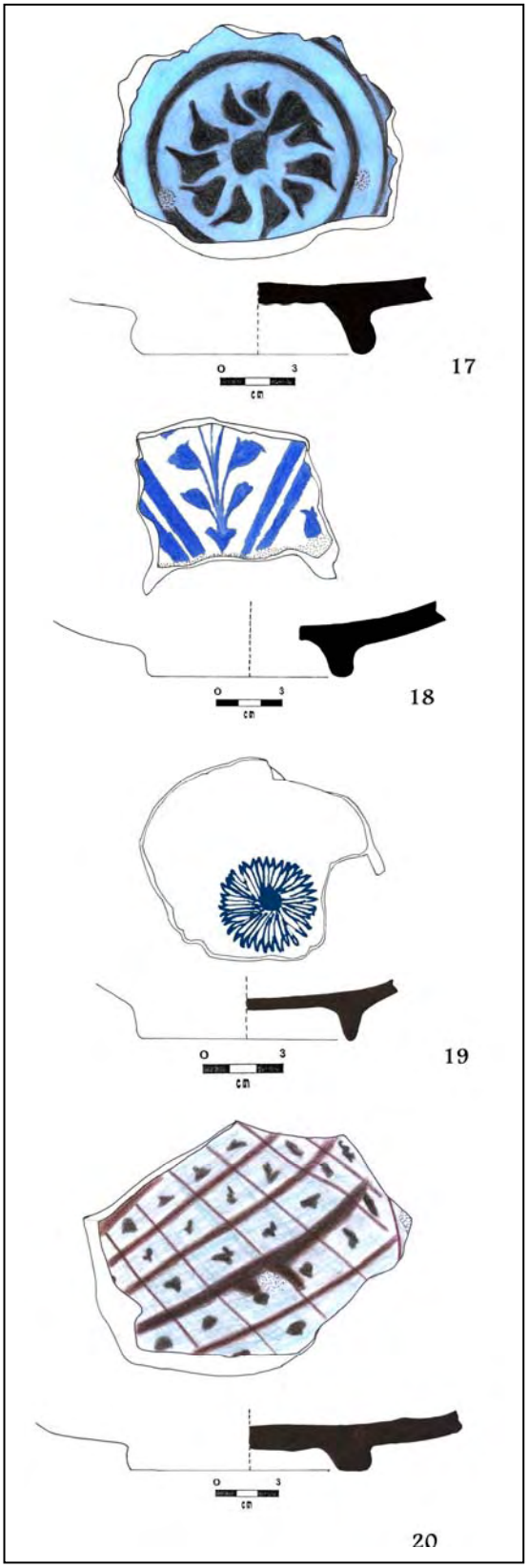
The other structures include: a small pool (28th structure) a well (22 nd structure) part of a hot chamber decorated with tiles (12th structure), three spaces from *Tamer Khānā* (25-37-34th structure), water canals, a heating system and a water conduction system with clay canals and discharge system for water. These elements are unique and exclusive.

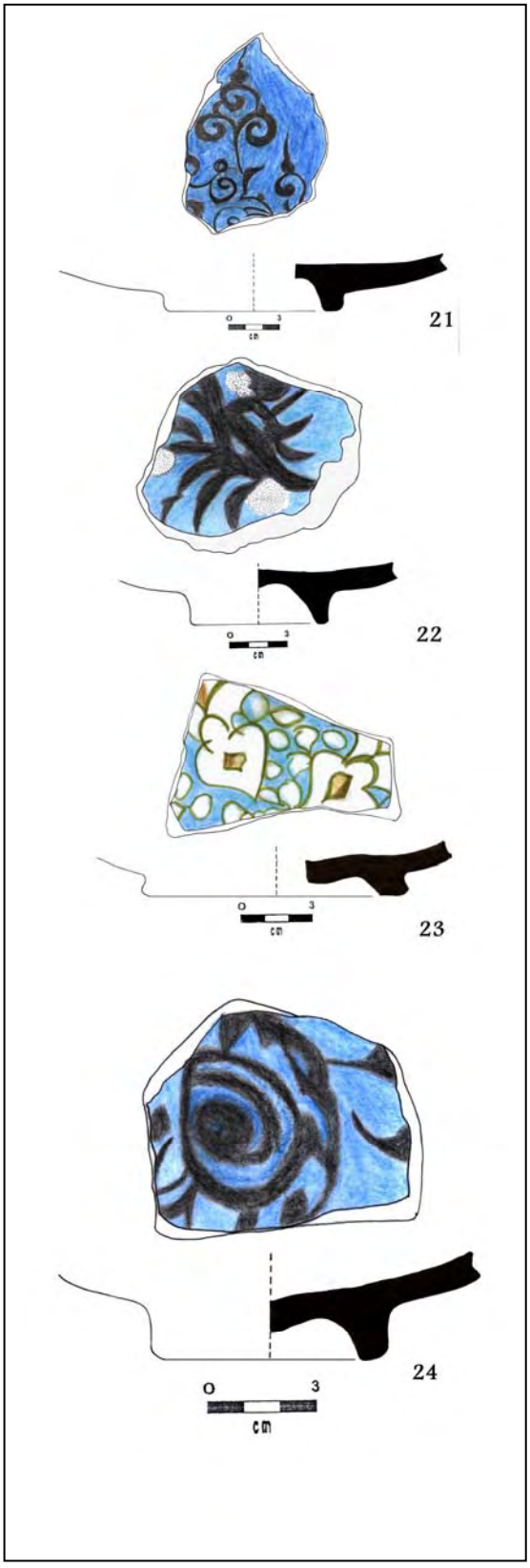


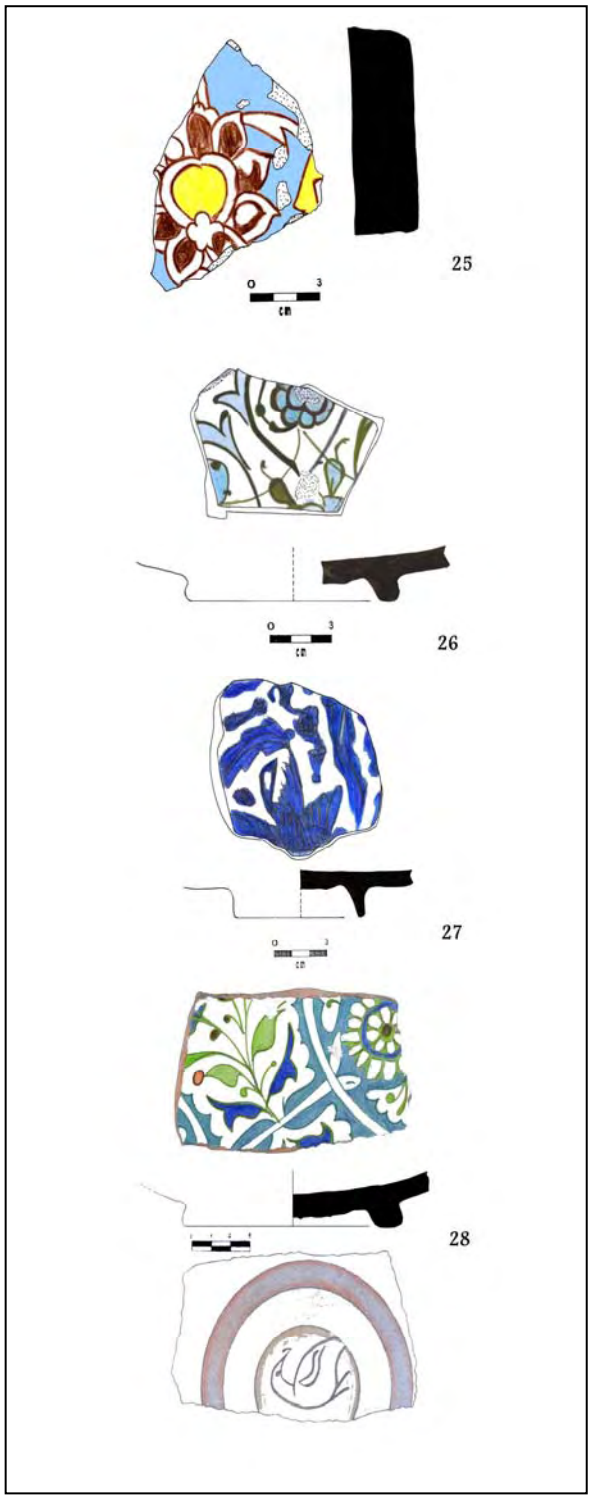
Sherds *SKSEA* Site. 2007

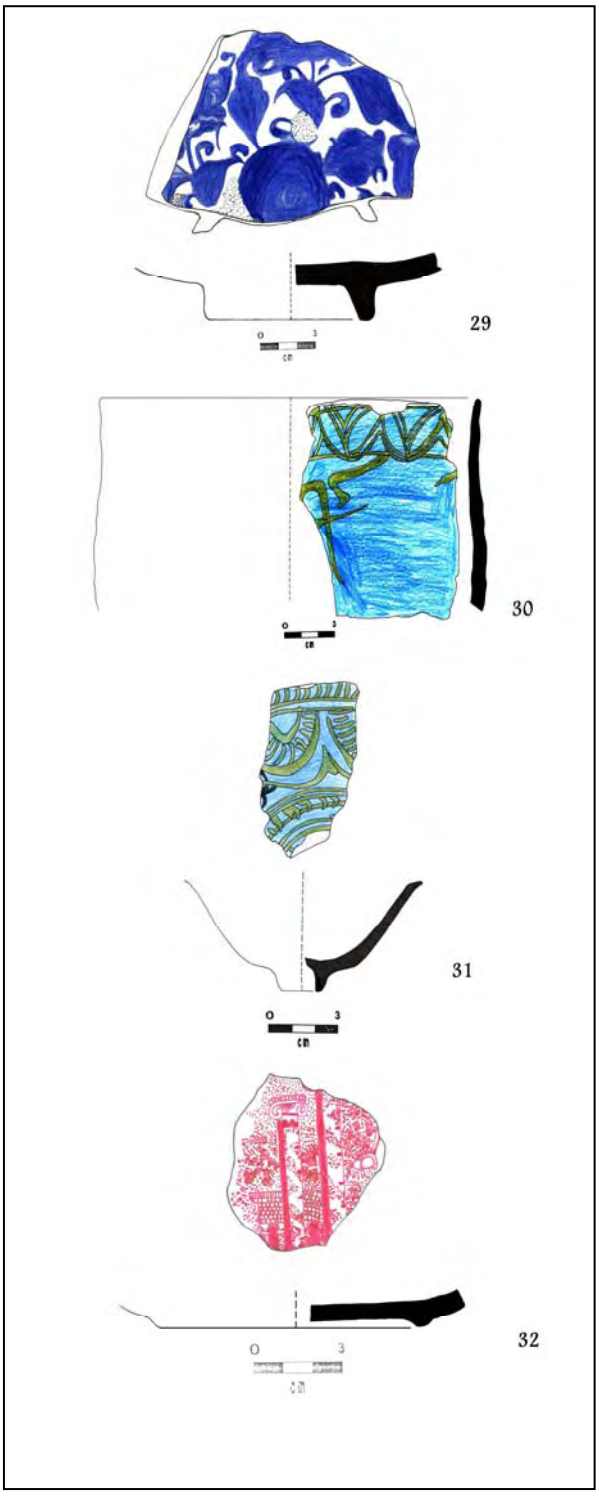

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Design	Item	Workshop	Historical period	Design of item	Drawings	Color & internal cover	Color & external cover	Compare source
1	Base	Portal	*Safavid*	Painting under glaze	Herbal, animal	White in background	Light yellow	-
2	Base	Hashti & *Jannat sara*	*Safavid*	Painting under glaze	Herbal	White	White	-
3	Base	TE3	*Seljuqid*	Painting under glaze	Herbal	White	Light yellow	-
4	Base	TC7	5-7th AH cent.	Painting under glaze	Herbal	Light green	Light yellow	-
5	Base	TC4	-	Painting under glaze	Herbal	Light turquoise	Light yellow	-
6	Base	Portal gate	8th AH cent.	Painting over glaze	Herbal	Turquoise	Light yellow	-
7	Base	TE7	5th AH cent.	Painting under glaze	Geometrical	White greenish	Light yellow	-
8	Base	Portal gate	-	Painting under glaze	Herbal	White	Light yellow	-
9	Base	Portal gate	*Safavid*	Painting under glaze	Herbal geometrical	White	White	-
10	Base	Portal gate	*Safavid*	Painting under glaze	Herbal	White	Light yellow	-

11	Base	TB8	*Safavid*	Painting under glaze	Geometrical	White	Light yellow	-
12	Base	TB3	5th AH cent.	Painting over glaze	Herbal	torquise	Light yellow	-
13	Base	Chilla Khānā	7th AH cent.	Painting over glaze	Herbal geometrical	White	Light yellow	-
14	Base	TB7	5th AH cent.	Painting over glaze	animal	White	Light yellow	-
15	Base	TB8	5th AH cent.	Engraved drawing	Herbal	White	Light yellow	-
16	Base	TB8	*Safavid*		Herbal	White and turq.	Light yellow	-
17	Base	TB3	Ilkhanid	Painting under glaze	Herbal geometrical	Deep turq.	Light yellow/w	-
18	Base	TB8		Painting under glaze	Herbal	White	Light yellow	-
19	Base	TB8		Painting under glaze	Herbal	White	white	-
20	Base	Portal gate		Painting under glaze	geometrical	Light turq.	Light yellow	-
21	Base	TE1	Ilkhanid	Painting under glaze	Herbal	Turq.	Light yellow	-
22	Base	TH2	Ilkhanid	Painting under glaze	Herbal	Turq.	Light yellow	-

23	Base	TE1	*Safavid*	Painting under glaze	Herbal	White	Light yellow	-
24	Base	TF3	Ilkhanid	Painting under glaze	Herbal	Turq.	Light yellow	-
25	Base	TC5	*Safavid*	Painting under glaze	Herbal	White	Light yellow	-
26	Base	TC4	*Safavid*	Painting under glaze	Herbal	White	Light yellow	-
27	Base	Sharbat-Khānā	*Safavid*	White bluish	Herbal	White	white	-
28	Base	Chilla Khānā	*Safavid*	Painting under glaze	Herbal	White	Light yellow	-
29	Base	TC4	8th AH cent.	White bluish	Herbal	White	Light yellow	-
30	rim	Hashti and Jannat-sara	Ilkhanid	-	Herbal		Turq.	-
31	Base	Sharbat-Khānā	*Safavid*	Painting under glaze	Herbal geometrical	Turq.	Turq.	-
32	Base	TB8	*Safavid*	Painting under glaze	Herbal architectural	White	White	-

APPENDIX II

ANTHROPOLOGY

Anthropology:

Anthropology is a branch of social sciences which deals with the life of men in all its aspects specially in the area of culture although not in far distant but from near past to the present time. Through this discipline, different concepts of the life of individuals are investigated and finally documented because future generations need to know the state of their predecessors.

As mentioned earlier, anthropology entails diverse concepts and topics such as social, cultural and political issues, indigenous technologies, local and traditional ceremonies and rituals, lunar and solar years traditions, marriage and so forth. One of these cases is religious anthropology in which popular beliefs and religious faiths are studied. Here the relation of the individual with supernatural creatures are identified and relations among individuals are considered in that framework. Probably the most common cause of these inclinations is the serenity that one feels in such respects as well as his mental attachment to supernatural forces which makes him think that they are the ultimate aim. Such identification leads people to think that they can seek help from holy spirits in order to solve the problems of life and somehow remedy their nostalgic loneliness. Such relations and rituals are regarded as a social fact and constitute the religious and spiritual existence of people especially Muslems living in traditional societies and it can be said that they have a psychological and social function in their system of life and respond to their emotional needs and expectations.

Sheikh Safi al-din Ensemble is one of those places which have always been of interest to the wise and the learned. The spiritual personality of *Sheikh Safi* has continued to attract Gnostics and seekers or wayfarers of love for centuries. He was a Gnostic who denied being a descendent of the prophet of Islam because he felt shame for his sins.

Sheikh Safi is one of the renowned gnostics of *Oljāitu* and *Abu Saeed Ilkhāni* period. gnostics and *Tariqat* wayfarers used to emphasize his moral rank so that even kings went to meet him. *Tamerlane* who is famed for his brutality and barbarity admired him greatly and used to visit his Ensemble. He assigned *Ardabil* as *Dār al-amān* and ordered its governors to give amnesty to *Moltajiān*. *Khwāja Rashid al-din Fazlollah-e-Hamedāni*, the famous vizier of Ilkhānids, used to send cash and presents to cover the expenses of this *Khānegāh*. It is said that after the return of *Tamerlane* from his battle with *Oldrum Bāyazid* in Asia Minor, many captives were taken. But *Khwāja Ali Siāh-push* who was a follower of *Sheikh* requested their freedom and *Tamerlane* accepted it out of his respect for *Sheikh Safi. Tamerlane* who is well

known for genocides and it is said that minarets could be built by putting his victims skulls upon each other was devoted to the Gnostic circle of *Safavid in Ardabil* and despite all that material glory respected this recluse *Sheikh*. His sons did the same so that in the year 823 AH, *Shahrokh Mirza* visited *Sheikh Safi al-din* Ensemble on his way to *Karabāgh*. Additionally, *Shāh Abbās* in 1014 AH ordered the continuance of the state of *Ardabil as Dār al-amān* .It is said that during the later years of *Qājār* era, when *Mirza Qolām* was in charge of the Ensemble, a man who had committed an offence took refuge there but the officers of law found him and even managed to slap him on the face. Afterwards, the refugee addressed Sheikh and said to him that they you were called little *Abolfazl*, why do you let them treat a servant of God so harshy in your Ensemble? It was even rumored that the reverence of this Ensemble as a political shelter was respected until the end of *Qājār* reign, so its refugees were free from persecutions. Countless cases of this kind show the high esteem of the Sheikh. Even foreign travelers have confirmed this fact.

Tavernier the famous French traveler who visited *Iran* during the rule of *Shāh Abbās* the second said that despite the fact that lands around *Ardabil* were excellent for growing grapes but no wine was found in the city except at the hands of Armenians. At no other city in *Iran* drinking wine is as severely forbidden as *Ardabi*l so that it is consumed clandestinely as if you are committing a grave crime. He cites the presence of *Sheikh Safi al-din Ardabili* Ensemble and the required respect for it as the main cause of such behavior. *Iranian*s believe that no sin is worse than drinking wine openly in *Ardabil*!

People from all around *Iran* come here to visit *Sheikh Safi al-din* Ensemble which together with silk trade has made *Ardabil* one of the most important cities of Iran. Olearious wrote that due to the holiness of *Sheikh Safi al-din* Ensemble, usage of gold or silverware inside it is prohibited and for this reason during the mourning days of *Imam Hossein* and other occasions' only wooden or ceramic spoons and plates were used for eating. It appears that *Sheikh Safi al-din* was so pious that used to eat food in wooden bowls.

Furthermore, in sources attributed to foreign travelers as well as works such as *Safawt al-safa* by *Ebn-i bazzāz Ardabili* which is presumably the most authentic document about the life of *Sheikh Safi al-din Ardabili*, it is written that in the kitchen of *Sheikh Safi al-din* more than one thousand cooks worked and the servants as well as the poor people were fed three times a day which was at specified times too, i.e., 6AM, 10AM and 3PM. The costs of the first two courses were paid by *Sheikh Safi al-din* fund and the last one by the *Shāh*. Daily cost

of food for the first two courses amounted to 150 *Abbāsi* equal to 3 *Tomāns*. Before each feeding a drum was beaten twice which was seemingly the drum used by *Mohammad* (peace be upon him) which has been brought by *Sheikh Sadr al-ldin* with *Mohammad*'s standard from *Medina*. After hearing the sound of drum, people rushed in for food. Afterwards, their pitcher was filled with boiled rice and meat soup which was so much that they could not finish it up and the rest was sold to other people who were ashamed of accepting alms. All these show the high spiritual significance of *Sheikh Safi al-din* and his Ensemble, not only in *Iran* but also in its neighboring countries.

Due to political exigencies, *Bāyazid* the seconed barred pilgrims from visiting *Ardabil*. Therefore *Shāh Ismāil* the first wrote a letter to the *Ottoman* court and asked for the removal of this ban. *Bāyazid* ordered that from then on if they stayed temporarily there, no local governor would prevent them.

Among rituals common at *Sheikh Safi al-din* Ensemble, was taking oaths which occasionally has been interpreted as the *Iranian* duel. Just like a real duel in which the conflicting parties come to a certain place to fight with certain tools, in this ritual the claimant and the defendant made an appointment to meet each other in *Sheikh Safi al-din* Ensemble at a certain time and take an oath on Koran which was done after washing hands ceremonially. But most of the times, the guilty party repented before walking into the Ensemble and returned shamefully.

Among other rituals which were performed not so long ago was the *Arefeh* day ceremony. In this day, women performed ablutions on themselves and their daughters very early in the morning and went to visit *Sheikh Safi al-din* Ensemble in which they said special payers before *Namāz*. Because in the past it was believed that among the hairs of the head, there is one hair which can be cleaned only in this holy day by performing ablution. Importance of this day was so much that people used to come to *Sheikh Safi al-din* Ensemble from far off places with whatever vehicles they had at their disposal. Women who were under a vow, distributed charity food among pilgrims which included: *Fatir*, yellow Halva, bread, vegetables, date and so on. Apparently even *Namin* villages which were the living place of Sunni Moslems used to come to *Sheikh Safi al-din Ardabili* Ensemble to distribute charity food. An interesting point is that according to a popular belief, the value of visiting this Ensemble equals saying *Arefeh* prayer in *Arefāt* desert. In presenting charity food, the intension and action of the giver as well as the means and materials of the food play a crucial

role. Having a spiritual and emotional state, pure intension of the giver, cleanness of the food and its cooking as well as its religious legitimacy, saying certain prayers and incantations, precise performance of the relevant rituals and ceremonies helps the giver to get nearer to the holy and to achieve her ideals and requests. An essential condition for women participating in such rituals was their purification and cleanliness. Even it is narrated that in the lifetime of *Sheikh*, a kind of potage called *Ash-i halal* was cooked for this occasion which gradually became abolished during *Safavid* rule.

Followers of *Sheikh Safi al-din* as well as wayfarers of *Tariqat* somehow consider Soma as the best means to approach the glorious God. As understood from existing references especially *Safwat al-safa* by Ebn-I bazz*āz*, in many cases, *Sheikh Safi al-din Ardabili* used to perform Soma by himself or with the company of his pupils and it is cited that on hearing certain poems in *Khaneghāh*, he used to get up and dance ceremonially which shows his grasp of the real meaning implicit in those verses i.e., the existence of the gorious God.

Another ritual formerly common inside the Ensemble of *Sheikh Safi al-din* was shaving children's head which has also diminished in time. Parents willing for the vitality, health and survival of their off springs made a vow with *Sheikh Safi al-din* and should the vow were fulfilled, brought the child to his Ensemble whence their heads were partially shaved by local servants. Afterwards charitable presents were distributed among the pilgrims and servants.

Another occasional ritual was *Tasht-gozāri* (literary meaning: putting flat wash tubs) inside the Ensemble of *Sheikh Safi al-din* which was one of the religious ceremonies of *Azerbaijan* region but it had originated from *Ardabil*.

According to narrated references, this ritual dates back to lifetime of the *Sheikh* but unlike present day, was not performed openly. What matters is its continuance until now which usually is done one day before the month of *Moharram* which is simultaneous or before the same procedures in *Āli-Qapu*. The sequence of present day *Tash-gozāri* in the Ensemble of *Sheikh Safi al-din is* as follows:

People gathered spontaneously in the Ensemble of *Sheikh Safi al-din* even a few hours before noon prayers and got ready for the ceremony. After noon prayers and occasionally having lunch, it began with these prayers:

O God! In the name of the prophet, for sake of *Heydar-e-Saf'dar* graces, for sake of *Zahra's attendance*, in the name of the toil of her mourning, for sake of the beauty of

drinking a cup of joy, for sake of *Hossein* the martyr of the loyalty way, for sake of *Seyyed-e-Sajjad*'s praying, for sake of rejoicing *Bagher*'s mortifications, for sake of honest *Sādegh*'s positions, for sake of *Kāzem* the sign of success, for sake of *Rezā* who is contended with dignities and destiny, for sake of *Taghi* who is the sun in *Rezā*'s sky, for sake of *Naghi* the sovereign of the land of religion, for sake of *Asgari* the true *Imam*, for sake of *Mahdi* the son of *Hādi* who led the way of guidance, for sake of *Mahdi* the owner of epoch, the guardian of ages, the place of rising sun of godly light, the axis of cosmos orbit, the manifestation of Godly appearance, Please give a taste of the pure content of the jug of union to His majesty *Sheikh Safi al-din-e-Ardabili*, to Abdol-mālek *Shamso al-din* the wise man, to *Abusaeed-e-Amin* the wise goldsmith, to *Mahin Farrokh* the wise mother as well as: all the adherents of *Molā Ali*, the devoted servants of *Leili*'s quarter, any where there is a dervish or an afflicted, needy or heart broken person O exalted guest! Free this excellent system, obedient servants of *Heydar*'s household, wayfarers of divine blessing and pets of divine hand from attachments of the time and make them approach the Dear One, whether in annihilation or in duration of His Majesty, *Allah* says to me you shall not love anyone except Him.

And when people reached this last verse, it was repeated so many times that some fell down and fainted: O God in the name of the truth and the magnanimity of the absolute master, May the favorite angels and the *Cherub* clergymen…

It is noteworthy that *Tasht-gozāri* ceremony in the Ensemble of *Sheikh Safi al-din* started one day before the beginning of the month of *Moharram* in front of the former *Tasht* staying there, also prior to the evening and night prayers and ended immediately before them.

Another common ritual in the Ensemble of *Sheikh Safi al-din* until recently was offering domesticated animals as sacrifices. *Qorbangāh* was the place in which those animals were slaughtered and their meat was distributed among the poor as well as the servants of the Ensemble. In recent years, sacrifices have also been offered from other provinces such as: *Kordestan, Markazi*…for the Ensemble of *Sheikh Safi al-din.*

APPENDIX III

NUMBER OF EXCEPTIONAL MOVABLE RELICS OF "SKSEA AND HISTORIC DISHES

Number of exceptional movable relics of "SKSEA":

1. **Tomb stones**

No: A/0/1
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 195
- Width: 35
- Height: 47

Explanation:
Decorated & inscribed



No: A/0/2
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 158
- Width: 25
- Height: 43

Explanation:
Decorated & inscribed



No: A/0/3
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 233
- Width: 54
- Height: 55

Explanation:
Decorated & inscribed



No: A/0/4
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 230
- Width: 50
- Height: 50

Explanation:
Decorated & without inscribtion



No: A/0/5
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 230
- Width: 52
- Height: 45

Explanation:
Decorated & without inscribtion



No: A/0/6
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 184
- Width: 43
- Height: 34

Explanation:
Decorated & inscribed



No: A/0/7
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 201
- Width: 45
- Height: 39

Explanation:
Decorated without inscribtion



No: A/0/8
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 194
- Width: 42
- Height: 37

Explanation:
Decorated without inscribtion



No: A/0/9
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 200
- Width: 42
- Height: 40

Explanation:
Without inscribtion & decorated



No: A/0/10
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 172
- Width: 31
- Height: 40

Explanation:
Decorated without inscribtion



No: A/0/11
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 144
- Width: 30
- Height: 31

Explanation:
Decorated without inscribtion



No: A/0/12
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 117
- Width: 47
- Height: 22

Explanation:
Without inscribtion & Decorated



No: M/0/1
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 202
- Width: 43
- Height: 27

Explanation:
Decorated & inscribed



No: M/0/2
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 200
- Width: 45
- Height: 30

Explanation:
Decorated & inscribed



No: M/0/3
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 162
- Width: 47
- Height: 32

Explanation:
Decorated & inscribed



No: M/0/4
Kind of stone: Green Marble
Dimensions (Cm)
- Length: 170
- Width: 40
- Height: 20

Explanation:
Decorated & inscribed



No: M/0/5
Kind of stone: Green Marble
Dimensions (Cm)
- Length: 187
- Width: 42
- Height: 30

Explanation:
Decorated & inscribed



No: M/0/6
Kind of stone: Brown Marble
Dimensions (Cm)
- Length:183
- Width: 46
- Height: 26

Explanation:
Decorated & inscribed



No: M/0/7
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 150
- Width: 40
- Height: 33

Explanation:
Decorated & inscribed



No: M/0/8
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 178
- Width: 42
- Height: 30

Explanation:
Decorated & inscribed



No: M/0/9
Kind of stone: Brown Marble
Dimensions (Cm)
- Length: 100
- Width: 24
- Height: 17

Explanation:
Decorated & inscribed



No: M/0/10
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 180
- Width: 43
- Height: 24

Explanation:
Decorated & inscribed



No: M/0/11
Kind of stone: Brown Marble
Dimensions (Cm)
- Length: 120
- Width: 30
- Height: 10

Explanation:
Decorated & inscribed



No: M/0/12
Kind of stone: White Marble
Dimensions (Cm)
- Length: 60
- Width: 38
- Height: 16

Explanation:
Decorated & inscribed



No: M/0/13
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 186
- Width: 44
- Height: 25

Explanation:
Decorated & inscribed



No: M/0/14
Kind of stone: Brown Marble
Dimensions (Cm)
- Length: 160
- Width: 40
- Height: 20

Explanation:
Decorated & inscribed



No: M/0/15
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 92
- Width: 33
- Height: 20

Explanation:
Decorated & inscribed



No: M/0/15
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 155
- Width: 38
- Height: 30

Explanation:
Decorated & inscribed



No: M/0/15
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 130
- Width: 44
- Height: 13

Explanation:
Inscribed & without decoration



No: M/0/16
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 100
- Width: 35
- Height: 9

Explanation:
Decorated & without inscribtion



No: M/0/16
Kind of stone: Brown Marble
Dimensions (Cm)
- Length: 160
- Width: 44
- Height: 15

Explanation:
Inscribed & without decoration



No: M/0/17
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 181
- Width: 40
- Height: 32

Explanation:
Decorated & inscribed



No: M/0/18
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 150
- Width: 40
- Height: 24

Explanation:
Decorated & inscribed



No: M/0/19
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 55
- Width: 47
- Height: 18

Explanation:
Decorated & inscribed



No: M/0/25
Kind of stone: White Marble
Dimensions (Cm)
- Length: 191
- Width: 48
- Height: 20

Explanation:
Decorated & inscribed



No: M/0/20
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 204
- Width: 48
- Height: 20

Explanation:
Decorated & inscribed



No: M/0/21
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 183
- Width: 40
- Height: 25

Explanation:
Decorated & inscribed



No: M/0/22
Kind of stone: Green Marble
Dimensions (Cm)
- Length: 117
- Width: 43
- Height: 18

Explanation:
Decorated & inscribed



No: M/0/23
Kind of stone: White Marble
Dimensions (Cm)
- Length: 108
- Width: 32
- Height: 28

Explanation:
Decorated & inscribed



No: M/0/24
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 86
- Width: 40
- Height: 24

Explanation:
Decorated & inscribed



No: M/0/26
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 130
- Width: 40
- Height: 28

Explanation:
Decorated & inscribed



No: M/0/27
Kind of stone: Brown Marble
Dimensions (Cm)
- Length: 140
- Width: 37
- Height: 13

Explanation:
Decorated & inscribed



No: M/0/28
Kind of stone: Cream Marble
Dimensions (Cm)
- Length: 87
- Width: 29
- Height: 22

Explanation:
Decorated & inscribed



No: M/0/30
Kind of stone: Green Marble
Dimensions (Cm)
- Length: 143
- Width: 43
- Height: 13

Explanation:
Inscribed



No: M/0/31
Kind of stone: White Marble
Dimensions (Cm)
- Length: 140
- Width: 45
- Height: 26

Explanation:
Decorated & inscribed



No: M/0/32
Kind of stone: White Marble
Dimensions (Cm)
- Length: 197
- Width: 46
- Height: 28

Explanation:
Decorated & inscribed



No: M/0/33
Kind of stone: White Marble
Dimensions (Cm)
- Length: 100
- Width: 45
- Height: 16

Explanation:
Decorated & inscribed



No: M/0/34
Kind of stone: Schist
Dimensions (Cm)
- Length: 132
- Width: 29
- Height: 12

Explanation:
Decorated



No: S/0/35
Kind of stone: Schist
Dimensions (Cm)
- Length: 140
- Width: 45
- Height: 32

Explanation:
Decorated



No: S/0/36
Kind of stone: Schist
Dimensions (Cm)
- Length: 147
- Width: 54
- Height: 15

Explanation:
Decorated & inscribed



2. Historic Dishes

No: 1
Record number: 3761/9761
Dimensions (Cm)
- Mouth diameter: 24
- Height: 11.3

Explanation:
China bowl ca.10, 11th A.H.



No: 2
Record number: 2760/8760
Dimensions (Cm)
- Mouth diameter: 33.8
- Height: 6.2

Explanation:
China vessel with antelope shape decoration.



No: 3
Record number: 2980/8980
Dimensions (Cm)
- Mouth diameter: 37.5
- Height: 7.5

Explanation:
China vessel with grape shape decoration.



No: 4
Record number: 3351/9351
Dimensions (Cm)
- Mouth diameter: 36.5
- Height: 7.2

Explanation:
Celadon Vessel.



No: 5
Record number: 3292/9292
Dimensions (Cm)
- Mouth diameter: 17
- Height: 33.5

Explanation:
China vase.



No: 6
Record number: 3647/9747
Dimensions (Cm)
- Mouth diameter: 22.4
- Height: -

Explanation:
China bowl.



No: 7
Record number: 2930/8930
Dimensions (Cm)
- Mouth diameter: 43.4
- Height: 8

Explanation:
China vessel with floral decoration.



No: 8
Record number: 3725/9725
Dimensions (Cm)
- Mouth diameter: 7.4
- Height: 29

Explanation:
China pitcher.



No: 9
Record number: 3757/9757
Dimensions (Cm)
- Mouth diameter: 16.8
- Height: 7.3

Explanation:
China bowl with fish shape decoration.



No: 10
Record number: 191ب
Dimensions (Cm)
- Mouth diameter: 9
- Height: 24

Explanation:
The china vessel with blue & white glaze.



No: 11
Record number: 1413/4413
Dimensions (Cm)
- Mouth diameter: 66
- Height: 9.2

Explanation:
China large vessel.



No: 12
Record number: 2857/8857
Dimensions (Cm)
- Mouth diameter: 44.5
- Height: 9.2

Explanation:
China vessel decorated house shape.



No: 13
Record number: 2818/8818
Dimensions (Cm)
- Mouth diameter: 30
- Height: 5.2

Explanation:
China vessel.



No: 14
Record number: 2732/8732
Dimensions (Cm)
- Mouth diameter: 2.7
- Height: 24.5

Explanation:
China jar.



No: 15
Record number: 3179/9179
Dimensions (Cm)
- Mouth diameter: 17.5
- Height: 9

Explanation:
China bowl with floral decoration



No: 16
Record number: 202 ب
Dimensions (Cm)
- Mouth diameter: 38.5
- Height: 17

Explanation:
China bowl with dragon decoration.



No: 17
Record number: 3290/9290
Dimensions (Cm)
- Mouth diameter: 8
- Height: 41.3

Explanation:
China vase.



No: 18
Record number: 1163/4163
Dimensions (Cm)
- Mouth diameter: 24
- Height: 10.5

Explanation:
China bowl.



No: 19
Record number: 3298/9298
Dimensions (Cm)
- Mouth diameter: 15
- Height: 39

Explanation:
China vase with six handles.



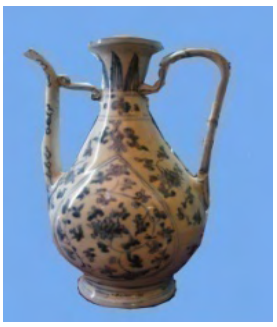
No: 20
Record number: 3200/9200
Dimensions (Cm)
- Mouth diameter: 7.4
- Height: 50

Explanation:
China vase with 8 human shape decoration.



No: 21
Record number: 3728/9728
Dimensions (Cm)
- Mouth diameter: 5.5
- Height: 22.5

Explanation:
China pitcher.



No: 22
Record number: 606
Dimensions (Cm)
- Mouth diameter: 5.9
- Height: 23

Explanation:
China pitcher.



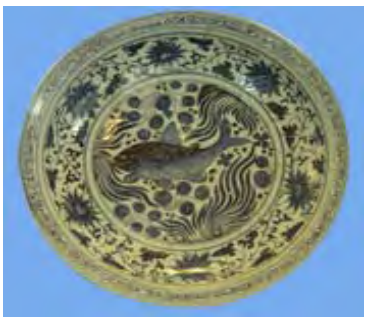
No: 23
Record number: 605
Dimensions (Cm)
- Mouth diameter: 41.5
- Height: 6.5

Explanation:
China vase.



No: 24
Record number: 2225
Dimensions (Cm)
- Mouth diameter: 8
- Height: 4

Explanation:
China vessel.



No: 25
Record number: 173
Dimensions (Cm)
- Mouth diameter: 17
- Height: 36

Explanation:
China vase.



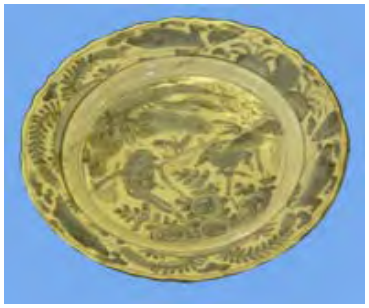
No: 26
Record number: 606
Dimensions (Cm)
- Mouth diameter: 5
- Height: 4

Explanation:
China vessel.



No: 27
Record number: 170
Dimensions (Cm)
- Mouth diameter: 9
- Height: 4

Explanation:
China vessel.



No: 28
Record number: 605
Dimensions (Cm)
- Mouth diameter: 5.9
- Height: 23

Explanation:
China pitcher.



No: 29
Record number: 3298/9298
Dimensions (Cm)
- Mouth diameter: 9
- Height: 4

Explanation:
China vessel.



No: 30
Record number: 2225
Dimensions (Cm)
- Mouth diameter: 5
- Height: 8

Explanation:
China vase.

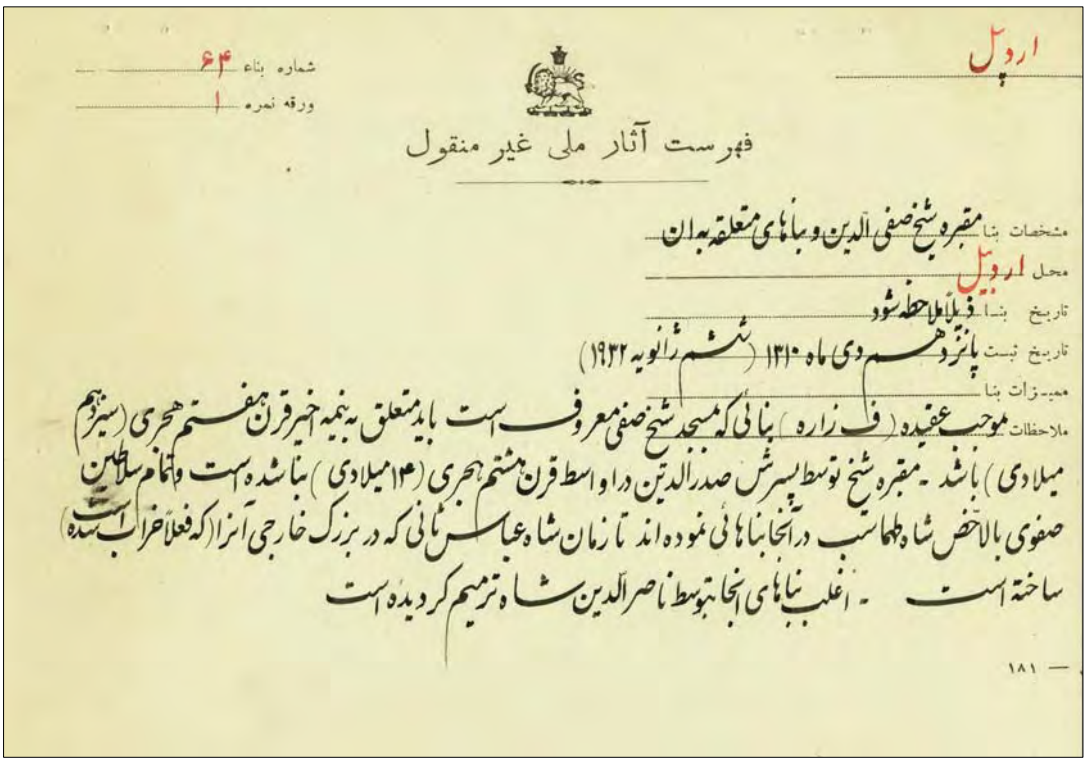


APPENDIX IV

SUSHTAR HISTORICAL HYDRAULIC SYSTEM ACCORDING TO REPORTS AND NARRATIVES OF HISTORIANS AND TRAVELLERS

There have been many historical letters and communication documents among the management of Sheikh safi al-din Khānegāh and Shrine Ensemble in Ardabil and many other offices for collaboration conservation of SKSEA such as the following:

The Persian minutes of these documentations are as follow:



اردبیل

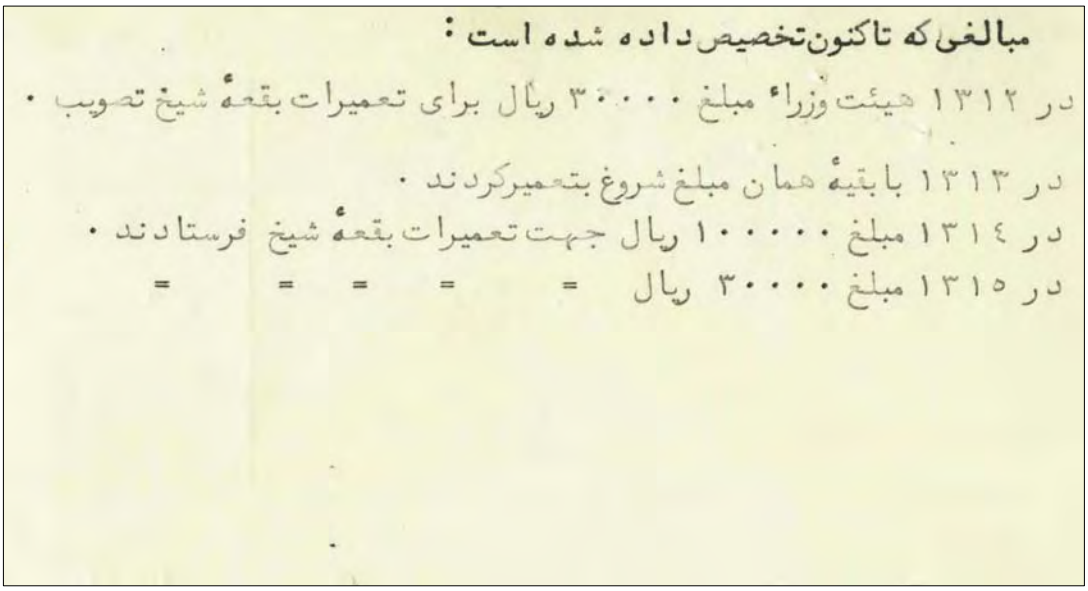
شماره بناء ۶۴
ورقه نمره ۱

فهرست آثار ملی غیر منقول

مشخصات بنا مقبره شیخ صفی الدین و بناهای متعلقه بدان
محل اردبیل
تاریخ بنا فعلاً ملاحظه نشود
تاریخ ثبت پانزدهم دی ماه ۱۳۱۰ (ششم ژانویه ۱۹۳۲)
ممیزات بنا
ملاحظات موجب عقیده (ف زاره) بنائی که مسجد شیخ صفی معروف است باید متعلق به نیمه اخیر قرن هفتم هجری (سیزدهم میلادی) باشد. مقبره شیخ توسط پسرش صدرالدین در اواسط قرن هشتم هجری (۱۴ میلادی) بنا شده است و تمام سلاطین صفوی بالاخص شاه طهماسب در آنجا بناهائی نموده اند تا زمان شاه عباس ثانی که در بزرگ خارجی آنرا (که فعلاً خراب است) ساخته است. اغلب بناهای انجا توسط ناصرالدین شاه ترمیم گردیده است

۱۸۱ —

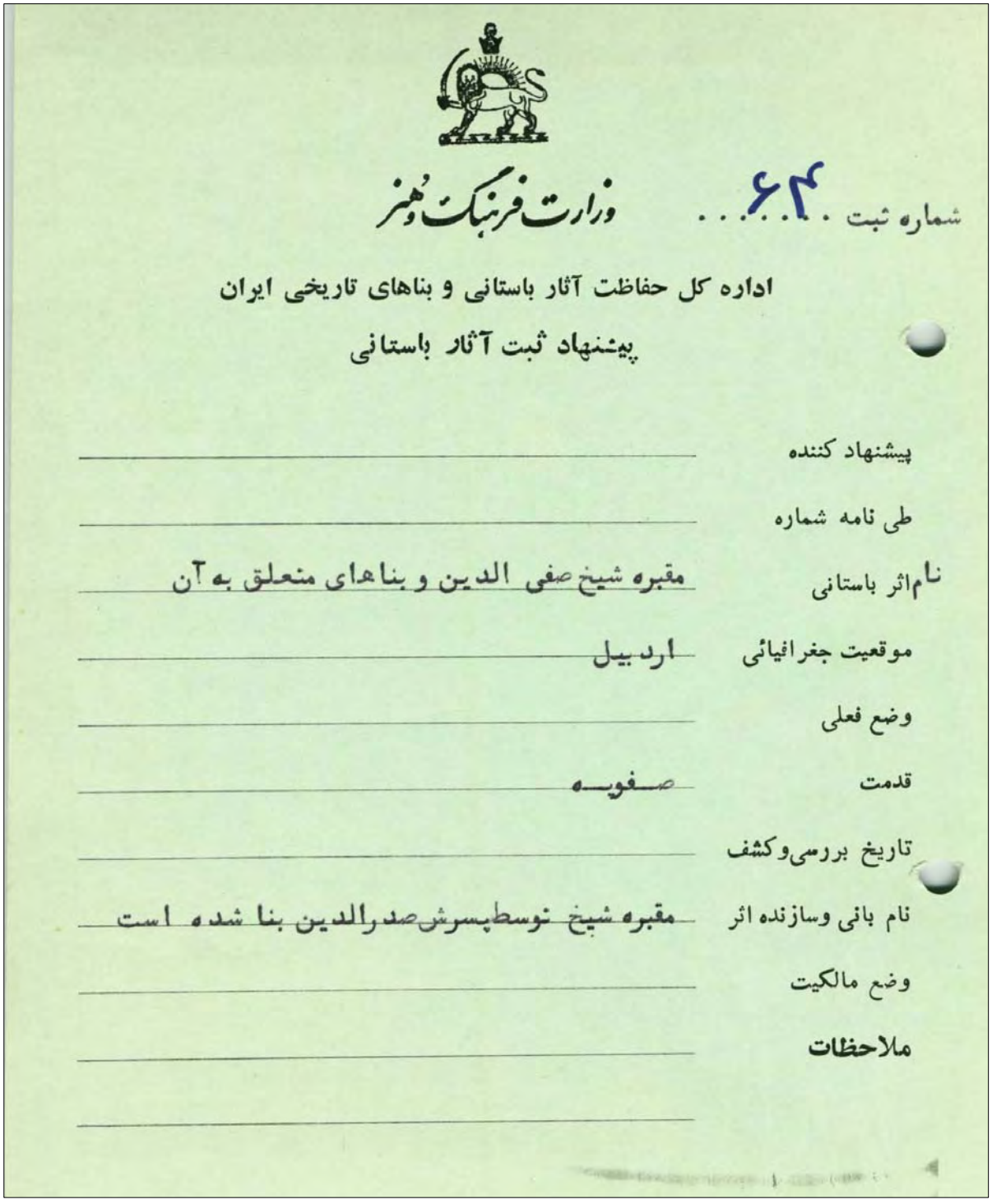
The identification for national inscription



مبالغی که تاکنون تخصیص داده شده است:

در ۱۳۱۲ هیئت وزراء مبلغ ۳۰۰۰۰ ریال برای تعمیرات بقعهٔ شیخ تصویب .
در ۱۳۱۳ بابقیهٔ همان مبلغ شروع بتعمیرکردند .
در ۱۳۱۴ مبلغ ۱۰۰۰۰۰ ریال جهت تعمیرات بقعهٔ شیخ فرستادند .
در ۱۳۱۵ مبلغ ۳۰۰۰۰ ریال = = = = =

Donated financial credits for restoration projects, 1933-1937 AD.



وزارت فرهنگ و هنر

شماره ثبت ۶۴

اداره کل حفاظت آثار باستانی و بناهای تاریخی ایران

پیشنهاد ثبت آثار باستانی

پیشنهاد کننده

طی نامه شماره

نام اثر باستانی: مقبره شیخ صفی الدین و بناهای متعلق به آن

موقعیت جغرافیائی: اردبیل

وضع فعلی

قدمت: صفویه

تاریخ بررسی و کشف

نام بانی و سازنده اثر: مقبره شیخ توسط پسرش صدرالدین بنا شده است

وضع مالکیت

ملاحظات

The national registration inscription of SKSEA



جمهوری اسلامی ایران
وزارت فرهنگ و ارشاد اسلامی

اداره کل میراث فرهنگی استان اردبیل

سازمان میراث فرهنگی کشور

تاریخ ۷۴/۳/۱۷
شماره ۱۶۵۵/۸۵
پیوست ———

بسمه تعالی

فاکس ——

(سیگار دشمن سلامتی است)

ریاست محترم سازمان میراث فرهنگی کشور جناب آقای مهندس کازرونی

باسلام وتحیات

احتراما" ضمن اظهارتشکر و قدردانی از حضور جنابعالی

دراردبیل و ارشاد و راهنمائی این مدیریت باستحضارمیرساند که تعمیر

قسمتی از طاق‌نمای حیاط مشجر بقعه‌شیخ‌صفی‌الدین موکول به بازدید کار-

شناسان از حفظ واحیاء وپژوهشهای باستانشناسی شده متاسفانه انجام این

امر نزدیک به یکماه است به تعویق افتاده استدعا دارد دستو رفرمایند

در اعزام همکاران ذیربط تسریع فرمایند ./ز

جامعی جابر

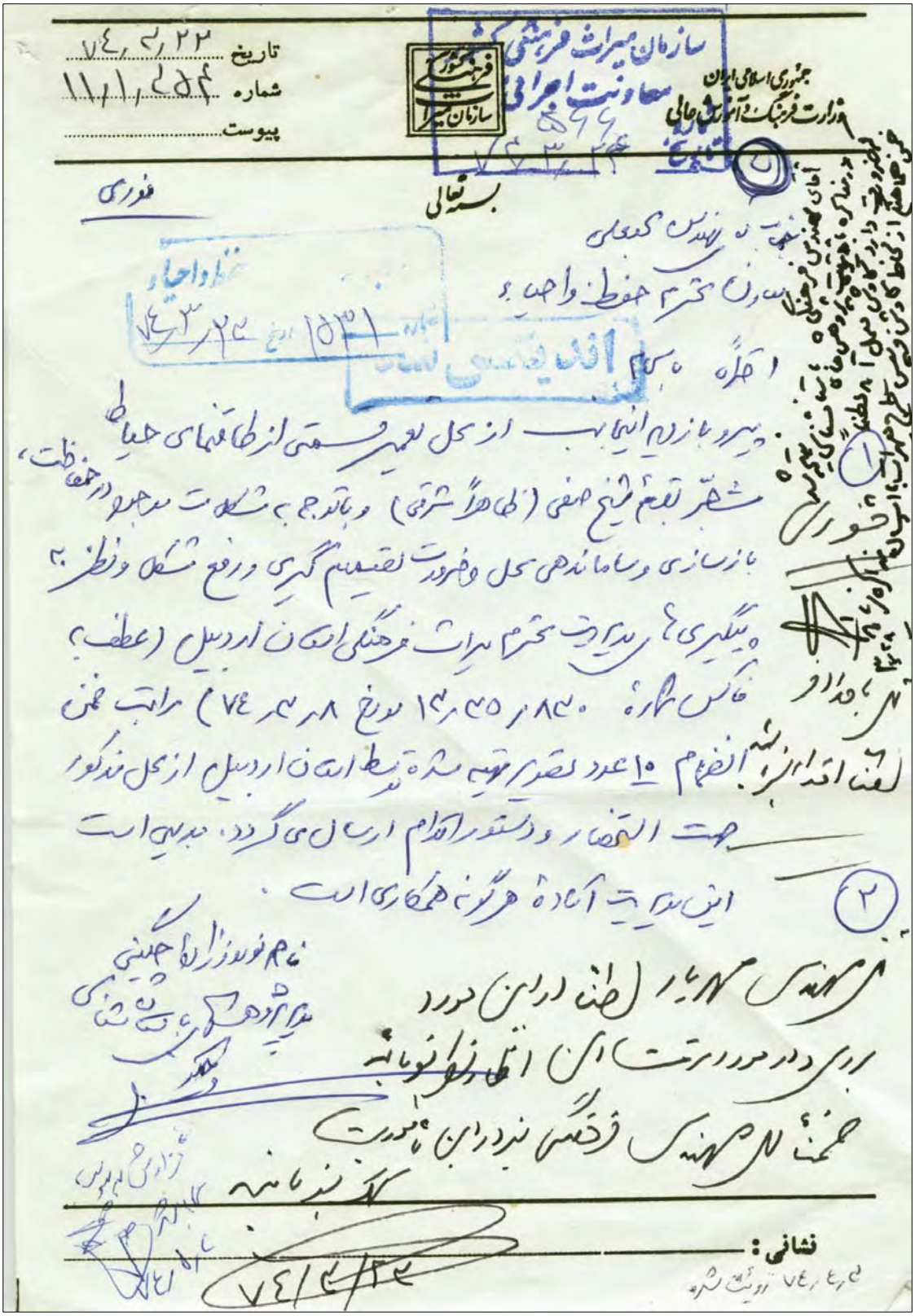
مدیریت میراث فرهنگی استان اردبیل

فاکس شد

رونوشت دفتر سازمان میراث فرهنگی کشور
شماره ۲۲۷۷ تاریخ ۷۴/۳/۱۷

اردبیل - صندوق پستی ۳۴۱

The invitation of conservation and restoration experts by director of Ardabil ICHHTO, 1995 AD.



The order of Archaeological research center Director about conservation of discovered sites in western side at SKSEA, 1995AD.



جمهوری اسلامی ایران

وزارت کشور

معاونت استانداری آذربایجانشرقی

فرمانداری اردبیل

تاریخ ــــــــ

شماره ــــــــ

پیوست ــــــــ

بسمه تعالی

صورتجلسه

۶۹/۱/۲۳

باستناد نامه شماره ۲/۱۵۹ مورخ ۶۹/۱/۱۶ اداره میراث فرهنگی منطقه اردبیل ونامه شماره ۲۲۳/۵ مورخ ۶۹/۱/۱۸ شهرداری اردبیل بموجب این صورتجلسه اداره میراث فرهنگی منطقه اردبیل ۹ باب خانه مسکونی واقع دربخش ۲ اردبیل کوچه سلیمان واقع درحریم بقعه شیخ صفی الدین راکه جهت انجام تاسیسات فرهنگی خود صاحبان منازل ومالکین شخصی خریداری شده واکنون درید تصرف دارد درجهت اجرای طرح دفتر بهسازی وبازسازی بافت قدیم شهرستان اردبیل که به تصویب کمیسیون ماده پنج استان رسیده است دراختیار شهرداری اردبیل قرار میدهند ودر ازای آن شهرداری اردبیل متعهدومکلف است که دراجرای همین طرح حدود سه هزار متر مربع زمین که برابر طرح بافت قدیم بعنوان فضای فرهنگی تعیین گردیده است ودرحریم بقعه شیخ صفی الدین قرار گرفته ازمالکین موجود خریداری وبعنوان زمین معوض دراختیار اداره میراث فرهنگی اردبیل قرار دهند تا نسبت به اجرای طرح فرهنگی شامل موزه وکتابخانه عمومی محققین وتاسیسات آموزشی هنرهای سنتی برطبق مصوبات سازمان میراث فرهنگی کشور اقدام گردد لازم به تذکر است که قبل ازتخریب منازل موصوف ازطرف شهرداری اردبیل لازم است شهرداری یکباب خانه مسکونی واقع درطرح فضای فرهنگی راعجالتا بنام میراث فرهنگی خریداری و تحویل نمایند تااعیاد موجوددراداره میراث فرهنگی بدان منزل منتقل شوند.

ومن ... التوفیق

معاونت استاندار وفرماندار اردبیل

حجت الاسلام والمسلمین حاج آقا شهبازی نماینده محترم مجلس شورای اسلامی

اداره میراث فرهنگی

شهرداری اردبیل

The owing of 9 houses ownership by ICHATO in the SKSEA Buffer Zone, 1990 AD.

بسمه تعالی

گزارش بازدید و بررسی و رسیدگی به وضعیت دیوار مکشوفه در عرصه بقعه شیخ صفی-الدین اردبیلی، موضوع نامه شماره ۱۹۷۳/۱۲ مورخ ۱۳۷۴/۴/۱۱ و صدور حکم مأموریت به شماره ۴۲۴۱/۲/۱۵ تاریخ ۱۳۷۴/۴/۱۴.

اعضای گروه بررسی:

سید محمود موسوی - مهندس عادل فرهنگی - مهندس محمد مهریار

تاریخ بازدید و بررسی:

از: ۱۳۷۴/۴/۲۵ تا ۱۳۷۴/۴/۲۷

موضع دیوار مکشوفه:

سطح کاشی کاری شده دیوار مکشوفه در استداد عرض حیاط اول و نمای آن رو به داخل حیاط اول (در وضعیت امروزی) است و در گوشه جنوب شرقی حیاط اول قرار دارد. استداد دیوار و سطح کاشی آن رو به سمت خیابان ادامه دارد (اراضی جنوبی حیاط اول)

سطح کاشی کاری شده سومین دوره ساخت و سازهای باقیمانده در گوشه جنوب شرقی حیاط اول است و تنها طاق نماهای موجود حیاط اول جدیدتر از آن بنظر میرسد و هرچند که در موضع دیوار کاشی شده تنها حیاط دوره ساختمانی در میان برش های موجود قابل تشخیص است و کسب اطلاعات بیشتر تنها با کاوش در این حوزه امکان پذیر است، اما با توجه به استداد آن به سمت دروازه محوری حیاط اول به حیاط میانی و در فضای چله خانه دوره های متعددی از ساخت و سازهای دیوار حیاط و رواق شمالی چله خانه بچشم میخورد که تعیین اولویت در ساخت و شکل گیری پرستش های هر دوره نیازبه صرف وقت و کنجکاوی موشکافانه همراه با نقشه برداری دارد. با این هم در بررسی اخیر چند نکته در خور توجه، قابل اشاره بنظر میرسد.

۱- با توجه به راستای دیوار حیاط اول در دو سمت دروازه محوری حیاط میانی، احداث دروازه حیاط میانی جدیدتر از دیوار کاشی کاری شده است. آن چنانکه احداث این دروازه، تحولات عمده و تغییر طرح معماری فضای حیاط اول، چله خانه و حیاط میانی همراه بوده است.

۲- ارتفاع بیشتر سطح کاشی کاری شده دیوار مکشوفه از دروازه میانی و ساخت و سازهای موجود در چله خانه و گوشه جنوب شرقی حیاط اول حاکی از وجود واحد معماری رفیع و رسمی است که با تغییرات زمان احداث دروازه محوری حیاط میانی از مجموعه حذف شده است.

The report of ICHHTO Experts about excavated relics in the south side of garden yard, 1995 AD.

۳ - چنین بنظر میرسد که فضای واحد معماری مربوط به دیوار کاشی کاری شده از مرحلهٔ گوشه حیاط اول به سمت بیرون از محوطه حیاط امروزی ادامه داشته باشد و مانده های مربوط به این واحد معماری و مفصل ارتباطی آنرا با مجموعه شیخ صفی میبایست در گوشه حیاط اول و تخصرص خارج از حیاط جستجو نمود.

۴ - نظر به همجواری دیوار کاشی کاری شده با فضای چله خانه، مشخصات معماری این واحد تازه یافته را میبایست مفصل ارتباطی میان فضای بیرون از مجموعه با حیاط اول و چله خانه دانست و در جهت جنوبی آن کاوش نمود.

۵ - با توجه به موقعیت مسجد شاه سلیمان در جنوب شرقی مجموعه، موقعیت واحد معماری دیوار کاشیکاری شده اهمیت بیشتری در ارتباط میان مسجد، چله خانه حیاط اول پیدا میکند.

۶ - نکته در خور توجه وجود راستای محور ورودی دروازه گنبد الله، الله به سمت فضای بیرون و پشت چله خانه و درازای بیرون این محور با راستای سطح کاشیکاری دیوار یکسان است. و وجود دیواری در مقابل آن مانع مشاهده و توجه به اهمیت این محور است.

۷ - اهمیت محور ورودی دروازه گنبد الله - الله را میتوان با وجود تأثیری که در بافت قدیم شهر و حضور کوچه ای در سمت دیگر خیابان موجود داشته و در ارتباط با حضور از شتی که در فضای بیرون از حیاط اول - چله خانه و حیاط اصلی تا مفصل مسجد سلیمان شاه وجود دارد بررسی نمود.

هر چند که پیش از کاوش فضای بیرون از حیاط اول و چله خانه اظهار نظر نسبت به مراحل ساخت و ساز مجموعه شیخ صفی عجولانه بنظر میرسد، با این حال نظر به اهمیت موضوع در ارتباط با ساخت و طرح جدید نتیجه گیری ضروری است.

چنین بنظر میرسد که ساخت و ساز دروازه شاه عباسی، دروازه ورودی محوری حیاط میانی و ساختمانهای حیاط اصلی و ایوان جنوبی آن جانگزین ارزشی از فضاهای معماری پیشین شده است که دیوار کاشیکاری شده نخستین برپایی طرح قبلی است و با این تحولات اهمیت محور ورودی گنبد الله الله و فضای معماری روبروی آن تغییر شکل داده باشد.

اهمیت وجود فضای معماری بیرون از حیاط اول و چله خانه و حیاط اصلی را میتوان با وجود راستای محور ورودی گنبد الله الله و کرهٔ مقابل آن در سمت دیگر خیابان و موقعیت مسجد سلیمان شاه و دیوار کاشیکاری شده در نظر گرفت و برای شناسائی مشخصات معماری طرح مجموعه، اقدام آثار دوره آق قویونلو - صفویان، عوامل معماری سطح زیرین این محدوده را بیشتر بررسی و کاوش نمود.

(۲)

باتوجه به مراتب فوق و در صورتی که تنها طرح مرمت دیوار حیاط اول در رویه داخلی این حیاط مورد نظر باشد، ارائه تغییرات همانند آنچه که تاکنون انجام شده با احداث طاق نماهائی همانند آنچه که قبلاً بوده قابل اجرا خواهد بود، با این تفاوت که عوامل معماری بارزش مرجع و دوره های مختلف ساخت و ساز قابل رویت باشد، تا اینکه در بدنه سینه اسپر حیاط طیفانی نیز نشانه هائی از ساخت و سازهای پیشین نمایش داده شده است.

لکن باتوجه به اینکه در اغلب نقشه های مجموعه تقعه شیخ صفی وضعیت معماری چله خانه اولیه نشده و قدیمی ترین واحد معماری مجموعه خدوش گردیده است و اوی دیگر حیاط اول فضاهای داخل غرفه با رواق چله خانه است، شایسته تر اینکه طرح مرمت دیوار حیاط اول در مجاورت چله خانه و دیوار کاشیکاری شده با شناسائی مشخصات معماری تهیه و ارائه گردد. و در اینصورت ضرورتاً میبایست مشخصات معماری و دوره های ساخت ساز در چله خانه، حیاط اول و فضای بیرون این مجموعه مورد تجزیه و تحلیل قرار گیرد.

چون در پایان نیمه اول مرداد ماه سال جاری عملیات خاکبرداری و تخریب دکان های برخیابان برای بازسازی و ساختمان جدید در برنامه کار شهرداری اردبیل قرار دارد و این عملیات شامل فضای مجاور حیاط اول، گوشه جنوب شرقی و دیوار کاشی، فضای نامعلوم چله خانه در برخیابان ضلع و دیوارهای پیرامون ایوان حیاط واقع میگردد.

الف - پیشنهاد این است فضای بیرونی استوار دیوار کاشیکاری شده به وسعت ۱۵ X ۱۵ متر مربع مورد کاوش قرار گیرد (در اولین فرصت ممکنه پیش از آغاز خاکبرداری شهرداری)

ب - همزمان با اجرای بند الف نقشه های طرح ساختمان جدید از لحاظ هماهنگی طرح با مشخصات وضع موجود بنای تاریخی مجموعه شیخ صفی ضمن تهیه تطبیقی در محل به تائید برسد و موارد و مغایرت پیشنهاد اصلاح طرح حل آید.

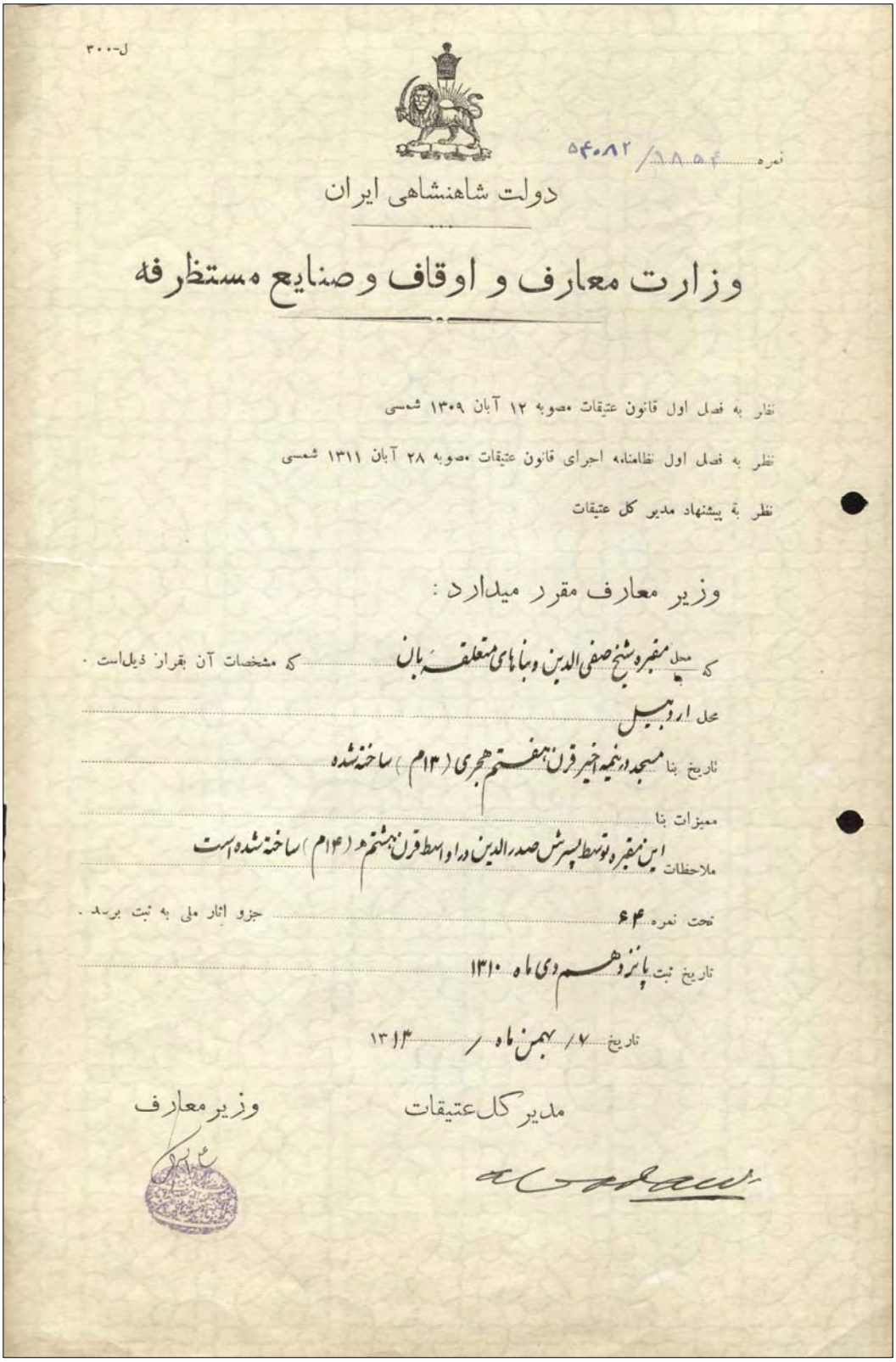
ج - با وجود اهمیت دیدمنظری مجموعه گنبدهای الله - الله، تقعه شاه سلیمان، درمخانه، صفی خانه و گنبد جنت سرا در حوزه تقعه سلیمان شاه و پیشنهاد سکردن از بر تقعه سلیمان شاه تا فضای محمد دروازه الله - از هرگونه ساخت و ساز جدید پرهیز گردد و با ساماندهی فضای خارج دیوار حیاط اصلع مجموعه تقعه شیخ صفی و بنای دیوار خارجی فضای چله خانه در طرح مرمتی فضای خارجی این محدوده از خیابان اصلع قابل رویت در نظر گرفته شود.

د - طرح ساماندهی فضای مسجد سلیمان شاه متناسب با مشخصات معماری مجموعه شیخ صفی در اولویت خاص قرار گیرد.

مهرماه ۱۳۷۴

* تصاویر ضمیمه نامه شماره ۱۲/۱۷۰۲ مورخ ۷۴/۸/۱۱ به تعداد ۱۰ عدد در آلبوم جداست این مجموعه الصاق شده است و دیگر تصاویر این مجموعه را آقای مهندس فرهنگ تهیه کرده اند و تکثیف آن در آرشیو آستان تکمیل گردیده است.

(۳)



ل-۳۰۰

نمره ۵۴۰۸۲ / ۱۸۵۴

دولت شاهنشاهی ایران

وزارت معارف و اوقاف و صنایع مستظرفه

نظر به فصل اول قانون عتیقات مصوبه ۱۲ آبان ۱۳۰۹ شمسی

نظر به فصل اول نظامنامه اجرای قانون عتیقات مصوبه ۲۸ آبان ۱۳۱۱ شمسی

نظر به پیشنهاد مدیر کل عتیقات

وزیر معارف مقرر میدارد :

که محل مقبره شیخ صفی الدین وبناهای متعلقه بان ..... که مشخصات آن بقرار ذیل است .

محل اردبیل

تاریخ بنا مسجد در نیمه اخیر قرن هفتم هجری (۱۳م) ساخته شده

معیزات بنا

ملاحظات این مقبره توسط پسرش صدر الدین در اواسط قرن هشتم هـ (۱۴م) ساخته شده است

تحت نمره ۶۴ ..... جزو آثار ملی به ثبت برسد .

تاریخ ثبت پانزدهم دی ماه ۱۳۱۰

تاریخ ۷ / بهمن ماه / ۱۳۱۳

مدیر کل عتیقات

وزیر معارف

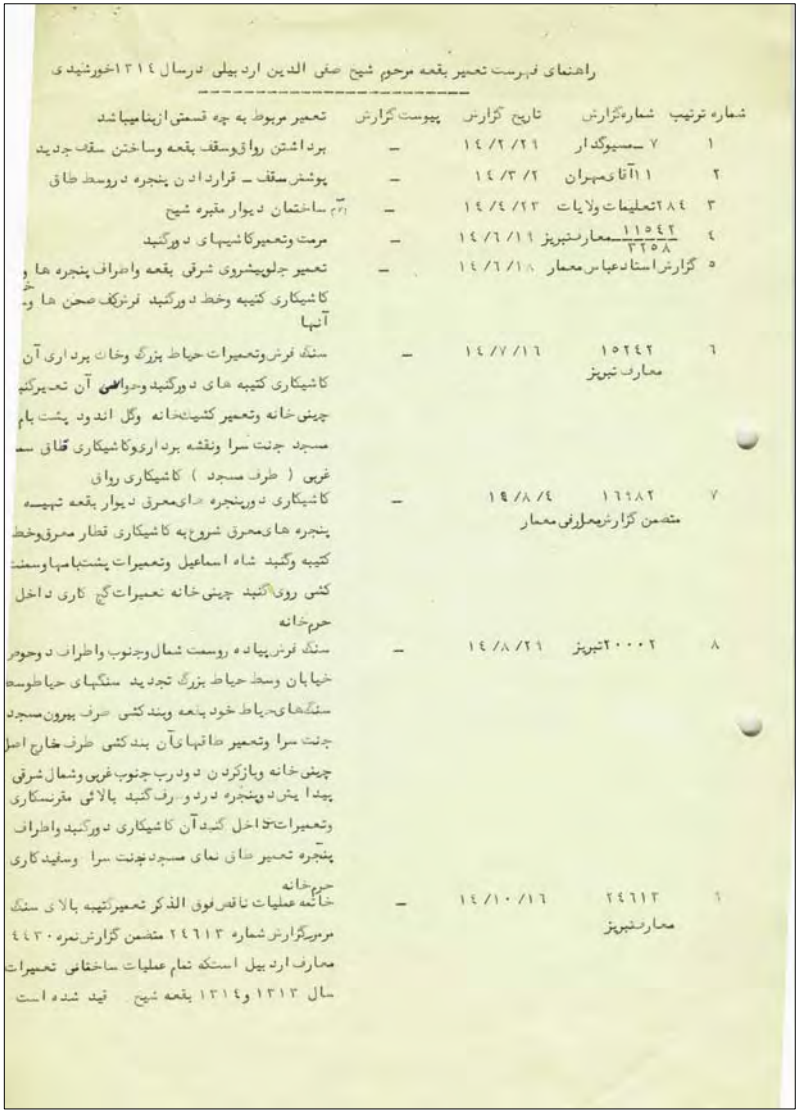
The national registration inscription of SKSEA

راهنمای فهرست تعمیر بقعه شیخ صفی الدین اردبیل

شماره ترتیب	شماره گزارش	تاریخ گزارش	پیوست گزارش	مربوط بتعمیرچه قسمتی ازبنامیباشد
۱	۴۳۵۲/۱۱۰۸۱	۱۷/۲/۱۰	پاک برگ	گذارش وضعیت تعمیرات بقعه
۲	۴۵۲۱/۲۱۱۱۹	۱۷/۷/۱۹	—	گذارش تعمیرخطوط سردرین سردرب اخلی و قسمت بالای آن
۳	۴۳۵۲/۱۱۰۸۱	۱۷/۷/۱۰	—	تعمیرکاشیهاز سردرب داخلی بقعه وصاف بالای آن
٤	٤٨٣٦	۱۷/۸/۳	—	تعمیروکاشیکاری بقعه
٥	٤٨٣١١	۱۷/۸/۳	—	قسمت سمت چپ کتیبه سردرب
٦	٤٥٢١	۱۷/۷/۱۹	—	تعمیرخطوط سردرب داخلی وقسمت بالا آن
۷	٤٦٩٦	۱۷/۷/۲٦	—	راجع بصورت ریز هزینه تعمیرات بقعه
۸	۲۱۱٤۰/۸۸٥	۱۷/۹/۲۷	صورت حساب	راجع بمتهیه کاشی دراصفهان جهة بقعه

راهنمای فهرست تعمیر بقعه شیخ صفی الدین درسال ۱۳۱۵ خورشید

شماره ترتیب	شماره گزارش	تاریخ گزارش	پیوست گزارش	مربوط بتعمیرچه قسمتی ازبنامیباشد
۱	۱۷۱٦	۱۵/۱/۲٦	—	سنگ فرش حیاط بقعه
۲	۱۰۲٤۲	۱۵/٤/۳۰	—	گچ کاری بالای نمای رواق ونصب کاشیهای کتیبه آن تعمیرکاشیهای گنبد شاه اسمعیل تعمیرات بقیه سنگ فرش حیاط بزرگ ـ تعمیر کتیبه شاه اسمعیل تعمیرات کتیبه بالای رواق وقطاربغل بالای رواق وخاتمه سنگ فرش سه حیاط بقعه



راهنمای فهرست تعمیر بقعه مرحوم شیخ صفی الدین اردبیلی درسال ۱۳۱٤ خورشیدی

شماره ترتیب	شماره گزارش	تاریخ گزارش	پیوست گزارش	تعمیر مربوط به چه قسمتی از بنا میباشد
۱	۷ ـ مسیوگدار	۱٤/۲/۲۱	ـ	برداشتن رواق وسقف بقعه وساختن سقف جدید
۲	۱۱ آقای مهران	۱٤/۳/۲	ـ	پوشش سقف ـ قراردادن پنجره در وسط طاق
۳	۲۸٤ تعلیمات ولایات	۱٤/٤/۲۳	ـ	۴م ساختمان دیوار مقبره شیخ
٤	۱۱۵٤۲ / ۳۲۵۸ معمار تبریز	۱٤/٦/۱۱	ـ	مرمت وتعمیر کاشیهای دورگنبد
٥	گزارش استاد عباس معمار	۱٤/٦/۱۸	ـ	تعمیر جلوپیشروی شرقی بقعه واطراف پنجره ها و کاشیکاری کتیبه وخط دورگنبد فرتزیف صحن ها و آنها
٦	۱۵۲٤۲ معمار تبریز	۱٤/۷/۱٦	ـ	سنگ فرش وتعمیرات حیاط بزرگ وخاک برداری آن کاشیکاری کتیبه های دورگنبد وحواشی آن تعمیرکلیه چینی خانه وتعمیر کتیبه خانه وگل اندود پشت بام مسجد جنت سرا ونقشه برداری وکاشیکاری طاق سمت غربی (طرف مسجد) کاشیکاری رواق
۷	۱٦۴۸۲ متضمن گزارش معماری معمار	۱٤/۸/٤	ـ	کاشیکاری دوپنجره های معرق دیوار بقعه تهیه پنجره های معرق شروع به کاشیکاری قطار معرق وخط کتیبه وگنبد شاه اسماعیل وتعمیرات پشت بامها وسمنت کشی روی گنبد چینی خانه تعمیرات گچ کاری داخل حرم خانه
۸	۲۰۰۰۲ تبریز	۱٤/۸/۲۱	ـ	سنگ فرش پیاده روسمت شمال وجنوب واطراف دوحوض خیابان وسط حیاط بزرگ تجدید سنگهای حیاط وسط سنگهای حیاط خود بقعه وبند کشی طرف بیرون مسجد جنت سرا وتعمیر طاقهای آن بند کشی طرف خارج اطاق چینی خانه وبازکردن دودرب جنوب غربی وشمال شرقی پهنا پشت دوپنجره دردو طرف گنبد بالائی مقرنسکاری وتعمیرات داخل گنبد آن کاشیکاری دورگنبد واطراف پنجره تعمیر طاق نمای مسجد جنت سرا وسفید کاری حرم خانه
۹	۲٤٦۱۳ معمار تبریز	۱٤/۱۰/۱٦	ـ	خاتمه عملیات ناقص فوق الذکر تعمیرگنبد بالای سنگ مرمر گزارش شماره ۲٤٦۱۳ متضمن گزارش نمره ٤٤۳۰ معارف اردبیل است که تمام عملیات ساختمانی تعمیرات سال ۱۳۱۳ و۱۳۱٤ بقعه شیخ قید شده است



راهنمای فهرست تعمیر بقعه شیخ صفی الدین اردبیلی درسال ۱۳۱۲ خورشیدی

شماره ترتیب	شماره گزارش	تاریخ گزارش	پیوست گزارش	تعمیر مربوط به چه قسمتی از بنا میباشد
۱	۱۲۴۳۲	۱۲/۹/۱	ـ	ساختن دیوار وخاک برداری کارگزاری سنگ های بی دیوار خاک برداری حیاط قرباناه ـ آجرکاری دیوار گزارش معارف تبریز

The repagination monitoring reports of SKSEA in 1959 AD.

APPENDIX VI

IMAGE INVENTORY AND PHOTOGRAPH AND AUDIOVISUAL AUTHORIZATION FORM

d. No	Format	Caption	Date of Photo	Photographer/Director of the video	Copyright owner	Contact details of copyright owner	Non exclusive cession of rights
1	map	The location of the city of Ardabil in Iran	2008	SKSEA	ICHHTO	-	-
2	map	Province of Ardabil	2008	SKSEA	ICHHTO	-	-
3	map	General view of SKSEA (Laser scanning)	2008	SKSEA	ICHHTO	-	-
4	map	General landscape of Ardabil	2008	SKSEA	ICHHTO		
5	map	Landscape Zone (Map-II)	2008	SKSEA	ICHHTO	-	-
6	map	Core and Buffer Zone (Map- III)	2008	SKSEA	ICHHTO	-	-
7	map	Core and Buffer Zone (Map- III)	2008	SKSEA	ICHHTO	-	-
8	map	Key plan of SKSEA	2008	SKSEA	ICHHTO		-
9	photo	the combination of the three volumes of Allah Allah dome, Shāh Ismail's dome, and the dome of Haram Khānā	2008	SKSEA	ICHHTO		-
10	photo	Composition of spaces in SKSEA	2008	SKSEA	ICHHTO		-
11	photo	12-sided pool (which symbolizes the 12 Shiite Imams)	2008	SKSEA	ICHHTO		-
12	photo	Motif of Peacock tail which is a symbol of a bird of paradise	2008	H. Yousefi	Privity		-
13	photo	A part of glorious decoration of Chini Khānā	2008	H. Yousefi	Privity		-
14	map	Key plan of Sheikh Safi's shrine (Allāh Allāh dome)	2008	SKSEA	Privity		-
15	photo	Mausoleum of Shaikh Safi from South-west	2005	H. Yousefi	Privity		-
16	photo	One of the Allāh Allāh dome inscriptions	2005	H. Yousefi	Privity		-
17	photo	Part of Ornamentation Ceil of Sheikh Safi	2005	H. Yousefi	Privity		-
18	photo	View of Ghebleh- Ghapus	2005	H. Yousefi	Privity		-
19	photo	A part of ornaments fretwork inlaid work wooden Box of Sheikh Safi al-din	2005	H. Yousefi	Privity		-
20	map	Key plan of Shāh Ismāil's shrine	2005	SKSEA	ICHHTO		-
21	photo	Shāh Ismāils Dom with tilework	2005	H. Yousefi	Privity		-
22	photo	Ornamentation ceil of Shāh Ismāil Dom	2005	H. Yousefi	Privity		-
23	photo	Symbolic Plate on Top of the Shāh Ismāil's tomb	2005	H. Yousefi	Privity		-
24	photo	Symbolic Hand, Known as Ali's Hands	2005	H. Yousefi	Privity		-
25	photo	Wooden box of Shāh Ismāil	2005	H. Yousefi	ICHHTO		-
26	photo	A part of omamentation case (Wooden box) of Shāh Ismāil	2005	H. Yousefi	Privity		-
27	map	Key plan of Muhiyy al-Din Muhammad's shrine (Haram khāna)	2005	SKSEA	ICHHTO		-
28	photo	Tomb of Muhiyy al-din, known as Haram Khāna. the tomb of Ismāil is behind its	2005	H. Yousefi	Privity		-
29	photo	Inscription of Muhiyy al-din Mohammad mausoleum entrance	2005	H. Yousefi	Privity		-
30	photo	Inscription on the drum of the dome of Muhiyy al-din Mohammad, Known as the Haram Khāna	2005	H. Yousefi	Privity		-
31	photo	A part of ornamental inlaid work in the wooden box of Muhiyy al-din tomb	2005	H. Yousefi	Privity		-
32	photo	A part of ornaments inlaidwork wooden box of the Muhiyy al-din Mohammad	2005	H. Yousefi	Privity		-

		dome (number 4)					
33	photo	A sample of glorious woodworks in *Haram khāna*	2005	H. Yousefi	Privity		-
34	map	Key plan of Shāhnishin (The alcove)	2005	H. Yousefi	Privity		-
35	photo	portal of Dār al-Huffāz	2000	H. Yousefi	Privity		-
36	photo	Semi dome of Shāhnishin	2000	SKSEA	ICHHTO		-
37	photo	View of Shānishin from east	2000	SKSEA	ICHHTO		-
38	photo	Key plan of Dār al-Huffāz Hall (Qandil Khāna)	2002	SKSEA	ICHHTO		-
39	photo	View of Dār al-Huffāz; known as Qandil khāna. looking tomb of Ismāil I in the right it	2005	H. Yousefi	Privity		-
40	photo	Section of eastern side of SKSEA	2005	H. Yousefi	Privity		-
41	photo	A part of Dar al-Huffāz ceiling	2005	SKSEA	ICHHTO		-
42	photo	Motif of 40 *Simorqe* (fonixes) which is symbol of the perfect man and eternity	2005	SKSEA	ICHHTO		-
43	photo	Dār al-Huffāz Interier	2005	SKSEA	ICHHTO		-
44	photo	A part of glorious decoration of Dār al-Huffāz	2005	H. Yousefi	Privity		-
45	photo	A part of glorious decoration of of Dār al-Huffāz	2005	SKSEA	ICHHTO		-
46	photo	Portal of Dār al-Huffāz	2005	SKSEA	ICHHTO		-
47	photo	A part of inscription on the northern Sside of Dār al-Huffāz	2005	H. Yousefi	Privity		-
48	photo	side of Dār al- A part of inscription on the eastern Huffāz	2005	SKSEA	ICHHTO		-
49	photo	The sample of decorative tiles in Dār al-Huffāz	2005	H. Yousefi	Privity		-
50	photo	Sample of the calligraphic inscription on the plaster work in the Dār al-Huffāz dated 137	2005	H. Yousefi	Privity		-
51	map	Key plan of Chini Khāna building / Khānegāh	2005	H. Yousefi	Privity		-
52	photo	Interior view of the Chini khāna	2005	SKSEA	ICHHTO		-
53	photo	A part of Moargh and Haft-Rang onamentation in the Chini khāna	2005	H. Yousefi	Privity		-
54	photo	The samples of blue and white seramics	2005	H. Yousefi	Privity		-
55	photo	State of Chini khāna ornamentation in 1897	1925	F.Sarre	Privity		-
56	photo	Estern side of the chini khānā	1995	SKSEA	ICHHTO		-
57	map	Key plan of Jannat Sara	2008	SKSEA	ICHHTO		-
58	map	Key plan of Sāhat	2008	SKSEA	ICHHTO		-
59	photo	The apron or Sāhat	2008	SKSEA	ICHHTO		-
60	photo	The twelve -sided pool of the apron	2008	SKSEA	ICHHTO		-
61	map	Key plan of Shāh Abbāsi portal or Dargah-e Mo'alla	2008	SKSEA	ICHHTO		-
62	photo	Shāh Abbāsi Gate	2005	H. Yousefi			-
63	map	Key plan of pish khān	2005	H. Yousefi			-
64	photo	Middle courtyard	2005	SKSEA	ICHHTO		-
65	map	Key plan of New Chilla Khāna	2005	SKSEA	ICHHTO		-
66	map	Key plan of Dār al-Hadith or Taq-e Mutewalli Hall	2005	SKSEA	ICHHTO		-
67	photo	View of Dār al-Hadith,at present this building known as Tagh-Mutawalli	2005	H. Yousefi			-
68	photo	Right porch of Dār al-Salām	2005	H. Yousefi			-
69	photo	Right porch inscription of Taqh Mutawalli	2005	H. Yousefi			-
70	photo	Key plan of Garden Court (Arsa)	2005	H. Yousefi			-
71	photo	Garden courtyard from north	2005	Yousefi			-
72	map	Key plan of *Midan* (Square)	2005	H. Yousefi			-

73	map	Key plan of the second gate	2005	H. Yousefi			-
74	photo	The second entrance of SKSEA from north	2000	SKSEA	ICHHTO		-
75	map	Key plan of the main gate (Darvāzeh)	2000	SKSEA	ICHHTO		-
76	map	Key plan of Shāhidgāh Cemetery	2000	SKSEA	ICHHTO		-
77	photo	Shahidgāh cemetery from east	2000	SKSEA	ICHHTO		-
78	photo	The sample of Graved stones in Shāhidgāh	2005	H. Yousefi			-
79	map	Key plan of Haram khāna courtyard	2005	H. Yousefi			-
80	photo	Entrance of Shāh Ismāil's Mothers Maoseleum	2005	H. Yousefi			-
81	map	Key plan of Chambers to the left of the garden courtyard	2005	H. Yousefi			-
82	photo	Chambers to the left of the garden courtyard	2005	H. Yousefi			-
83	map	Key plan of chambers to the north of Cheshme Kauthar	2005	H. Yousefi			-
84	map	Key plan of Sayyedi Beyg Safavi's house	2005	H. Yousefi			-
85	map	Key plan of Cheshmeh Kauthar (the Cistern)	2005	H. Yousefi			-
86	map	Key plan of Parts of the remains of Ensemble bath	2005	H. Yousefi			-
87	photo	Ardabil carpet. This carpet has been keeping in theVictoria and Albert Museum.	2005	H. Yousefi			-
88	photo	Inscription of Ardabil's carpet.The carpt bearing with Couplet from Hāfez	2005	H. Yousefi			-
89	photo	Numbers of shrine rugs in the Qājār period	2005	H. Yousefi			-
90	map	Key plan of the main gate	2008	H. Yousefi	-	-	-
91	map	Key plan of Shahidgāh Cemetery	2008	H. Yousefi	-	-	-
92	photo	Shahidgāh cemetery from East	2005	H. Yousefi	-	-	-
93	photo	The sample of Graved stones in Shahidgāh	2005	H. Yousefi	-	-	-
94	map	Key plan of Haram Khānā courtyard	2008	H. Yousefi	-	-	-
95	photo	Entrance of Shāh Ismāil's Mothers Maoseleum	1940 s	SKSEA	ICHHTO	-	-
96	map	Key plan of Chambers to the left of the garden courtyard	2008	SKSEA	ICHHTO	-	-
97	photo	Chambers to the left of the garden courtyard	2008	SKSEA	ICHHTO	-	-
98	map	Key plan of chambers to the north of Cheshme Kauthar	2007	SKSEA	ICHHTO	-	-
99	map	Key plan of Sayyedi Beyg Safavi's house	2008	SKSEA	ICHHTO	-	-
100	map	Key plan of Cheshmeh Kauthar (the Cistern)	2008	SKSEA	ICHHTO	-	-
101	map	Key plan of Parts of the remains of Ensemble bath	2008	SKSEA	ICHHTO	-	-
102	photo	Ardabil carpet. This carpet has been keeping in theVictoria and Albert Museum.	2008	SKSEA	ICHHTO	-	-
103	photo	Inscription of Ardabil's carpet.The carpt bearing with Couplet from Hāfez	2008	SKSEA	ICHHTO	-	-
104	photo	Numbers of shrine rugs in the Qājār period	1940	SKSEA	ICHHTO	-	-
105	map	The Construction Chronology	2008	SKSEA	ICHHTO	-	-
106	map	The Construction Chronology	2008	SKSEA	ICHHTO	-	-
107	map	The Construction Chronology	2008	SKSEA	ICHHTO	-	-
108	map	The Construction Chronology	2008	SKSEA	ICHHTO		

109	map	The Key plan of SKSEA	2008	SKSEA	ICHHTO	-	-
110	photo	Shāh Nishin (Dais) from Dār al-Huffāz Hall	2008	SKSEA	ICHHTO	-	-
111	photo	Ornaments of semi-dome of eastern Dār al-Huffāz	2005	H. Yousefi		-	-
112	photo	Chinaware Chini khānā edifice	2008	SKSEA	ICHHTO	-	-
113	photo	A typical part of chinaware Chini khānā	1897	F. Sarre	-	-	-
114	photo	View of Shāh Abbāsi portal	2005	H. Yousefi	-	-	-
115	photo	View of Dār al-Hadith	2005	H. Yousefi	-	-	-
116	photo	The former outer main gate of the shrine	1897	F. Sarre	-	-	-
117	photo	The former outer main gate of the shrine	1937 s	H. Yousefi	-	-	-
118	photo	A part of tile ornamentation and inscription of shrine main gate	1925	F. Sarre	-	-	-
119	photo	Northern side of stone of Ismāil's mother	2005	H. Yousefi	-	-	-
120	photo	View of Shahidgāh cemetery	1887	J. de Morgan	-	-	-
121	photo	Chini khāna	2008	H. Yousefi	-	-	-
122	photo	Sheikh safi al-din khānegāh ensemble		K. Naiymi			
123	diagram	diagram Sheikh safi al-din khānegāh ensemble	2008	De Morgan/ H. Yousefi			
124	*diagram*	activity and influence of Sheikh Safi 's Tariqat	2008	SKSEA	ICHHTO		
125	*photo*	Complex of Bastām	2008	SKSEA	ICHHTO		
126	photo	Emamzadeh Mohammad tomb and Qāzānkhān dome	2008	SKSEA	ICHHTO		
127	Plan	Complex of Bastām	2008	SKSEA	ICHHTO		
128	photo	. Mihrāb (nich)	2008	SKSEA	ICHHTO		
129	photo	Some part of interior decoration of Bāyazid monastery	2008	SKSEA	ICHHTO		
130	photo	Qāzānkhān dome Bastām	2008	SKSEA	ICHHTO		
131	photo	Western porch Bastām	2008	SKSEA	ICHHTO		
132	photo	Some part of interior decoration of Ilkhānid Mosque	2008	SKSEA	ICHHTO		
133	photo	Oljāitu corridor and porch Bastām	2008	SKSEA	ICHHTO		
134	photo	Historic sketch from Chalapioghlu Khānegāh	2008	SKSEA	ICHHTO		
135	plan	plan of complex Chalapioghlu	2008	SKSEA	ICHHTO		
136	photo	Tomb of ChalApiOghlu	2008	SKSEA	ICHHTO		
137	photo	Tomb of Chalapi oghlu	2008	SKSEA	ICHHTO		
138	plan	Seven stages Tariqat in reaching to trust manifested in chalapioghlu plan	2008	SKSEA	ICHHTO		
139	plan	Seven stages in safavis Tariqat in reaching to trust manifested	2008	SKSEA	ICHHTO		
140	plan	Ahmad jam	2008	SKSEA	ICHHTO		
141	photo	Grave of Sheikh-e Jām	2008		ICHHTO		
142	photo	Grave of Sheikh-e Jām	2008	SKSEA	ICHHTO		
143	photo	Terrace Sheikh-e Jām	2008	SKSEA	ICHHTO		
144	plan	Elevation of terrace	2008	SKSEA	ICHHTO		
145	photo	Valuable wooden entrance of Gonbad khānā dated 736 AH	2008	SKSEA	ICHHTO		
146	photo	decoration and inscription of dome ceiling	2008	SKSEA	ICHHTO		
147	photo	decorations of Kermāni Mosque ceiling cover	2008	SKSEA	ICHHTO		
148	photo	Decoration of vault cover and	2008	SKSEA	ICHHTO		

		remain inscriptions in Atiq Mosque					
149	photo	View of Iwān , Atiq Mosque	2008	SKSEA	ICHHTO		
150	photo	façade of Firuzeshāhi dome and it's tile and break work decoration	2008	SKSEA	ICHHTO		
151	photo	Shāh Nematollahe Valy complex	2008	SKSEA	ICHHTO		
152	plan	Shāh Nematollahe Valy complex	2008	SKSEA	ICHHTO		
153	photo	Entrance of Gonbad khānā	2008	SKSEA	ICHHTO		
154	plan	accessibility to Shah nematollahe	2008	SKSEA	ICHHTO		
155	Plan	Complex natanz	2008	SKSEA	ICHHTO		
156	photo	Volted entrance of Khānegāh	2008	SKSEA	ICHHTO		
157	photo	Moqarnas works in down part of dome	2008	SKSEA	ICHHTO		
158	plan	Plan sheikh shahabel din	2008	SKSEA	ICHHTO		
159	photo	Mosque Sheikh Shahabeldin	2008	SKSEA	ICHHTO		
160	photo	North elevation	2008	SKSEA	ICHHTO		
161	photo	Elevated view konya	2008	SKSEA	ICHHTO		
162	plan	konya Complex	2008	SKSEA	ICHHTO		
163	photo	Takiyya courtyard	2008	SKSEA	ICHHTO		
164	photo	Interior view of konya	2008	SKSEA	ICHHTO		
165	photo	Entranc of konya khānegāh	2008	SKSEA	ICHHTO		
166	photo	Takiyya courtyard	2008	SKSEA	ICHHTO		
167	photo	Tombs of Fatma and sinan pasa, Hurrem pasa	2008	SKSEA	ICHHTO		
168	Site plan	Khwaja Abdullah Ansari Complex	2008	SKSEA	ICHHTO		
169	Plan	Location of shrine Khwaja Abdullah Ansari Complex	2008	SKSEA	ICHHTO		
170	photo	iwan Khwaja Ansari	2008	SKSEA	ICHHTO		
171	photo	Iwan Khwaja Ansari	2008	SKSEA	ICHHTO		
172	Plan	location of Zarnigar Khānā	2008	SKSEA	ICHHTO		
173	plan	Zarnigar Khānā	2008	SKSEA	ICHHTO		
174	photo	Exterior view of Zarnigār Khānā	2008	SKSEA	ICHHTO		
175	photo	Decoration of Zarnigār Khānā	2008	SKSEA	ICHHTO		
176	Plan	Location of Namakdan	2008	SKSEA	ICHHTO		
177	plan	Namakdan plan	2008	SKSEA	ICHHTO		
178	photo	location of Cistern	2008	SKSEA	ICHHTO		
179	photo	View of cistern	2008	SKSEA	ICHHTO		
180	plan	Location of cistern	2008	SKSEA	ICHHTO		
181	plan	Underground mosque and the shrine portal	2008	SKSEA	ICHHTO		
182	Site plan	Location of Underground mosque	2008	SKSEA	ICHHTO		
183	Site plan	Shrine of Abdullah Ansari	2008	SKSEA	ICHHTO		
184	Site plan	shrine of Shaikh Safi	2008	SKSEA	ICHHTO		
185	plan	mausoleum stands within the former citadel, Yasi	2008	SKSEA	ICHHTO		
186	Plan	Mausoleum Of Khwaja Ahmad Yasawi	2008	SKSEA	ICHHTO		
187	photo	Interior view of the kitchen Yasawi	2008	SKSEA	ICHHTO		
188	photo	Exterior view from	2008	SKSEA	ICHHTO		
189	photo	Dome of allāh allāh- Sheikh Safi	2008	SKSEA	ICHHTO		
190	photo	Dome of the northwest iwan- Khwaja Ahmad Yasawi	2008	SKSEA	ICHHTO		
191	photo	View of tiled mihrab	2008	SKSEA	ICHHTO		
192	photo	Qibla Qapusi SKSEA	2008	SKSEA	ICHHTO		
193	plan	exterior view from east, looking towards the main gate and minaret	2008	SKSEA	ICHHTO		
194	plan	ground floor plan of the complex	2008	SKSEA	ICHHTO		
195	photo	Interior detail of the tomb; star-shaped glazed tiles with floral motifs and inscriptions	2008	SKSEA	ICHHTO		
196	plan	location of dome of allāh allāh	2008	SKSEA	ICHHTO		

197	photo	Interior ornamentation of dome of Allāh Allāh	2008	SKSEA	ICHHTO		-
198	photo	Dome of Allāh Allāh	2008	SKSEA	ICHHTO		-
199	plan	location of Shrine of Shāh Ismāil	2008	SKSEA	ICHHTO		496
200	photo	Interior ornamentation of Shrine of Shāh Ismāil	2008	SKSEA	ICHHTO		-
201	photo	Shrine of Shāh Ismāil	2008	SKSEA	ICHHTO		-
202	plan	Haram-khānā	2008	SKSEA	ICHHTO		-
203	photo	Dome of Haram-khānā	2008	SKSEA	ICHHTO		-
204	plan	location of Shāh neshin	2008	SKSEA	ICHHTO		-
205	photo	Interior ornamentation of Shāh neshin	2008	SKSEA	ICHHTO		-
206	photo	Shāh neshin	2005	H. Yousefi			-
207	plan	location of Qandil- khānā	2005	SKSEA	ICHHTO		
208	photo	Interior ornamentation of Qandil-khānā	2008	SKSEA	ICHHTO		-
209	photo	Qandil- khānā	2008	SKSEA	ICHHTO		-
210	plan	The location of Chini khānā	2008	SKSEA	ICHHTO		-
211	photo	Interior ornamentation of Chini khānā	2008	SKSEA	ICHHTO		-
212	plan	Jannat-sarā	2008	SKSEA	ICHHTO		-
213	photo	Jannat-sarā	2008	SKSEA	ICHHTO		-
214	photo	Interior ornamentation of Jannat-sarā	2008	SKSEA	ICHHTO		-
215	plan	location of Sāhat	2008	SKSEA	ICHHTO		-
216	photo	Sāhat	2008	SKSEA	ICHHTO		-
217	Plan	middle court	2008	SKSEA	ICHHTO		-
218	photo	Middle court	2008	SKSEA	ICHHTO		-
219	photo	entrance of Middle Court	2008	SKSEA	ICHHTO		-
220	Plan	Dār al- Hadith	2008	SKSEA	ICHHTO		-
221	photo	Dār al- Hadith	2008	SKSEA	ICHHTO		-
222	*Plan*	Garden court yard	2008	SKSEA	ICHHTO		-
223	photo	Garden courtyard	2008	SKSEA	ICHHTO		-
224	*Plan*	Shahidgāh	2008	SKSEA	ICHHTO		-
225	photo	Shahidgāh	2008	SKSEA	ICHHTO		-
226	plan	Archaeological site	2008	SKSEA	ICHHTO		-
227	photo	Sāhat	2008	SKSEA	ICHHTO		-
228	photo	Restoration of Qandil khānā decoration	2008	SKSEA	ICHHTO		-
229	photo	View of Qandil khānā	2008	SKSEA	ICHHTO		-
230	photo	View of garden wall	2008	SKSEA	ICHHTO		-
231	Map	Ownership map	2008	SKSEA	ICHHTO		
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233	Plan	Proposed visitor orientation 1	2008	SKSEA	ICHHTO		-
234	Plan	Proposed visitor orientation 2	2008	SKSEA	ICHHTO		-
235	Plan	Proposed visitor orientation 3	2008	SKSEA	ICHHTO		-
236	Plan	Proposed visitor orientation 4	2008	SKSEA	ICHHTO		-
237	Plan	Proposed visitor orientation 5	2008	SKSEA	ICHHTO		-
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244	Map	evaluation of entrances and passageways 1	2008	SKSEA	ICHHTO		
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247	Map	evaluation of entrances and passageways 4	2008	SKSEA	ICHHTO		
248	Map	evaluation of entrances and passageways 5	2008	SKSEA	ICHHTO		
249	Plan	key plan of monitoring of conservation and restoration	2008	SKSEA	ICHHTO		
250	photo	monitoring of conservation and restoration 1930s	1930	SKSEA	ICHHTO		
251	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
252	photo	monitoring of conservation and restoration 1930s	1930	SKSEA	ICHHTO		
253	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
254	photo	monitoring of conservation and restoration 1930s	1930	SKSEA	ICHHTO		
255	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
256	photo	monitoring of conservation and restoration 1930s	1930	SKSEA	ICHHTO		
257	photo	. monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
258	photo	monitoring of conservation and restoration 1999s	1999	SKSEA	ICHHTO		
259	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
260	photo	monitoring of conservation and restoration 2002s	2000	SKSEA	ICHHTO		
261	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
262	photo	monitoring of conservation and restoration 1933s	1993	SKSEA	ICHHTO		
263	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
264	photo	monitoring of conservation and restoration 1999s	1999	SKSEA	ICHHTO		
265	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
266	photo	monitoring of conservation and restoration 2004	2004	SKSEA	ICHHTO		
267	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
268	photo	monitoring of conservation and restoration 2003s	2003	SKSEA	ICHHTO		
269	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
270	photo	monitoring of conservation and restoration 2003s	2003	SKSEA	ICHHTO		
271	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
272	photo	monitoring of conservation and restoration 2004s	2004	SKSEA	ICHHTO		
273	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
274	photo	monitoring of conservation and restoration 2004s	2004	SKSEA	ICHHTO		
275	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
276	photo	monitoring of conservation and restoration 2004s	2008	SKSEA	ICHHTO		
277	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
278	photo	monitoring of conservation and restoration 1996s	1996	SKSEA	ICHHTO		

279	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
280	photo	monitoring of conservation and restoration 1996s	1996	SKSEA	ICHHTO		
281	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
282	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
283	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
284	photo	monitoring of conservation and restoration 1993	1993	SKSEA	ICHHTO		
285	photo	monitoring of conservation and restoration 2008	2008	SKSEA	ICHHTO		
286	photo	monitoring of conservation and restoration 1991	1991	SKSEA	ICHHTO		
287	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
288	photo	monitoring of conservation and restoration 2002s	2002	SKSEA	ICHHTO		
289	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
290	photo	monitoring of conservation and restoration 2008s	2002	SKSEA	ICHHTO		
291	photo	monitoring of conservation and restoration 2008s	2008	SKSEA	ICHHTO		
292	Aerial photo	Arial photo 1956	1956	SKSEA	ICHHTO		
293	Aerial photo	Arial photo 1980s	1980	SKSEA	ICHHTO		
294	Aerial photo	Arial photo 1994	1994	SKSEA	ICHHTO		
295	photo	Visitor monitoring in Chini khānā	2008	SKSEA	ICHHTO		
296	photo	Visitor monitoring in sahn	2008	SKSEA	ICHHTO		
297	photo	Visitor monitoring in Chini khānā	2008	SKSEA	ICHHTO		
298	photo	Visitor monitoring in garden yard	2008	SKSEA	ICHHTO		
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300	photo	Visitor monitoring in entrances	2008	SKSEA	ICHHTO		
301	photo	Maintenance of yard	2008	SKSEA	ICHHTO		
302	photo	the session	2008	SKSEA	ICHHTO		
303	photo	Security monitoring	2008	SKSEA	ICHHTO		
304	Table	Iranian visitors	2008	SKSEA	ICHHTO		
305	Diagram	Foreign visitors	2008	SKSEA	ICHHTO		
306	Diagram	Total visitors	2008	SKSEA	ICHHTO		
307	Map	Schematic diagram of the faults in the region of Ardabil	2008	internet	ICHHTO		

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1	slide	Sheikh Safi al-din, Muhiyy al-din Mohammad Domes	2008	N. Mizbani	ICHHTO	ICHHTO	-
2	slide	View of jannat sara	2008	N. Mizbani	ICHHTO	ICHHTO	-
3	slide	Garden court	2008	N. Mizbani	ICHHTO	ICHHTO	-
4	slide	Part of Shahidgāh	2008	N. Mizbani	ICHHTO	ICHHTO	-
5	slide	Middle Yard	2008	N. Mizbani	ICHHTO	ICHHTO	-
6	slide	Shāh Abbāsi gate and Sāhat or Sahn (Area)	2008	N. Mizbani	ICHHTO	ICHHTO	-
7	slide	Shāh Ismāil, Sheikh safi al-din, Muhiyy al-din Mohammad domes	2008	N. Mizbani	ICHHTO	ICHHTO	
8	slide	Sheikh safi al-din, Muhiyy al-din Mohammad domes	2008	N. Mizbani	ICHHTO	ICHHTO	
9	slide	Shāh Ismāil, Sheikh safi al-din, Muhiyy al-din Mohammad domes	2008	N. Mizbani	ICHHTO	ICHHTO	-
10	slide	Sāhat or Sahn (Area)	2008	N. Mizbani	ICHHTO	ICHHTO	-
11	slide	Dār al-Huffāz (Qandil-khānā)	2008	N. Mizbani	ICHHTO	ICHHTO	-
12	slide	North of Dār al-Huffāz	2008	N. Mizbani	ICHHTO	ICHHTO	-
13	slide	Part of Dār al-Huffāz ceiling decoration	2008	N. Mizbani	ICHHTO	ICHHTO	-
14	slide	Shāh nishin (alcove)	2008	N. Mizbani	ICHHTO	ICHHTO	-
15	slide	Decoratin of eastern semi- dome of Dār al-Huffaz	2008	N. Mizbani	ICHHTO	ICHHTO	-
16	slide	A part of Dār al-Huffāz wall decoration	2008	N. Mizbani	ICHHTO	ICHHTO	-
17	slide	Shāhnishin	2008	N. Mizbani	ICHHTO	ICHHTO	-
18	slide	Suthern side of Dār al-Huffāz	2008	N. Mizbani	ICHHTO	ICHHTO	-
19	slide	Dār al-Huffāz and Shāhnishin	2008	N. Mizbani	ICHHTO	ICHHTO	-
20	slide	Suthern side of Semi-dome of Dār al-Huffāz	2008	N. Mizbani	ICHHTO	ICHHTO	
21	slide	Part of Dār al-Huffāz ceiling decoration	2008	N. Mizbani	ICHHTO	ICHHTO	
22	slide	Chini khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
23	slide	A part of Chini khāna decoration	2008	N. Mizbani	ICHHTO	ICHHTO	
24	slide	The Tong bori detail	2008	N. Mizbani	ICHHTO	ICHHTO	
25	slide	Chini khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
26	slide	A part of Chini khana decoration	2008	N. Mizbani	ICHHTO	ICHHTO	
27	slide	Chini khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
28	slide	A part of Chini khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
29	slide	Decoration of Shāh Ismāil's sepulture ceiling	2008	N. Mizbani	ICHHTO	ICHHTO	
30	slidc	A part of inscription in thc Shāh Ismāil's sepulture	2008	N. Mizbani	ICHHTO	ICHHTO	
31	slide	A part of Allāh Allāh dome decoration	2008	N. Mizbani	ICHHTO	ICHHTO	
32	slide	The symbolic shape of Ali's hand	2008	N. Mizbani	ICHHTO	ICHHTO	
33	slide	Allāh Allāh dome decoration detail	2008	N. Mizbani	ICHHTO	ICHHTO	
34	slide	Allāh Allāh dome decoration detail	2008	N. Mizbani	ICHHTO	ICHHTO	
35	slide	Tomb chest of Sheikh Safi	2008	N. Mizbani	ICHHTO	ICHHTO	
36	slide	Detail of tomb chest of Sheikh Safi	2008	N. Mizbani	ICHHTO	ICHHTO	
37	slide	Shāh nishin door	2008	N. Mizbani	ICHHTO	ICHHTO	

38	slide	The Sheikh Safi well known rewoven carpet	2008	N. Mizbani	ICHHTO	ICHHTO	
39	slide	Detail of Sheikh Safi carpet	2008	N. Mizbani	ICHHTO	ICHHTO	
40	slide	Chini khāna tile work detail	2008	N. Mizbani	ICHHTO	ICHHTO	
41	slide	On of the Chini khāna doors	2008	N. Mizbani	ICHHTO	ICHHTO	
42	slide	The silver door of Dār al-Huffāz	2008	N. Mizbani	ICHHTO	ICHHTO	
43	slide	The silver door of Dār al-Huffāz detail	2008	N. Mizbani	ICHHTO	ICHHTO	
44	slide	Chini khāna tile work detail	2008	N. Mizbani	ICHHTO	ICHHTO	
45	slide	Chini khāna doors	2008	N. Mizbani	ICHHTO	ICHHTO	
46	slide	Jannat-sarā	2008	N. Mizbani	ICHHTO	ICHHTO	
47	slide	Entrance of Haram khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
48	slide	The portal stone of Ash khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
49	slide	Detail of tomb chest of Shah Ismāil	2008	N. Mizbani	ICHHTO	ICHHTO	
50	slide	One of the Qibla Qāpusi inscription	2008	N. Mizbani	ICHHTO	ICHHTO	
51	slide	The Haram khāna ornamented door	2008	N. Mizbani	ICHHTO	ICHHTO	
52	slide	Detail of tomb chest in Haram khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
53	slide	Decoration of Dar al-Hadith	2008	N. Mizbani	ICHHTO	ICHHTO	
54	slide	Dār al-Huffaz tile work	2008	N. Mizbani	ICHHTO	ICHHTO	
55	slide	Detail of tomb chest in Haram khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
56	slide	Detail of tomb chest in Haram khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
57	slide	Detail of tomb chest in Haram khāna	2008	N. Mizbani	ICHHTO	ICHHTO	
58	slide	Haram khāna ceiling	2008	N. Mizbani	ICHHTO	ICHHTO	
59	slide	The porch of Dār al-Huffaz	2008	N. Mizbani	ICHHTO	ICHHTO	
60	slide	Haram khāna ceiling	2008	N. Mizbani	ICHHTO	ICHHTO	

All the Illustrations, Slide and maps are achieved at Iranian Cultural Heritage, Handicrafts and Tourism Organization with the copyright and contact detail.

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

Our Ref. GB/MA 1345

Paris, 15 December 2009

H. E. Mr Mohammad Reza Majidi
Ambassador
Permanent Delegation of the Islamic Republic of Iran to UNESCO
Maison de l'UNESCO
1, rue Miollis
75732 PARIS Cedex 15

World Heritage List: Request for information - Sheikh Safi al-din Khānegāh and Shrine Ensemble in Ardabil (Iran)

Dear Sir,

ICOMOS is currently assessing the nomination of "Sheikh Safi al-din Khānegāh and Shrine Ensemble" as World Heritage property and we thank you for your assistance with the recent Mission to the property.

As part of our evaluation process, the ICOMOS World Heritage Panel has now reviewed this nomination and identified a few areas where it considers that further information is needed.

Therefore, we would be pleased if the State Party could consider the following points and additional information:

1. Provide information about the timeframe for the approval and enforcement of the Ardabil master plan which is currently under review and provide an English or French detailed description of its provisions;

2. Describe how the provisions for the core, buffer and landscape zones defined for the nominated property relate to the Master Plan and other planning instruments in force for Ardabil;

3. Clarify whether the management plan mentioned in the nomination dossier (p. 472) has been enforced or is under development and, in such a case, when it is expected to be approved and enforced. In particular, it would be useful to understand which are the priority objectives among those listed at pp. 475-476 of the nomination dossier, which are the related actions and action plans envisioned to pursue priority objectives, among the several listed in the nomination dossier (pp. 482-485), when they are expected to be achieved, which is the financial need to achieve the identified priority goals;

4. Provide update information on the progress made on the implementation without delay ICHHTO's plans to relocate the brick workshop;

5. Provide more detailed information about the underground multi-level parking which is being built to the west of the museum and, specifically, about the corrective measures (i.e., positioning the entrance and exit gats in the side lanes, restricting the use only to residents and those working in the vicinity, etc) that the State Party intends to adopt to reduce the impact of this building and its use on the values of the nominated property, considering that it will certainly provoke an increase of the traffic in the immediate surroundings of the nominated property;

6. Undertake steps to prepare a Landscape plan for the entire nominated property in order to ensure the appropriate conservation of its gardens;

7. Explore pros and cons as well as possible solutions for restoring the original access to the Shrine;

8. Ensure that steps to develop and implement a Visitor Plan are undertaken and information about the schedule of their elaboration and implementation is forwarded to ICOMOS.

We would be pleased also if you could let ICOMOS know if any development projects are planned or not within the nominated property and in its vicinity. If so, we would be pleased to receive any information concerning these projects.

We look forward to your responses to these points which will be of great help in our evaluation process.

ICOMOS has no obligation to contact States Parties during the evaluation process. However, with a view to being as transparent as possible, ICOMOS has agreed to approach States Parties in specific cases. This does not prejudice the ICOMOS recommendation on the nomination and should be considered as preliminary information. It also does not prejudice the World Heritage Committee's decision.

We would be grateful if you could provide ICOMOS and the World Heritage Centre with the above information by **28 February 2010**.

We thank you in advance for your kind cooperation.

Yours faithfully



Regina Durighello
Director
World Heritage Unit
ICOMOS

Copy to Dr Fariborz Dolatabadi, Deputy for Cultural Heritage of ICHHTO
Dr Mohammad Hassan Talebian, Iranian Cultural Heritage, Tourism, Handicraft
Mr.Hosseinali Vakil, Director of International Bureau of Research Department ICHHTO
UNESCO World Heritage Centre, Paris

Islamic Republic of Iran
Iranian Cultural Heritage, Handicrafts & Tourism Organization-ICHHTO
Deputy of Conservation, Revitalization and Inscription

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P.O,BOX : 144 165 4813
Tel. # +98-21 33111137
+98-21 33953000
Fax # +98-21 33904448

Reference:882/50/3093
Date: 2010 February 27

In the name of God

Saturday, February 27, 2010

Ms. Regina Durighello
Director
World Heritage Unit
ICOMOS

Subject: Additional Information on Sheikh Safi al- din Khanegah and Shrine Ensemble in Ardabil (SKSEA) World Heritage List 2010

Dear Ms.Durighello,

Thank you very much for your letter of GB/MA 1345 dated 15 December 2009 concerning additional information with regards to the nomination dossier of Sheikh Safi al-din Khanegah and Shrine Ensemble in Ardabil proposed to be enlisted in the World Heritage sites. Please attached find a detailed report concerning the enquiries made. However I would like to briefly react on the questions as the followings:

1. Concerning questions 1 and 2 regarding the information about the timeframe for the approval and enforcement of the Ardabil master plan and also its relations with the core, buffer and landscape zones defined for the nominated property please note that based on the annex reports (Annex I &II), it was agreed to add the proposed regulations and zones of the nomination dossier to the Master Plan revision around late September 2010.
2. With regards to the third inquiry please attached find the detailed explanations of the actions with the Management Plan (Annex III). In addition I would like to inform you that parts of the Iranian Conservation Law approved and enforced within the last eighty years which refers to the conservation and protection of cultural heritage can also be found in the attached document. Moreover it must also be noted that in the past eighty years the SKSEA has not only been under the protection of such national laws but also considering the respects and spiritual attachments of the Iranian people to their scientific and literary dignitaries, Sheikh Safi al-din Ardabili as the founder of the Safavids dynasty and a Shiite nobleman has always been appreciated by Iranians and in particular by the religious people of Ardabil.

3. The brick workshop has already been disassembled and its machinery was transferred to a place near the Friday Mosque of Ardabil. The workshop is to start its operations in April 2010. Please refer to the Annex IV for further information.
4. As for the cultural/commercial complex under construction to the west of the museum, please note that the complex will be in four floors, two floors of which will be under the ground level. The remaining upper floors will be built according to the provisions approved for the ensemble buffer zone which require a maximum height of 7.5m. The complex has been designed in close consultations with ICHHTO experts as well as urban traffic specialists and consequently the entrance to the car park opens into *Mollahadi* Alley so that no interruption is made in the traffic of Sheikh Safi Street. Furthermore in designing the complex a parking lot at the lowest floor of the complex with a capacity of about 35 vehicles have been envisaged. Moreover buildings materials and design especially in elevations are according to the traditional architecture. Please refer to the explanations and detailed information about the cultural/commercial complex in Annex V.
5. With regards to the sixth inquiry it must be noted that some short and mid-term programs within the management plan are particularly devoted to a comprehensive Landscape Plan for the reorganization of the historical garden inside the property (Annex VI).
6. As for the historical access to the shrine which is in fact a seven stages progression and historically and spiritually of utmost significance special care and plan is considered. Please refer to the Annex VII for e detailed explanation and information in this regard.
7. Regarding the comprehensive Visitor Plan for Ardabil City, it should be pointed out that the necessary arrangements have been made focusing upon Sheikh Safi al-din Ardabili Shrine which is located at the heart of the urban historical fabric and considered as the most important tourist attraction and also the symbol and land mark of Ardabil Province. At its initial phase, visitors are fully being monitored and relevant data during various seasons are collected. For further details please refer to the Annex VIII.

Finally, let me thank you once again for your accomplishments in the field of cultural heritage.

Please do not hesitate to write to me should further information be needed.

Sincerely

Masoud Alavian Sadr

Deputy for Cultural Heritage and the secretary for the Iran's World Heritage

Iranian Cultural Heritage Handicrafts and Tourism Organization

Additional Information on Sheikh Safi al- din Khanegah and Shrine Ensemble in Ardabil (SKSEA) World Heritage List 2010

Annexes

Annex I:

Urban master plans in Iran are all of similar structure and explanations compiled and defined by the Iranian Ministry of Housing and Urban Development and the High Council of Housing and Urban Development in whose meetings representatives of the ICHHTO participate actively. The highlights of the plan are mentioned below:

- *The first chapter provides detailed information about the natural, historical, and cultural characteristics of the area as well as the distribution of its population, means of communication, economic and cultural conditions, and distribution of cultural and historic monuments and properties.*
- *The second chapter examines issues such as natural resources, villages and their road networks, the cities and their transportation system, infrastructures, locations and features of archeological areas and sites, population-related characteristics such as migration rate, urban and rural populations, and economic attributes such as production, potentials, and facilities.*
- *The third chapter is dedicated to an introduction of the city as from historical, geographical, and natural viewpoints, prices of land and housing, investment, and related regulations and standards. It also discusses structural features such as the utilization of the urban lands, density of residential and commercial structures, urban organization, and historical texture.*

Moreover, this chapter closely examines the conditions of historical structures and areas in compliance with the rules and regulations set by the ICHHTO,

particularly the definition of boundaries and core zones of such areas, their attachment to the Comprehensive Plan, and associated roads networks.
Notes and written comments from the ICHHTO, and opinions from the experts who have participated the comprehensive plan meetings are observed. All national and internal and international rules and regulations together with preservation instructions in conformity with the cultural heritage law passed at the Parliament are included in this chapter.

Chapter Four:
This chapter contains analysis and conclusion of the aforementioned studies. It also envisages the major frameworks, the population density, and major shortcomings in infrastructures, welfare, educational, and health facilities, equipment of cultural and tourism routes, and other means of economic and social development. Arranging sources to finance the plan and to encourage public support are among the results of these studies. Ultimately, criteria and regulations of structural planning concerning the density, view, height, and other architectural features, particularly of the historical part, would be represented in this part.

Chapter Five:
- *This chapter presents practical long-, mid-, and short-term solutions based on the schemes discussed regarding the plan. The issues concerning the core zones and buffer zones, and also management plans of historical sites such as Sheikh Safi ensemble mentioned in the cultural heritage law are closely observed in all solutions.*

Chapter six:

This chapter discusses the zoning and expansion of the boundaries of the city as for population density, land use, communication networks, classification of the identity of streets, various executive micro projects, ways of development of urban facilities, along with ideas regarding more efficient utilization of potentials and possibilities in order to materialize the economic development of the city and future plans.

There were certain significant issues in the master plan (which was announced in 2007) regarding the boundaries of the ensemble of Sheikh Safi's mausoleum. The revised plan, which is to be announced to various organizations in charge in September 2010 (the related letter is attached) places increased emphasis on the implementation of such issues, which are listed below:

- *Close and precise observation of the regulations regarding the core zone and boundaries of Sheikh Safi ensemble*
- *Providing further facilities and tourist services for the visitors as well as tourist outside the boundaries of the ensemble*

It is to be mentioned that after any given master plan is approved or revised, a number of executive detailed plans are also provided. Representatives of the ICHHTO constantly and actively take part in all stages of this trend.

Annex II:

Master Plan for Ardabil is being implemented within the framework of the urban planning in Iran. The Procedures through which the Master Plan has been prepared have already been discussed in pages 472-474 of the Nomination File. The latest Master Plan governing Ardabil urban programs dates back to the year 2007 in which special attention has been paid to its historically and culturally significant fabric. The historic fabric area and regulations pertaining the core and buffer zones of the nominated Sheikh Safi property are regarded as part of basic laws and regulations of Ardabil not only because they are under legal protection but also because such regulations have been approved and executive institutions have been notified of them. In addition, the area has been taken into consideration during the revision of the Master Plan.

Therefore concerned organizations (Ardabil Province governor's offices, the Housing and Urbanizing Organization of Ardabil Province, Ardabil City Council and Ardabil Municipality) were notified of new regulations regarding core and buffer zones by ICHHTO of Ardabil Province via letters no. 88/2/2/1977. The procedure of pursuing the communications has been mentioned in appendixes. According to the letter no.300/33586, it was agreed to add the proposed regulations and zones of the nomination September 2010. An abstract and a copy of these letters are as follows:

Letter no.17/00266/41 dated: 10-January-2010

From: Rahmani, General Manager of Technical Bureau of Ardabil Province Governor's Offices

To: Engineer Kananpour, Head of the Housing and Urbanizing Organization of Ardabil Province

Subject: 1-Pursuing the letter from the head of ICHHTO of Ardabil Province requesting the inclusion of new provisions and regulations in the revision of Master Plan for Ardabil.

Copy: Head of the Architecture and Urbanization Group



بسمه تعالی

جمهوری اسلامی ایران
وزارت کشور
استانداری اردبیل

شماره: ۱۷/۶۷۲۴۹/۴۱
تاریخ:
پیوست: ۸۸/۱۰/۲۹

مدیرکل محترم سازمان میراث فرهنگی ، صنایع دستی و گردشگری استان

موضوع: درخصوص ضوابط مصوب بافت قدیم

سلام علیکم

احتراماً ، عطف به نامه شماره ۸۸/۲/۲/۱۹۷۷ مورخ ۸۸/۱۰/۱۵ درخصوص ضوابط مصوب بافت قدیم و حریم مجموعه خانقاهی شیخ صفی الدین اردبیلی به پیوست تصویر جوابیه نامه شماره ۳۰۰/۳۰۰۷۵ مورخ ۸۸/۱۰/۲۴ معاونت محترم سازمان مسکن و شهرسازی استان جهت استحضار ارسال می گردد. کد ۱۰۰۲۷

رحمانی
مدیرکل دفتر فنی
از طرف لاهونی فر

شماره: ۸۸۹۱/۱۴۴۴
تاریخ: ۱۳۸۸ بهمن ۱

Letter no.94276 dated: 16-January-2010

From: Amieali Kheder Beigi, Deputy of the Architecture and Urbanization Group for the Housing and Urbanizing Organization of Ardabil Province

To: Head Manager of the technical bureau of Ardabil Province Governor's Office

Subject: Pursuing the letter received from the head of ICHHTO of Ardabil Province requesting the inclusion of buffer zone regulations in the revision of Master Plan for Ardabil as well as notification of enclosing approved provisions pertaining core and buffer zones of Sheikh Safi al-din Ardabili Khanegah and Shrine Ensemble and the historic fabric by advisory engineers of Kavosh Plan serving as the consulting company in Master Plan revision.



وزارت مسکن و شهرسازی
سازمان مسکن و شهرسازی استان اردبیل

پیام دولت

مدیرکل محترم دفتر فنی استانداری

سلام علیکم

با احترام، درپاسخ بازگشت به نامه شماره ۱۷/۶۶۲۰۰/۴۱ - ۸۸/۱۰/۲۰ موضوع ضوابط مصوب بافت قدیم و حریم مجموعه خانقاهی و آرامگاهی شیخ صفی الدین اردبیلی به استحضار می رساند موضوع طی نامه شماره ۳۰۰/۲۸۹۹۰ - ۸۸/۱۰/۱۶ جهت لحاظ در طرح جامع به مهندسین مشاور طرح و کاوش ارسال گردیده است./ب

امیر علی خدربیگی
معاونت شهرسازی و معماری

استاندار... (اداره دبیرخانه) ۸۸/۱۰/۲۶ ۴۷۲۴۹

اردبیل: شهرک اداری - سازمان مسکن و شهرسازی استان اردبیل
آدرس الکترونیکی: WWW.Ardabil Maskan.gov.ir

Letter no.1: 88/2/2/1977 dated: 5-January-2010

From: Behruz Nedaei, Director General of Ardabil Province ICHHTO

To: Engineer Kananpur, Head of the Architecture and Urbanization Group for the Housing and Urbanizing Organization of Ardabil Province

Subject: 1- Notification of provisions concerning the historic fabric, core and buffer zones regulations and the landscape of Sheikh Safi al-din Ardabili Khanegah and Shrine Ensemble

2- Requesting the inclusion of the above mentioned provisions according to item 11 of the third article of ICHHTO law regarding Ardabil Master Plan revision

3- Requesting an increase in touristic comfort facilities and services within the new Master Plan.

Copy: Governor of Ardabil Province (Dr. Mansur Haghighatpur), Ardabil city council, Ardabil Municipality, World Register Archives

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تاریخ: .....
شماره: .....
پیوست: .....

ریاست جمهوری
سازمان میراث فرهنگی، صنایع دستی و گردشگری
سازمان میراث فرهنگی، صنایع دستی و گردشگری استان اردبیل

جناب آقای مهندس کنعانپور
ریاست محترم سازمان مسکن و شهرسازی استان اردبیل

با سلام

احتراماً به پیوست ضوابط مصوب بافت قدیم و ضوابط عرصه و حریم مجموعه خانقاهی و آرامگاهی شیخ صفی الدین اردبیلی ارسال میگردد، خواهشمند است دستور فرمایند برابر بند ۱۱ از ماده ۳ قانون سازمان میراث فرهنگی، صنایع دستی و گردشگری کشور مصوبات فوق عیناً در طرح بازنگری جامع شهر اردبیل منظور فرمایند، ضمناً با توجه به اینکه شهر اردبیل یکی از مراکز مهم گردشگری در سطح کشور بوده و مجموعه مذهبی شیخ صفی الدین اردبیلی مورد احترام و توجه عموم می باشد در صورتیکه برای افزایش تسهیلات و امکانات خدماتی و رفاهی تصمیماتی در جریان است مشروحاً این اداره کل را مطلع فرمایید./ب ۸۸/۱۰/۱۵

بهروز نداعی
سرپرست اداره کل

۸۸/۲/۲/۱۹۷۷
۱۵ دی ۱۳۸۸

Letter no.4:300/28990 dated: 6-January-2010

From: Amirali Kheder Beigi, Deputy of the Architecture and Urbanization Group for the Housing and Urbanizing Organization of Ardabil Province

To: Advisory engineers of Kavosh Plan serving as the consulting company in Master Plan revision.

Subject:

- *Informing the reception of the request letter from Ardabil branch of ICHHTO*
- *Enclosing buffer zone provisions in Master Plan revision.*



وزارت مسکن و شهرسازی
سازمان مسکن و شهرسازی استان اردبیل

مهندسین مشاور طرح و کاوش

سلام علیکم

با احترام، بدینوسیله به پیوست تصویرنامه شماره ۸۸/۲/۲/۱۹۷۷ مورخ ۸۸/۱۰/۱۵ سازمان میراث فرهنگی، صنایع دستی و گردشگری استان اردبیل به همراه ضمایم مربوط درخصوص ضوابط مصوب بافت قدیم و ضوابط عرصه و حریم مجموعه شیخ صفی‌الدین اردبیلی جهت لحاظ در طرح جامع اردبیل به حضور ارسال می گردد./پ

امیرعلی خدربیگی
معاونت شهرسازی و معماری

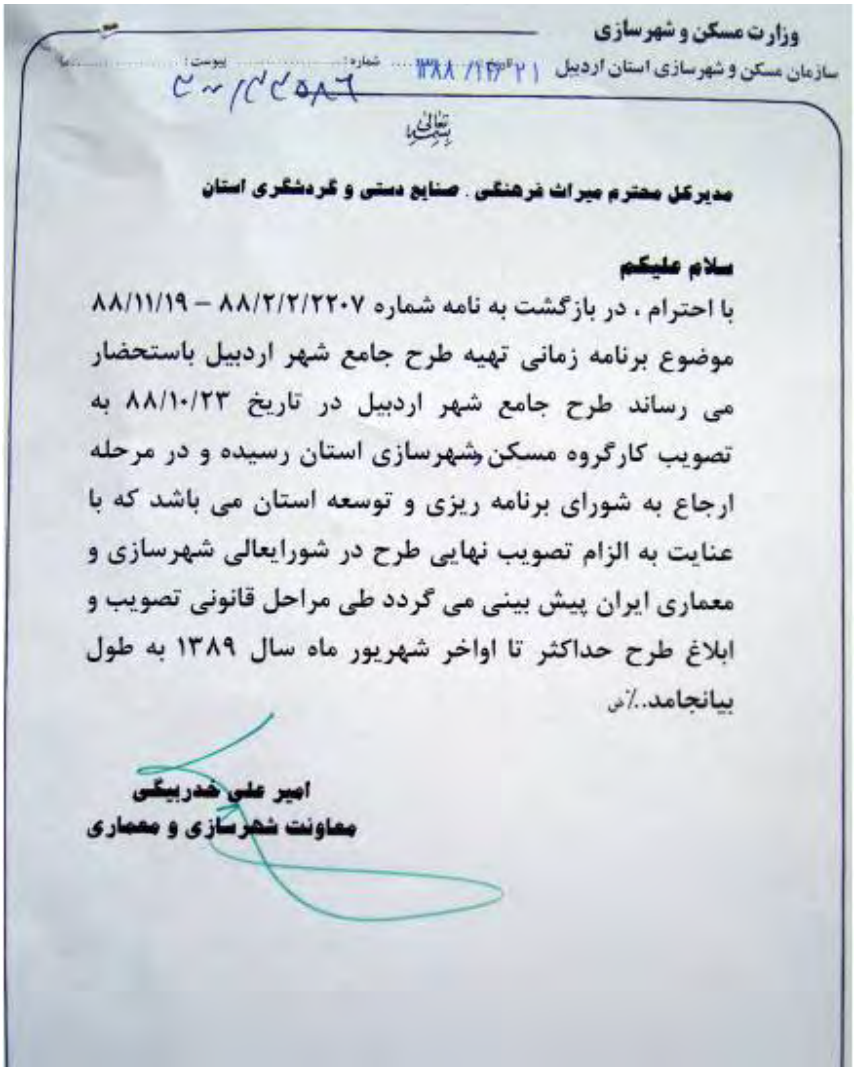
۸۸/۱۰/۱۶
۳۰۰/۲۸۹۹۰

رونوشت:
- گروه بک شهرسازی

۱۰/۱۶

Letter no.5 300/33586 dated:February 10th 2010

From: Amirali Kheder Beigi, Deputy of the Architecture and Urbanization Group for the Housing and Urbanizing Organization of Ardabil Province
To: Behruz Nedaei, Director General of Ardabil Province ICHHTO
Subject: Full translation of the letter is as follow:



وزارت مسکن و شهرسازی
سازمان مسکن و شهرسازی استان اردبیل

پیوست: شماره: ۳۳۸۶/۱۱۶۰۲۱

بسمه تعالی

مدیرکل محترم میراث فرهنگی ، صنایع دستی و گردشگری استان

سلام علیکم

با احترام ، در بازگشت به نامه شماره ۸۸/۲/۲/۲۲۰۷ – ۸۸/۱۱/۱۹ موضوع برنامه زمانی تهیه طرح جامع شهر اردبیل باستحضار می رساند طرح جامع شهر اردبیل در تاریخ ۸۸/۱۰/۲۳ به تصویب کارگروه مسکن وشهرسازی استان رسیده و در مرحله ارجاع به شورای برنامه ریزی و توسعه استان می باشد که با عنایت به الزام تصویب نهایی طرح در شورایعالی شهرسازی و معماری ایران پیش بینی می گردد طی مراحل قانونی تصویب و ابلاغ طرح حداکثر تا اواخر شهریور ماه سال ۱۳۸۹ به طول بیانجامد../ص

امیر علی خدربیگی
معاونت شهرسازی و معماری

Ministry of Housing and Urbanization

Housing and Urbanizing Organization of Ardabil Province

Date: February 10th 2010 No.300/33586

Appendix: none

In the name of God

Dear General Manager of Provincial ICHHTO,

Respectfully, referring to your letter no.88/2/2/2207-Februry 8th 2010 about the timetable for preparation of Ardabil City Master Plan, you are hereby informed that in 13th January 2010, Ardabil City Master Plan was approved by the provincial housing and urbanizing working group. Currently, it is being referred to the Council of Provincial Programming and Developing. Regarding the necessity of the final approval of the plan by the Higher Council of Iranian City Planning and Architecture, it is anticipated that the legal procedures for the approval and notification of the plan will be finalized by mid September 2010 at the most.

Signature of Amirali Kheder Beigi, Deputy of the Architecture and Urbanization Group

==========

Annex III:

Because the nominated area for world heritage list inclusion has been already registered according to page 641 appendix of the nominated dossier within Iranian National Monuments List in 1932, therefore it has always been given priority by the government. In addition, it has been under legal protection during the last eighty years or so. Moreover, considering the respect and attachment of Iranians for their scientific and literary dignitaries, Sheikh Safi al-din Ardabili as the founder of the Safavids dynasty and a Shiite nobleman has always been respected by Iranians in particular the religious people of Ardabil. Therefore, it should be mentioned that conservation and restoration of Sheikh Safi al-din Ardabili Khanegah and Shrine Ensemble has traditionally continued since the Safavid era but its scientific conservation only begun in 1932 after the foundation of Ancient Monuments Conservation Organization in Iran. Since then, groups with different specialties have been engaged in its conservation, restoration and presentation.
Regarding the management (action) plan mentioned in pages 472-485 of the nomination dossier, it must be said that the plan is in fact the result obtained from about eighty years of continued conservation operations and the experiences accumulated from them. As mentioned in the annexes I and II, Ardabil Master Plan revision will be finalized by mid September 2010 respecting the management (action) plan and buffer and core zones regulations envisaged within it. Therefore, it can be said that different parts of the plan are in fact the continuance of previous activities enclosed in former Master Plan. But its complementary parts will be enclosed in Master Plan revision.

Financial resources needed for achieving priority goals of the management plan can be classified into three groups as follows:

- ☐*-Financial resources required at a low level: 10,000-100,000$*
- ◪*-Financial resources required at a medium level: 100,000-500,000$*
- ■*-Financial resources required at a high level: 500,000-1,000,000$*

Below, short term programs included in the management plan which have already been enforced are marked with green color. A pictorial report of such activities has also been inserted in below:

Short-term:

- ☐ *Activating "Monitoring Center" of SKSEA.*
- ☐ *Activating "Conservation and Restoration Center of Objects" in SKSEA.*
- ◪ *Surveying and executing the revitalization plans for northern gate in hayāt-bāgh(garden court)*
- ◪ *Surveying and executing the revitalization plans for main gate of Āli Qāpu square.*
- ◪ *Surveying and executing the revitalization plans for Āli Qāpu square.*
- ◪ *Surveying and executing the conservation plans for archaeological site in northern side of hayāt-bāgh (garden court).*
- ◪ *Surveying and executing the conservation plans for archaeological site in southern side of complex.*
- ☐ *Surveying and executing the restoration and conservation plans of monuments and fabric.*
- ■ *Finalizing the semi-constructed projects, which are located in core zone and buffer zone. (Museum and Āli Qāpu mosque)*
- ■ *Surveying the plans of new projects based on World Heritage principles. (Safavi's grand museum)*
- ◪ *Correcting the minarets and exterior ornaments of Soleimān-shāh Mosque.*
- ◪ *Choosing appropriate functions for different parts of complex.*
- ☐ *Surveying the location of brick and stone workshops in northern side of complex. (If it's possible these workshops should be removed because there is an archeological site under them.)*

- [ ] *Inspection of the location of heating installation in the complex. (The possibility of removing of this system should be surveyed).*
- [ ] *Defining some research programs for new and old chele-khana and preparing and executing of their revitalization plans.*
- [ ] *Inspection of the object's archive and the way of conserving of them.*
- [ ] *Activating "Documentation Center" and library of SKSEA. (Collecting of all the documents which are deal with SKSEA).*
- [ ] *Executing the plans of tourist traveling in the complex*
- [ ] *Inspection and appropriate designing of new installation in the core zone and buffer zone.*
- *Organizing different conferences and workshops.*
- [ ]

Mid-term:

- [ ] *Continuing the excavation and archeological studies of archaic site which is located in the northern part.*
- [ ] *Preparing and executing the revitalization plans of archaic site.*
- [ ] *Completing the documenting plans of objects, monuments and fabric.*
- [ ] *Utilizing of trainees in monitoring and research programs.*
- [ ] *Training the staff of SKSEA for doing their duties better.*
- [ ] *Utilizing of trained staff instead of armed guards for preservation around the site.*
- *Activating "Introduction and Presentation Center" and explaining about the plans of*
- [ ] *SKSEA for people.*
- [ ] *Activating the archeological museum.*
- [ ] *Activating the museum of gravestones in Shahidgāh.*

- [■] *Owning of some buildings which are located in northern and eastern sides of complex and changing the roadways to the paths for passengers in the buffer zone.*
- [◪] *Completing the revitalization project of Imāmzade-sāleh.*
- [ ] *Reorganizing of modern facilities.*
- [■] *Designing and executing of urban furniture in the buffer zone.*
- [ ] *Cooperating with the N.G.O in introduction of SKSEA and research programs.*

Long-term:

- [ ] *Assessment of monitoring*
- [◪] *Organizing international, regional and national scientific conferences and workshops.*
- [ ] *Making connection between SKSEA and universities, schools and the other educational centers.*
- [ ] *Publishing the results of research programs.*
- [◪] *Cooperating with international experts.*
- [■] *Revitalization of the historical access to the complex.*
- [◪] *Continuing the excavation and archeological studies.*





Activating "Studies and Research Center" of SKSEA.





- *Activating "Conservation and Restoration Center of Objects" in SKSEA.*





- *Surveying, studing and executing the revitalization plans for northern gate in hayāt-bāgh(garden court)*





- *Surveying, studing and executing the revitalization plans for main gate of Āli Qāpu square.*

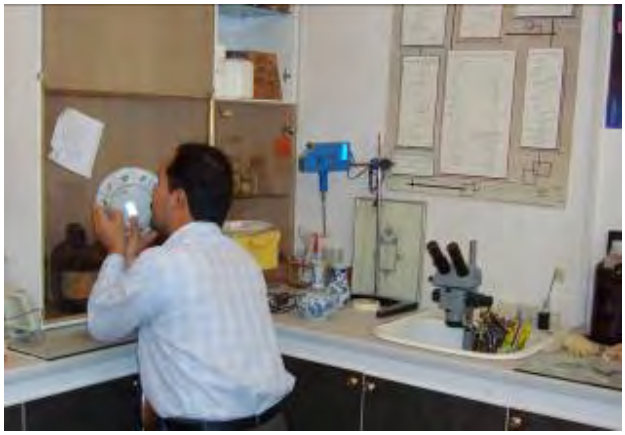


- *Surveying and executing the revitalization plans for Āli Qāpu square.*





Studing and executing the conservation plans for archaeologicalsite in northern side



Studing and executing the restoration and conservation plans of monuments and fabric.



Organizing different conferences and workshops





Studing and executing the revitalization plans for main gate of Āli Qāpu square

Annex IV:

Due to the importance of the brick workshops for providing the required bricks for the conservation and restoration purposes a brick workshop was established by ICHHTO in 1997. The bricks were fired and produced in kilns outside Ardabil city and brought to the workshop for cutting and final preparation for the restoration operations.

The brick workshop is of utmost importance for ICHHTO because of the following reasons:

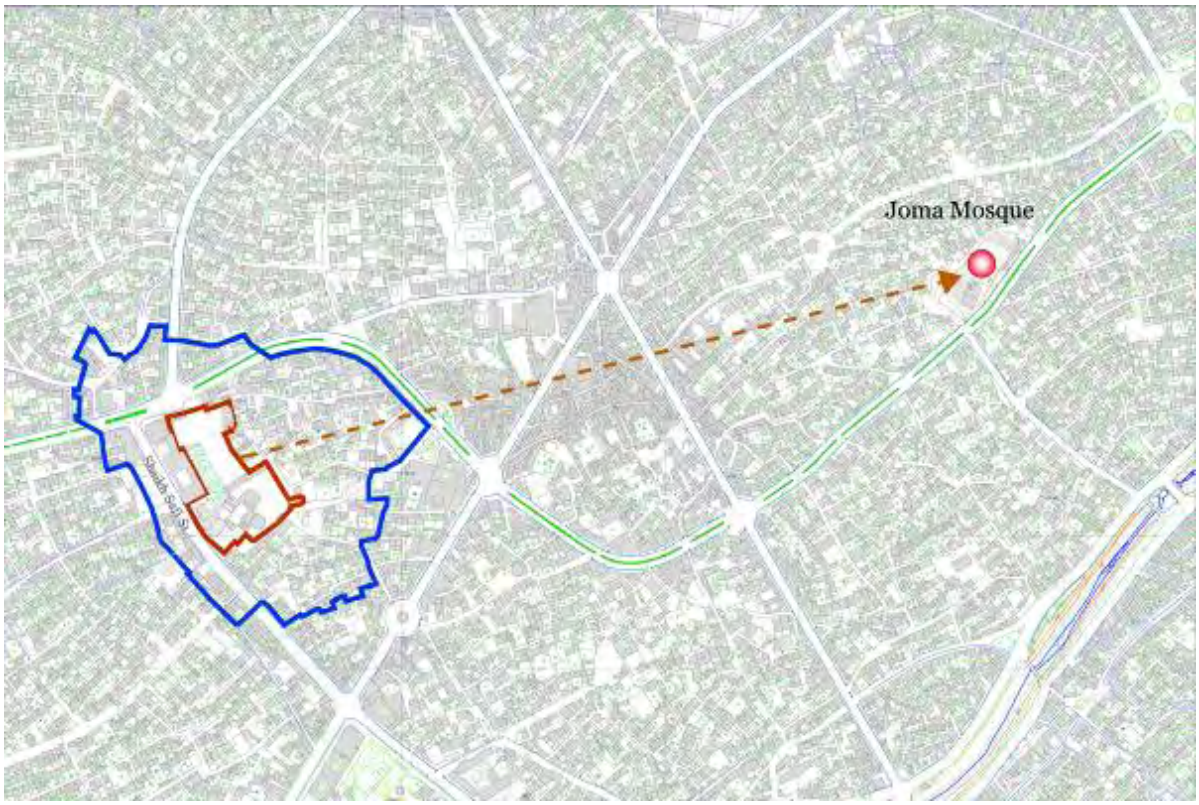
A) Before putting into operation of the workshop, bricks needed for restoration were imported from other provinces such as Eastern Azerbaijan in different sizes, costing a lot in transportation expenses. In addition, due to the cold winter weather of Ardabil and the short time available for restoration, contractors usually were late in cutting various sized bricks within the specified time as well as delivering them to workshops located in Ardabil Province. Therefore, local restoration activities were faced with several problems.

B) In order to achieve easy and fast access, the workshop was designed and constructed on a temporary basis at a place as close as possible to the ensemble. As expected, the workshop has been able to play a major role in conservation and restoration of Sheikh Safi al-din Ardabili Khanegah and Shrine Ensemble.

C) The brickyard located near the stonecutting workshop has also served as an important center for training specialists and master workers and has played a key role in removing many technical and special obstacles in Ardabil Province. Additionally, it has been very effective in the propagation of such techniques via dispatching experts and specialists to other provinces.

D) Referring to the above mentioned three articles and considering the fact that the brickyard is currently located inside a nominated site that requires archaeological investigations, also regarding the ICOMOS opinion, the ICHHTO base decided to make necessary preparations for relocating the brick workshop to another part of the city. As a result, the workshop was disassembled and its machinery was transferred to a spot near Friday Mosque of Ardabil which is a

site in dire need of uniform bricks for its own restoration activities. The workshop is to start its operations in April 2010.



The spot to which the brick workshop is transferred



The new location of the brick workshop (Friday Mosque area)

Annex V:

Regarding the construction which is planned to be carried out on the west of the museum it must be mentioned that the building will ultimately be a cultural/commercial complex and not a parking lot. This center would mainly serve as a cultural place near the ensemble so that the presentation of the historic site could be executed in the best possible manner. The building will basically be in four floors, two floors underground and two levels above. The upper levels will be built according to provisions approved for the ensemble buffer zone which require a maximum height of 7.5m.

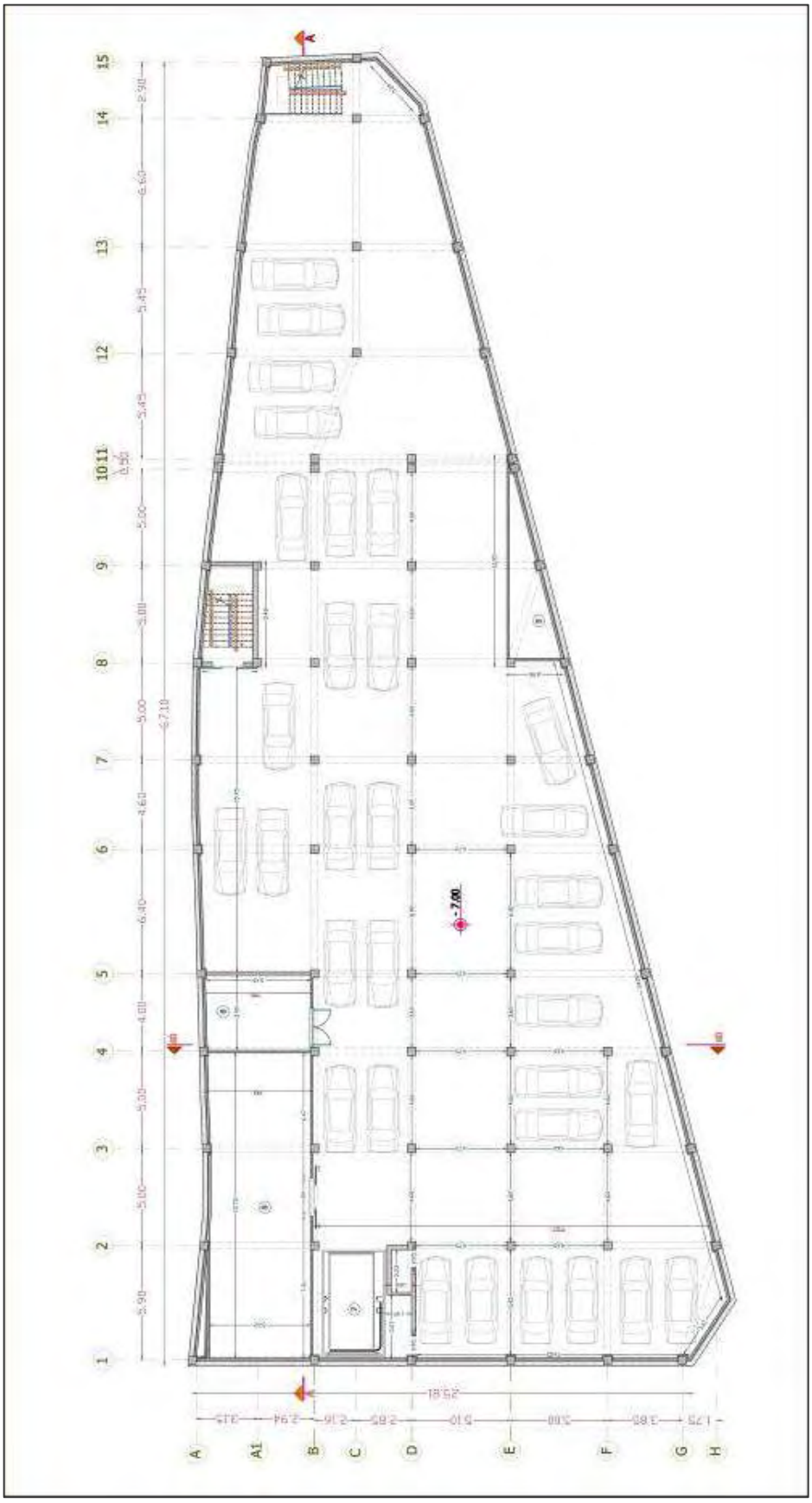
The complex has been designed after consultations with ICHHTO experts as well as urban traffic specialists after considering the pathological analysis results and surveillance of the traffic jam which reaches its peak during spring and summer seasons around Sheikh Safi al-din Ardabili Khanegah and Shrine Ensemble.

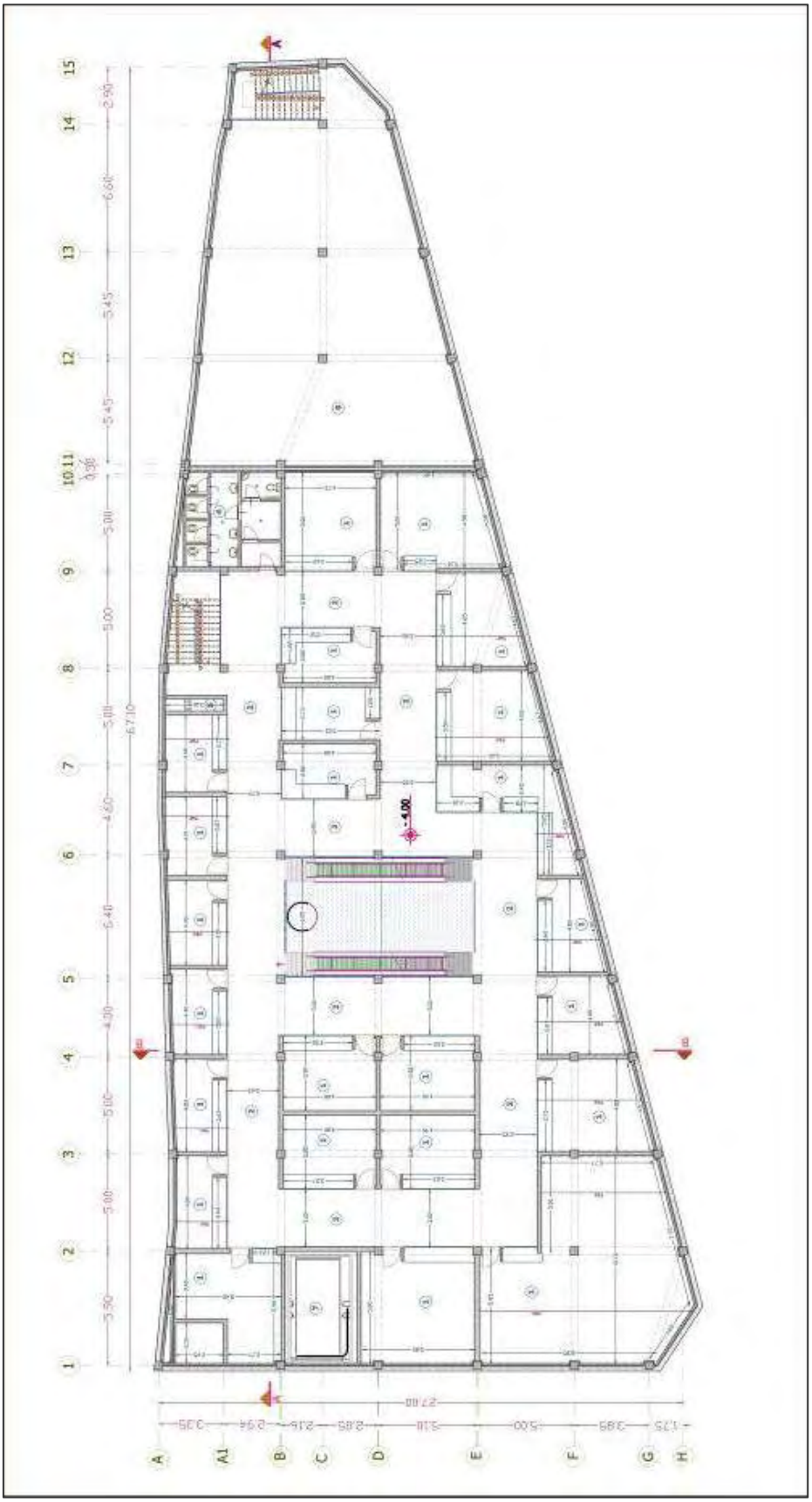
In designing the complex, it has been tried to construct a parking lot at the lowest floor of the complex with a capacity of about 35 vehicles which can slightly decrease the local traffic load generated by parking visitors' cars near the museum and the gallery. Moreover, in order to facilitate the traffic of passengers and visitors to the ensemble, the entrance to the car park opens into Mollahadi Alley so that no interruption is made in the traffic of Sheikh Safi Street.
In addition, it was decided that the car park be open round the clock but only to accept cars of passengers and visitors to the ensemble without any exclusive usage by local residents.

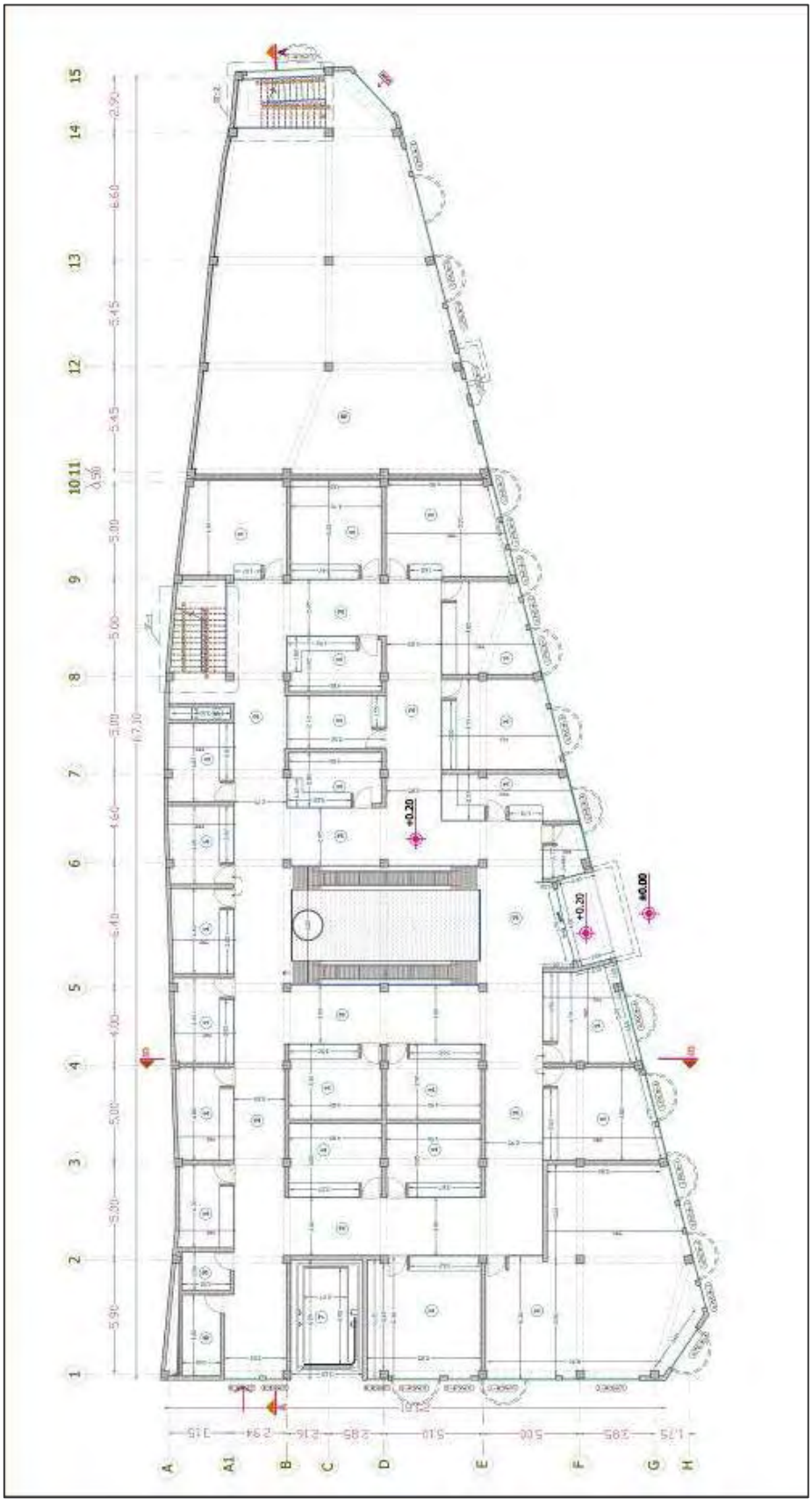
Regarding the function of cultural-commercial spaces as well as the location of Sheikh Safi al-din Ardabili Khanegah and Shrine Ensemble inside the historic fabric of the city with its universal values concerning cultural, art and mystical aspects, it was decided that only cultural productions related to the ensemble be sold here such as: handicrafts, carpets and rugs etc. In addition, service and tourist spaces were set up. It must be noted that usage of traditional architectural elements has been tried in designing the cultural-commercial complex.

At present, even during spring and summer time which witness the peak of visitors numbers, no serious traffic jam is seen around the ensemble but it is anticipated that the construction of the

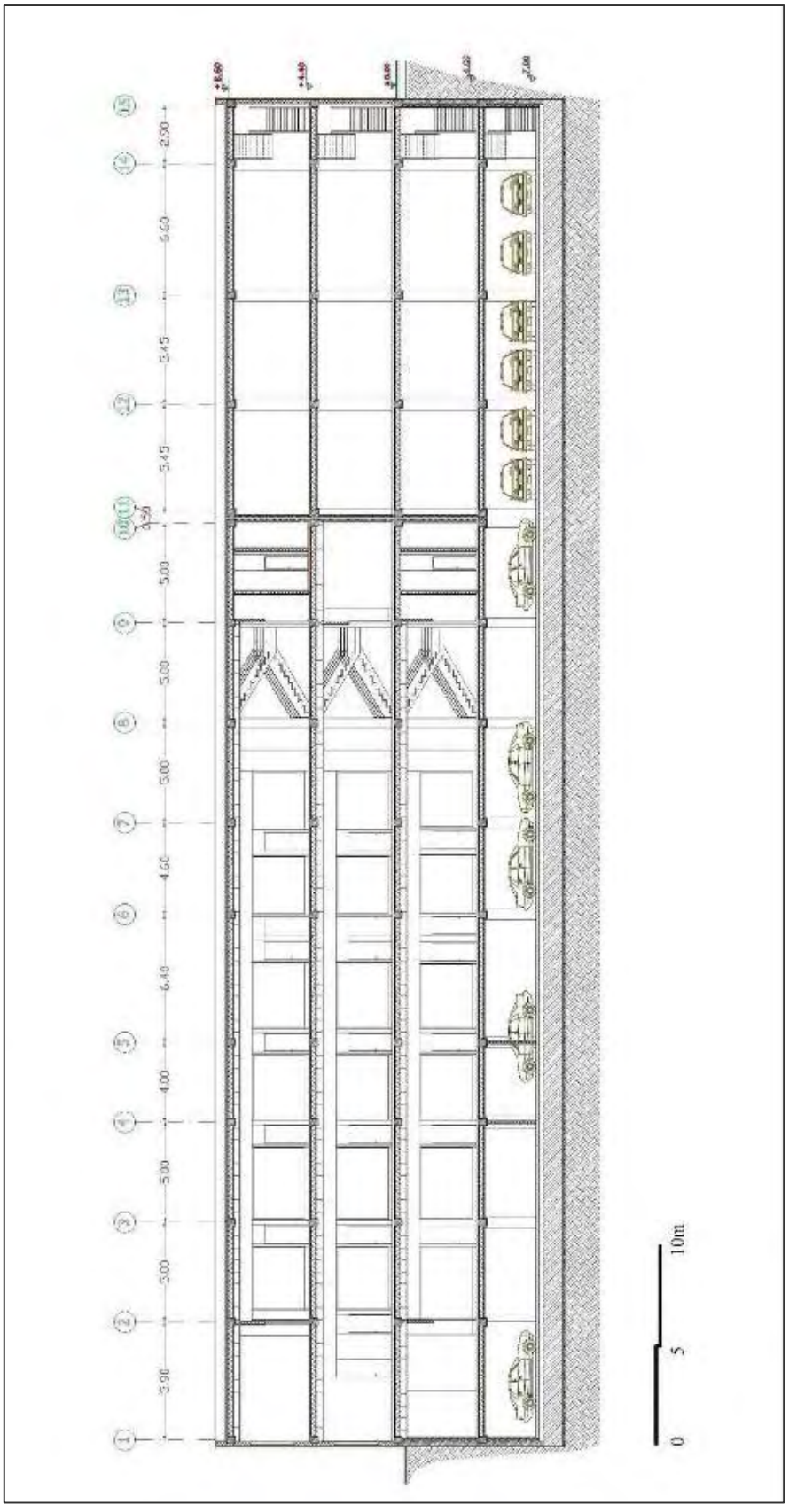
afore mentioned cultural-commercial complex as well as the attraction of existing museum and gallery nearby will cause the traffic load of the area to increase substantially. As a result, arrangements have been made within long and medium term management plans to convert Sheikh Safi Street into a tourist walkway serving within the framework of a historical-cultural passageway. Placement of the complex and architectural introduction drwaings of it is shown in the following.

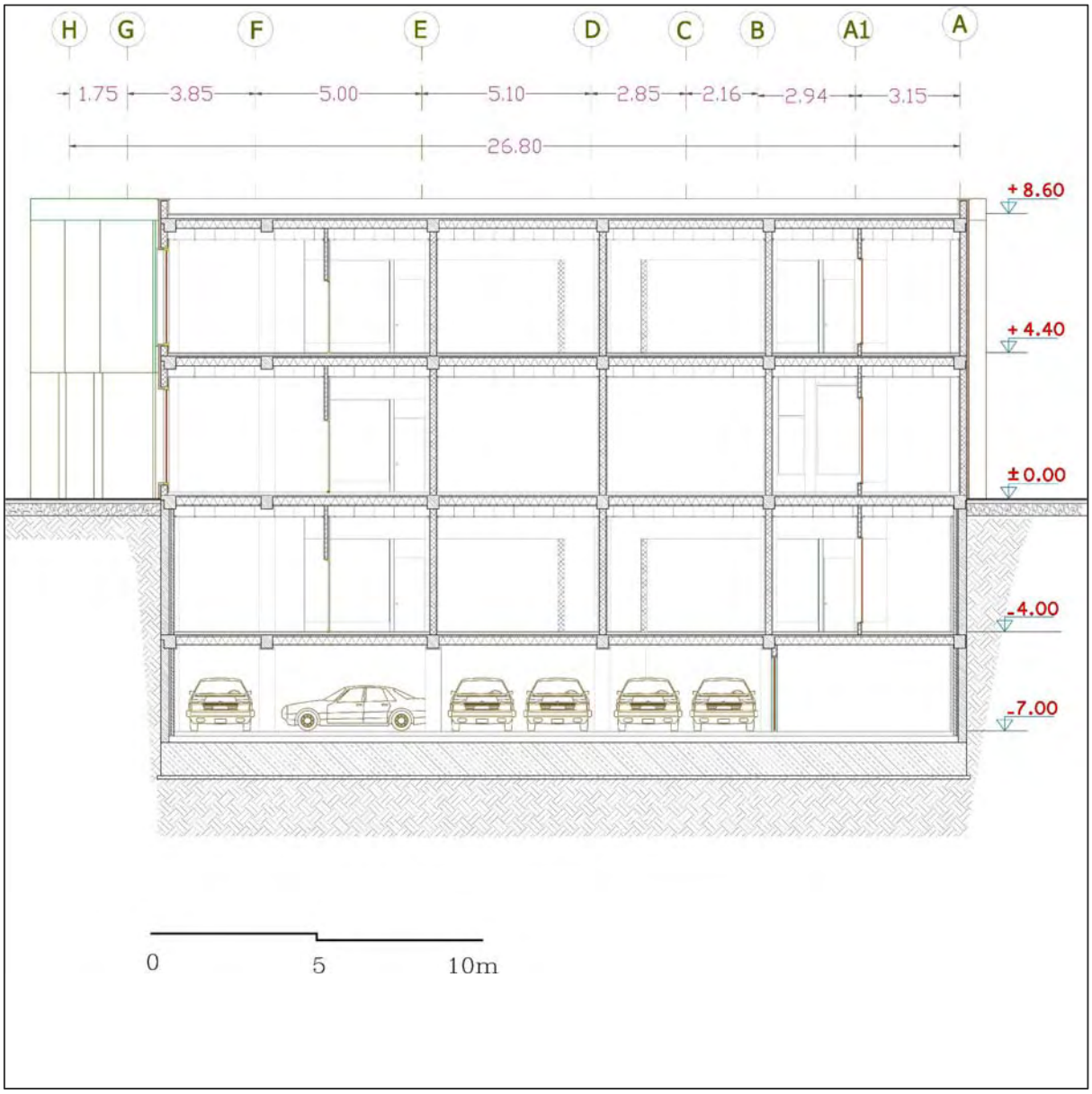

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0
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A1
A
1.75
3.85
5.00
5.10
2.85
2.16
2.94
3.15
26.80
+ 8.60
+ 4.40
± 0.00
-4.00
-7.00
0
5
10m



East Elevation

Annex VI:

In order to compile a comprehensive Landscape Plan for reorganization of the historical garden inside Sheikh Safi al-din Ardabili Khanegah and Shrine Ensemble, complete recognition of all elements related to gardens and spaces of the ensemble is required. Therefore, the following programs of the management plan within the framework of short and mid- term programs have been envisaged to achieve this goal.

Presently the designing of a garden based on the Persian garden's concepts is being carried out. Although the existing garden has almost completely preserved its authenticity but there are some shortcomings with regards to the trees and the water system, therefore a comprehensive research program is now being planned to study the archaeological, botanical, and hydrological aspects of the garden. The original garden will be restored according to the results of these investigations. The main activities of the program will be:

- *Complete identification of the mausoleum-Khanegah ensemble after archaeological investigations around and inside the garden yard*
- *Taking into consideration De Morgan diagram for precise identification of authentic places inside the ensemble*
- *Compiling a general design of the ensemble respecting all seven phases of mysticism*
- *Identification of original trees and green spaces existing in the garden yard during the Safavids rule by:*

  -Referring to historical texts

  -Referring to the original historical plan of Persian gardens (Called Ershadolzeraat or agricultural guiding)

  -Consulting the Strategic Council of Historical Persian Gardens
- *Identification of the historical water course and water reservoirs formerly irrigating green spaces inside the ensemble*
- *Identification of the water supplying technology*
- *Providing reorganization and revitalization strategies for Persian gardens*
- *Presenting executive designs within the framework of long, middle and short term plans*

  At present, preliminary steps of the above mentioned program such as documentation and identification of plant species have already been undertaken and a monitoring plan is consistently underway.

Annex VII:

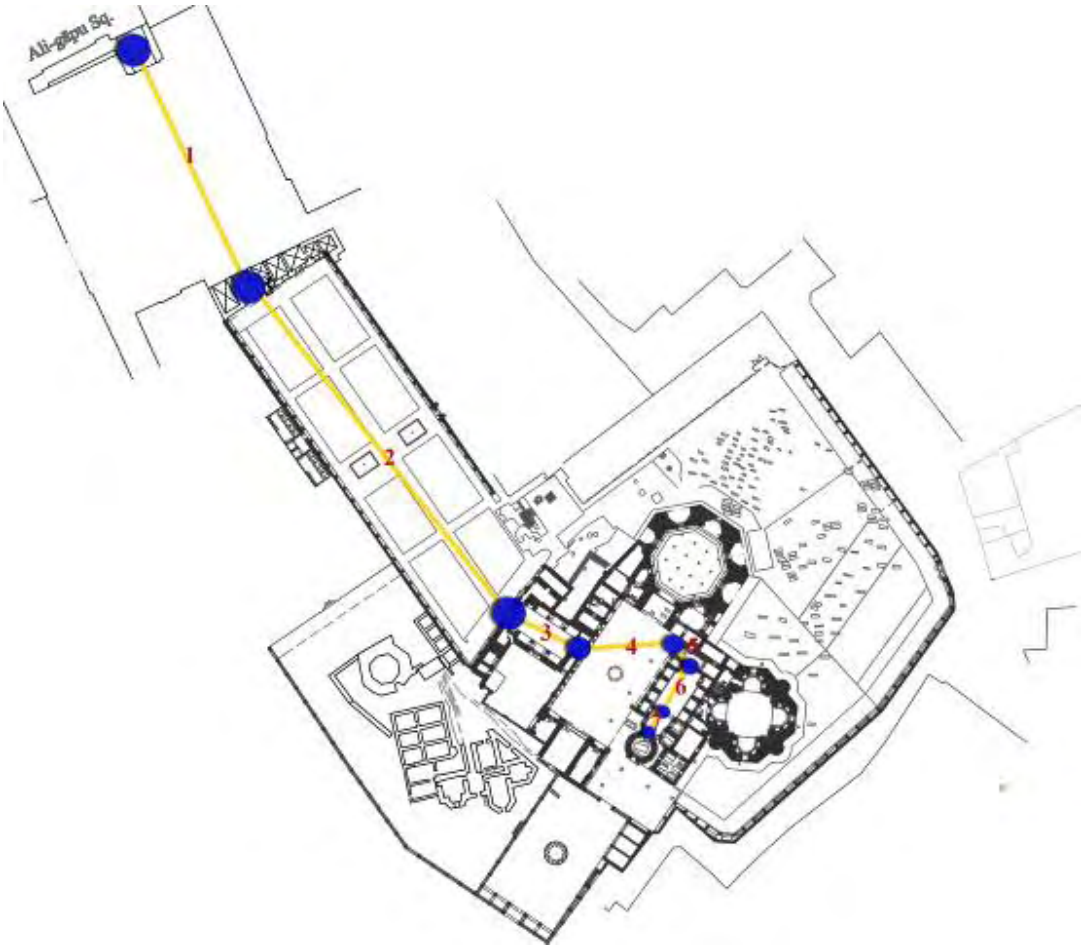
Because the present temporary entrance located west of Sheikh Safi al-din Ardabili Shrine is opposite the historical path, it has been closed recently. Main access of visitors and pilgrims has always been from Aliqapu Square located north of the ensemble with the following advantages:

A) Aliqapu Gate has always been the only major access way to the ensemble. Its architectural completion and expansion continued from the lifetime of Sheikh Safi al-din Ardabili until Shah Abbas era and as cited in pages 315-322 of the nominated dossier, this is one of the main reasons for its selection as the final access of the ensemble.

B) As mentioned in the nomination file, it was necessary for pilgrims and followers to go through eight doorways and seven phases in order to complete the steps of human eminence and reach the final destination which is the paradise. Therefore, revitalization of the main path accompanied by respecting the hierarchy of motions to reach the final destination is one of the major goals.

C) Aliqapu Square of garden yard of Sheikh Safi al-din Ardabili Shrine is given priority because of its sufficient space to accommodate incoming pilgrims and visitors.

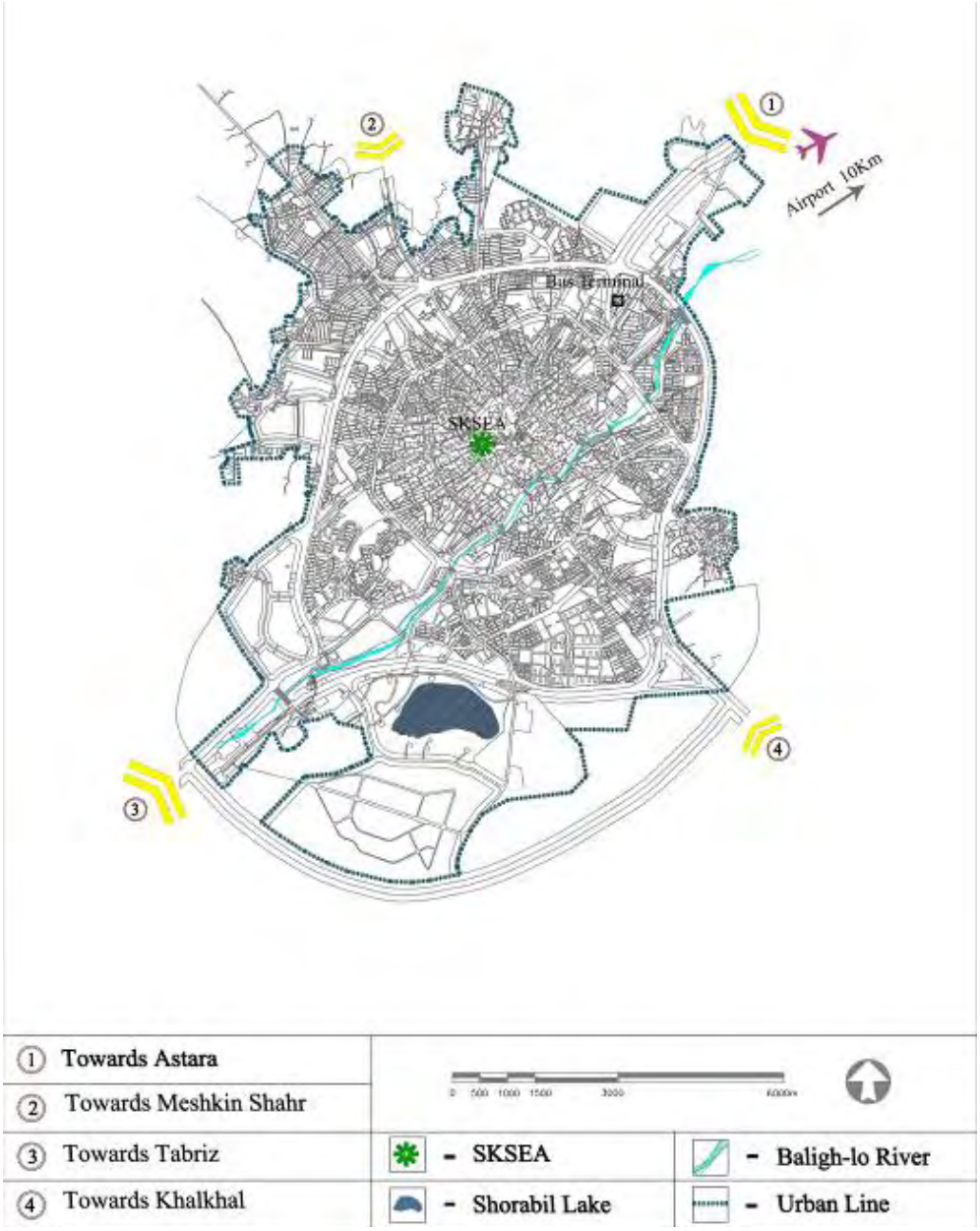
D) Additionally, garden yard of Sheikh Safi al-din Ardabili Shrine is regarded as an appropriate place for pilgrims and visitors who have arrived from the overcrowded and polluted urban space into a quiet mystical space to gain relative tranquility. In this way, the main square and the garden space make the pilgrims spiritually ready to enter the ensemble and go through the mystical phases.



Those city gates that have been marked with numbers, there exist stations introducing touristic attractions of Ardabil. These stations are obliged to provide useful information for domestic and foreign tourists via brochures, catalogues and other instructive and introductive instruments

Annex VIII:

Regarding a comprehensive Visitor Plan for Ardabil City, it should be pointed out that arrangements have been made focusing upon Sheikh Safi al-din Ardabili Shrine which is located at the heart of the urban historical fabric and is considered as the most important tourist attraction and the symbol and land mark of Ardabil Province. At the initial phase, visitors to the shrine have been monitored and relevant data during different seasons has been collected with the following results:



A) A large number of visitors was reported during Spring, Iranian New year eve (from around 20th March until early April) and the Universal Day of Museum…(Generally, from late March until late June)

B) The highest number of visitors was reported in summertime.

C) During autumn and winter seasons the number of visitors declines sharply and mostly consists of research and scientific groups.

Therefore, the board of managers controls the arrival of visitors based on the above cited articles i.e. during crowded days, it schedules the entrance of travelers and distributes them into groups to visit the site in specified hours of the day in order to prevent the depreciation of the property as well as unexpected accidents.

In addition, there exist programs within the framework of short, mid and long term plans which are to be incorporated into the Master Plan of Ardabil within the next ten years as follows:

Short-term Plans: 1-5 years

-Monitoring the visitors, including:

the number of visitors to each Ardabil tourist site annually- their nationality (whether they are Iranians or foreigners as well as providing statistical models including the point of entrance, language, country…)

-monitoring of all offices shown in the map and presenting statistical models including the number of entrances and exits for each individual, occupation, gender, age, purpose of group visits for example: cultural, recreational, touristic, religious, pilgrimage, commercial, etc…

-Monitoring of motor vehicles used by visitors to arrive into Ardabil (whether they are public or private)

-Population density of visitors during various seasons in specified spots (regarded as urban traffic knots) are recorded by CCTVs to be used by experts in devising a comprehensive Visitor Plan

-Providing the touristic circulation inside the space of each important Ardabil attractive site including: SKSEA, Shurabil tourism complex and the historical bazaar of Ardabil.

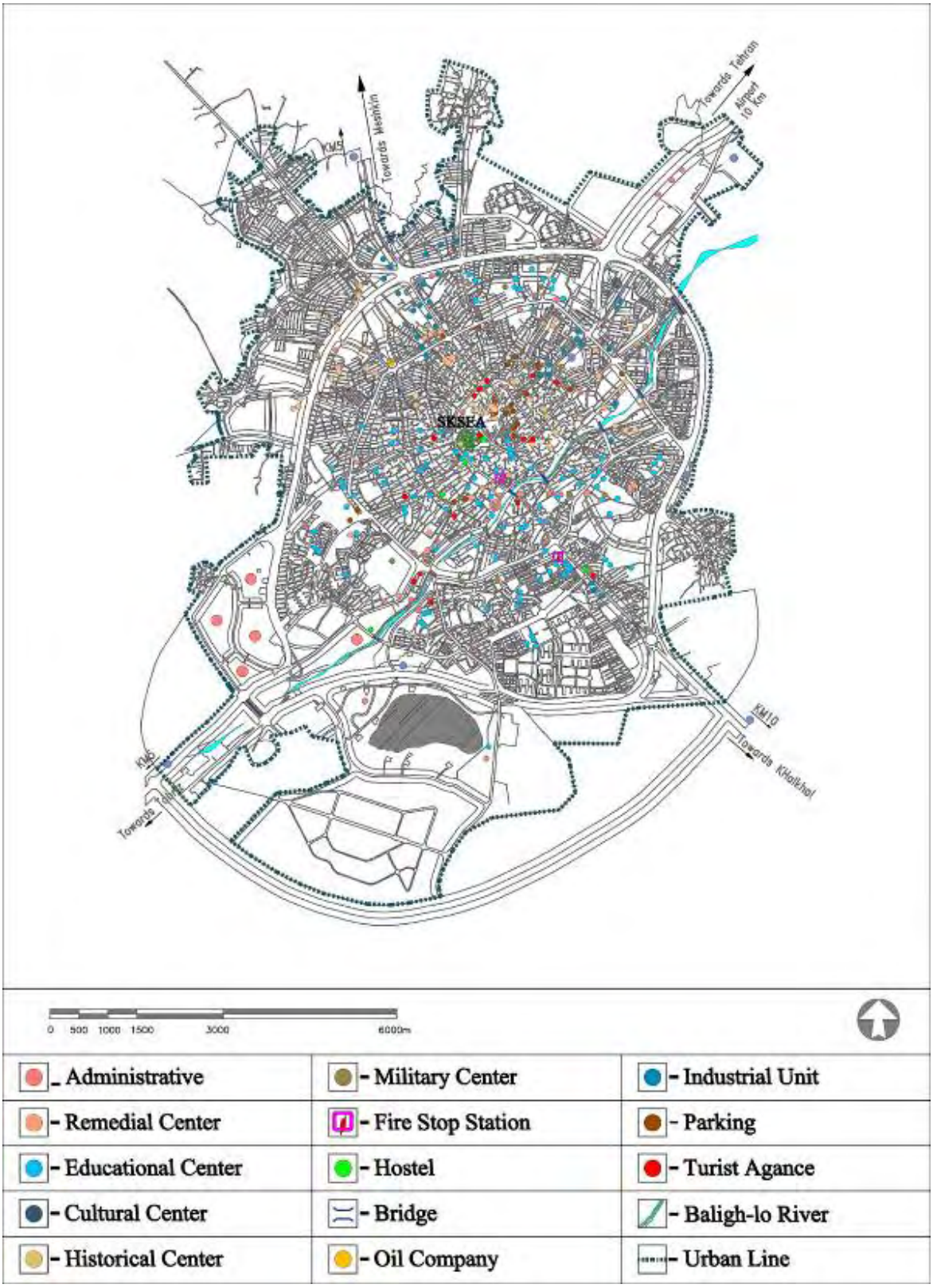
Mid-term Plans: 5-10 years

1- *Evaluation of monitoring conducted and presentation of an administrative model for the Visitor Plan*
2- *Providing the best and most cost effective access routes to the attractive touristic spaces*
3- *Finding optimal places for constructing touristic service spaces*
4- *Identification of traffic knots during different seasons in order to see monitoring results*
5- *Devising technical and executive techniques in order to facilitate the flow the visitors in traffic knots*
6- *Identifying and removing spaces incompatible with visitors requirements as well as those contrary to the authenticity and integrity of historical spaces*
7- *Supporting private travel agencies to serve passengers better*
8- *Publication of catalogs, brochures as well as producing introductive and instructive multi-lingual videos for visitors*
9- *Designing a website to ask visitors' opinions*
10- *Designing a website about virtual visiting of the city at city entrances*

Long-term Plans: over 10 years

1- *Providing optimal touristic infrastructures at appropriate locations*
2- *Equipping the airport and bus terminal of Ardabil with latest technologies in order to present its rich cultural heritage*
3- *Complete implementation of Visitor Plan within a comprehensive program*

Considering the significance of SKSEA, visiting spaces of the nominated property is underway based on the relevant plan. The plan has been devised to enable the usage of all historical and cultural spaces and tourist paths by taking into consideration the capability for transferring historical and cultural values. In such touristic circulation, it has been attempted to avoid visitors overcrowding spots such as entrance spaces, Chelle-khaneh (reclusion place) and mausoleum spaces. Additionally, designing and installing signboards and bulletins in Farsi and English at significant locations have been performed.


Towards Tehran
Airport
10 Km
KM5
Towards Mesnkin
SKSEA
KM10
Towards KHalkhal
KM0
Towards
0 500 1000 1500 3000 6000m
Administrative
Military Center
Industrial Unit
Remedial Center
Fire Stop Station
Parking
Educational Center
Hostel
Turist Agance
Cultural Center
Bridge
Baligh-lo River
Historical Center
Oil Company
Urban Line


Ali-ghapu
- Core Zone Line
- Secondary Suggested Path
- Main Suggested Path
- Archaeological sites visiting Path
0 5 10 20 50m

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Educational, Scientific and
Cultural Organization

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la science et la culture

Organización
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para la Educación,
la Ciencia y la Cultura

Организация
Объединенных Наций по
вопросам образования,
науки и культуры

منظمة الأمم المتحدة
للتربية والعلم والثقافة

联合国教育、
科学及文化组织

The Culture Sector

H.E. Mr Mohammad Reza Majidi
Ambassador
Permanent Delegate of Islamic
Republic of Iran to
UNESCO
UNESCO House

WHC/74/MR/APA/10/372

06 OCT 2010

Subject: Inscription of *Sheikh Safi al-din Khānegāh and Shrine Ensemble in Ardabil* (C 1345) (Islamic Republic of Iran) on the World Heritage List

Dear Ambassador,

I have the pleasure to inform you that the World Heritage Committee, at its 34th session (Brasilia, Brazil, 25 July – 03 August 2010), examined the nomination of ***Sheikh Safi al-din Khānegāh and Shrine Ensemble in Ardabil*** and decided to **inscribe** the property on the World Heritage List. Please find below the Decision **34 COM 8B.18** adopted by the Committee.

I am confident that your government will take the necessary measures for the proper conservation of this new World Heritage property. The World Heritage Committee and its Secretariat, the World Heritage Centre, will do everything possible to collaborate with you in these efforts.

The *Operational Guidelines for the Implementation of the World Heritage Convention* (paragraph 168), request the Secretariat to send to each State Party with a newly inscribed property a map of the area(s) inscribed. Please examine the attached map and inform us of any discrepancies in the information by and not later that **15 December 2010**.

The inscription of the property on the World Heritage List is an excellent opportunity to draw the attention of visitors to, and remind local residents of, the *World Heritage Convention* and the outstanding universal value of the property. To this effect, you may wish to place a plaque displaying the World Heritage and the UNESCO emblems at the property. You will find suggestions on this subject in the *Operational Guidelines for the Implementation of the World Heritage Convention.*

In many cases States Parties decide to hold a ceremony to commemorate the inscription of a property on the World Heritage List. Upon request to the World Heritage Centre by the State Party, a World Heritage Certificate can be prepared for such an occasion.

I would be grateful if you could provide me with the name, address, telephone and fax numbers and e-mail address of the person or institution responsible for the management of the property so that we may send them World Heritage publications.

7, place de Fontenoy
75352 Paris 07 SP, France
Tél. : +33 (0)1 45 68 10 00
Fax : +33 (0)1 45 67 16 90

www.unesco.org

Please find attached the brief descriptions of your site, prepared by ICOMOS and the World Heritage Centre, in both English and French. As these brief descriptions will be used in later publications, as well as on the World Heritage website, we would like to have your full concurrence with their wording. Please examine these descriptions and inform us, by and not later that **15 December 2010**, whether there are any changes that should be made. If we do not hear from you by this date, we will assume that you are in agreement with the text as prepared.

Furthermore, as you may know, the World Heritage Centre maintains a website at http://whc.unesco.org/, where standard information about each property on the World Heritage List can be found. Since we can only provide a limited amount of information about each property, we try to link our pages to those maintained by your World Heritage property or office, so as to provide the public with the most reliable and up-to-date information. If there is a website for the newly inscribed property, please send us its web address.

As you know, according to paragraph 172 of the *Operational Guidelines for the Implementation of the World Heritage Convention*, the World Heritage Committee invites the States Parties to the *Convention* to inform the Committee, through the World Heritage Centre, of their intention to undertake or to authorize in the area protected under the *Convention* major restorations or new constructions which may affect the outstanding universal value of the property.

The full list of the Decisions adopted by the World Heritage Committee at its 34th session is available online at http://whc.unesco.org/en/sessions/34COM/.

May I take this opportunity to thank you for your co-operation and for your support in the implementation of the *World Heritage Convention.*

Please accept, Dear Ambassador, the assurances of my highest consideration.

Francesco Bandarin
Director a.i.
World Heritage Centre

cc: National Commission of Islamic Republic of Iran for UNESCO
ICOMOS
UNESCO Office Tehran

BRIEF DESCRIPTION
Built between the beginning of the 16th century and the end of the 18th century, this place of spiritual retreat in the Sufi tradition uses Iranian traditional architectural forms to maximize use of available space to accommodate a variety of functions (including a library, a mosque, a school, mausoleum, a cistern, a hospital, kitchens, a bakery, and some offices). It incorporates a route to reach the shrine of the Sheikh divided into seven segments, which mirror the seven stages of Sufi mysticism, separated by eight gates, which represent the eight attitudes of Sufism. The ensemble includes well-preserved and richly ornamented facades and interiors, with a remarkable collection of antique artefacts. It constitutes a rare ensemble of elements of medieval Islamic architecture.

BREVE DESCRIPTION
Construit entre le début du 16e siècle et la fin du 18e siècle, ce lieu de retraite spirituelle soufi utilise les formes architecturales traditionnelles iraniennes. Les constructeurs ont su tirer le meilleur parti de l'espace réduit pour assurer de multiples fonctions, notamment une bibliothèque, une mosquée, une école, un mausolée, une citerne, un hôpital, des cuisines, une boulangerie et quelques bureaux. Le site comprend un cheminement conduisant au sanctuaire du Cheik articulé en sept étapes qui reflètent les sept stades du mysticisme soufi, séparées par huit portes qui représentent les huit attitudes du soufisme. Le site comprend également des façades et des intérieurs richement ornementés ainsi qu'une remarquable collection d'objets anciens. Il forme un rare ensemble d'éléments d'architecture islamique médiévale.

Extract of the Decisions adopted by the 34th session of the World Heritage Committee (Brasilia, 2010)

Decision: 34 COM 8B.18

The World Heritage Committee,

1. Having examined Documents WHC-10/34.COM/8B and WHC-10/34.COM/INF.8B1,

2. Inscribes the **Sheikh Safi al-din Khānegāh and Shrine Ensemble in Ardabil, Islamic Republic of Iran,** on the World Heritage List on the basis of criteria **(i), (ii),** and **(iv)**;

3. Adopts the following Statement of Outstanding Universal Value:

   Brief synthesis
   Sheikh Safi al-Din Khānegāh and Shrine Ensemble was built as a small microcosmic city with bazaars, public baths, squares, religious buildings, houses, and offices. It was the largest and most complete khānegāh and the most prominent Sufi shrine since it also hosts the tomb of the founder of the Safavid Dynasty. For these reasons, it has evolved into a display of sacred works of art and architecture from the 14th to the 18th century and a centre of Sufi religious pilgrimage.

   The Sheikh Safi al-Din Khānegāh and Shrine Ensemble in Ardabil is of Outstanding Universal Value as an artistic and architectural masterpiece and an outstanding representation of the fundamental principles of Sufism. Ilkhanid and Timurid architectural languages, influenced by Sufi philosophy, have created new spatial forms and decorative patterns. The layout of the ensemble became a prototype for innovative architectural expressions and a reference for other khānegāhs. As the shrine of a prominent Sufi master, who also was the founder of the Safavid Dynasty, the property has remained sacred in Iran up to the present day.

   Criterion (i): The conception of the entire ensemble layout, the proportions of the internal and external spaces and of the buildings, their design and refined decoration, together with the climax created by the sequenced path to Sheikh Safi al-Din's shrine, all combined, have

concurred to create a unique complex in which aesthetics and spirituality are in a harmonious dialogue.

Criterion (ii): The architectural spaces and features of the nominated property have integrated influences of the Ilkhānid and Timurid periods with the religious message of Sufism and the taste for exquisite ornamentation and interior spaciousness, thus giving rise to fresh architectural and artistic forms.

Criterion (iv): The Sheikh Safi al-Din ensemble is a prototype and an outstanding example of a 16th century religious complex, combined with social, charitable, cultural, and educational functions, which contains all the significant elements that since came to characterize Safavid architecture and became a prototype for other khānegāh and shrines.

Integrity and Authenticity

The property contains all the elements that convey its Outstanding Universal Value. Most of the elements of the property are in good condition and, despite several transformations; the site continues to present an image of harmonious composition, in which the material realization of the spiritual path through the architectural design is still clearly legible. The State Party has taken steps to restore the original access to the ensemble, which will strengthen the connection between the architecture and the Sufi spiritual messages.

The design form of the entire complex and of individual buildings has been retained and their religious functions have been maintained in most cases. Where they have changed, the new uses are appropriate to the architectural structure in general, and the material and technical authenticity has been retained, as well as the spiritual character of the place. It is, however, important to reduce the tendency to go too far in conservation work.

Protection and management requirements

The nominated property has been protected under the Iranian legislation since 1932. According to the law currently in force, special protection provisions are in place for the property, the buffer zone and for a wider area called the 'landscape zone.' These provisions, already in place, are also being incorporated into the revised Master Plan for Ardabil, final approval of which is scheduled for September 2010.

Any project concerning protected monuments in Iran must be in accordance with the provisions of the law and must be approved by ICHHTO, the authority in charge of the protection of Iranian monuments. The management framework established for the nominated property integrates the regulations for Sheikh Safi al-Din Khānegāh and Shrine Ensemble and the provisions of the Ardabil Master Plan.

Management of protected monuments is the responsibility of the High Technical Council of ICHHTO, which approves budgets and all major conservation works. Minor works and day-to-day maintenance is ensured by a steering committee which can avail itself of a multidisciplinary team (the ICHHTO Sheikh Safi al-Din Ensemble Base), which is headed by a urban planner and includes on its staff engineers, architects, conservation architects, and archaeologists.

4. Recommends that the State Party:

   a) Respect the programmed schedule to finalise the approval of the revised Ardabil Master Plan and provide the World Heritage Centre with updated and detailed information with maps, zoning and regulations of the revised Ardabil City Master Plan when it will receive final approval in September 2010;

   b) Establish a detailed time frame for short, medium and long-term objectives for the management system;

c) Pay specific attention to exposed archaeological remains;

d) Adopt adequate conservation measures for Chini Khana and Shah Ismail's mother's grave as soon as possible;

e) Give maximum consideration to all alternatives that may ensure the correct interpretation and communication of the value of the nominated property, while keeping reconstruction as a last option;

f) Continue the efforts undertaken to finalise a comprehensive visitor strategy and plan, as soon as possible, and incorporate them into the revised Ardabil Master Plan;

g) Develop a risk preparedness plan with specific regard to seismic threat;

h) Implement the envisioned comprehensive monitoring system as soon as possible and develop systematic applied technical research on the nominated property for monitoring purposes;

i) Proceed with the plans to re-establish the original access to the Shrine and provide the World Heritage Centre with detailed information on any progress made.

Surface and coordinates of the property inscribed on the World Heritage List by the 34th session of the World Heritage Committee (Brasilia, 2010) in accordance with the *Operational Guidelines.*

State Party	Name	ID N	Area	Buffer Zone	Centre points Coordinates
Iran (Islamic Republic of)	Sheikh Safi al-din Khānegāh and Shrine Ensemble in Ardabil	1345	2.1353 ha	13.0616 ha	N38 14 55 E48 17 29

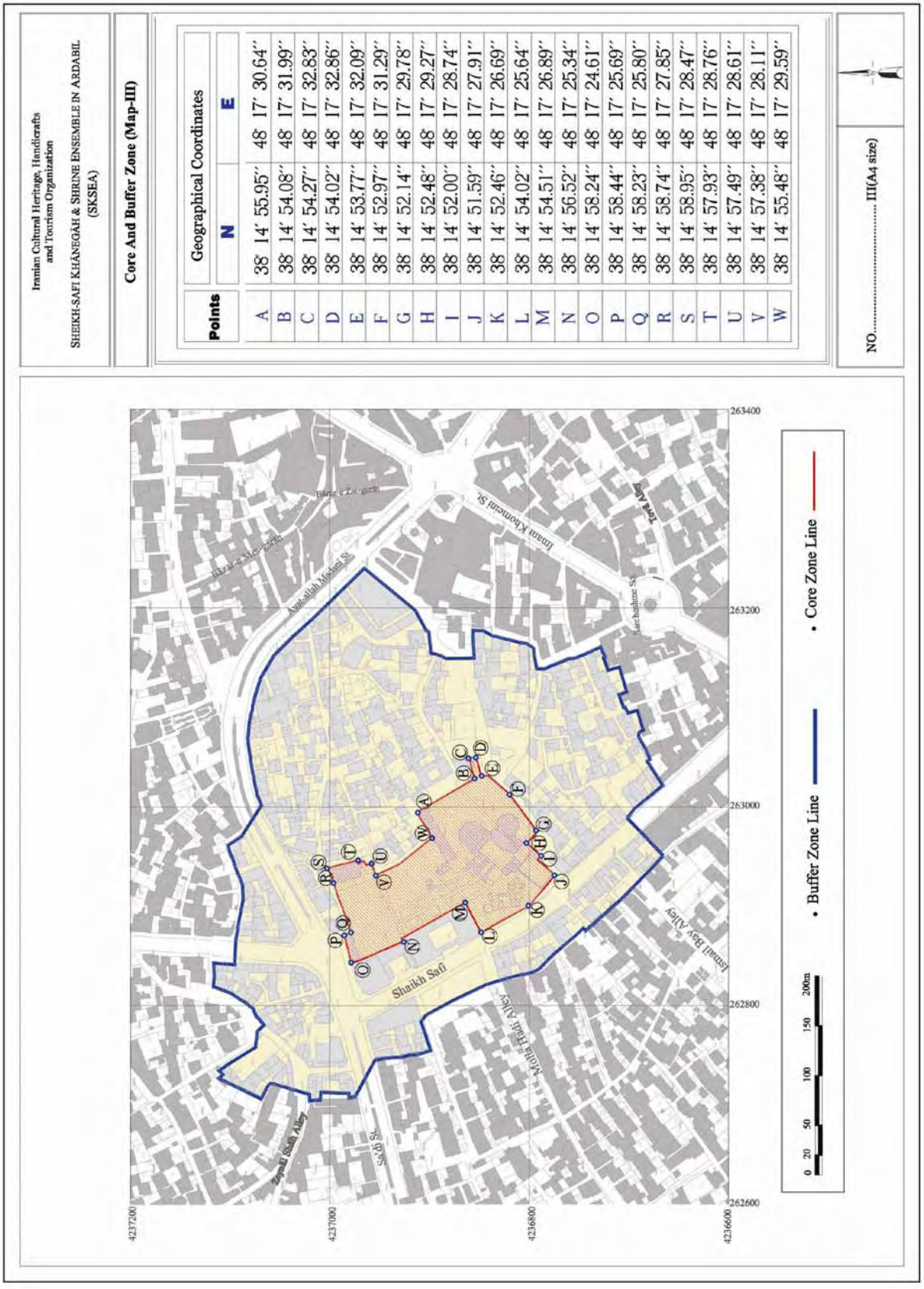


Fig. 5. Geographical Coordinates of Core Zone