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
In the name of GOD
Said Sheikh Safīeddin 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)
EXECUTIVE SUMMARY

SHEIKH SAFI AL-DIN KHANEGAH AND SHRINE ENSEMBLE IN ARDABIL

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Tehran 2009
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

<table>
<thead>
<tr>
<th>No</th>
<th>Site name</th>
<th>Geographical Coordinates</th>
<th>Map ref.</th>
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</thead>
</table>
| 1  | SKEIKH SAFI KHĀNEGĀH AND SHRINE ENSEMBLE (SKSEA) | N: 38° 14' 52.5''  
E: 48° 17' 27.5'' | 1        |

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.

<table>
<thead>
<tr>
<th>No</th>
<th>Site names</th>
<th>Map ref.</th>
</tr>
</thead>
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<tr>
<td>1</td>
<td>General landscape of Ardabil</td>
<td>I</td>
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<tr>
<td>2</td>
<td>Landscape zone</td>
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<td>Core and buffer zones</td>
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<tr>
<td>4</td>
<td>Architectural maps of nominated property</td>
<td>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</td>
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1.f. Area of nominated property(ha.) and proposed buffer zone(ha.)

<table>
<thead>
<tr>
<th>Sheikh safi Khānegāh and Shrine Ensemble in Ardabil</th>
<th>Area</th>
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</thead>
<tbody>
<tr>
<td>Core Zone</td>
<td>2.1353 (ha)</td>
</tr>
<tr>
<td>Buffer Zone:</td>
<td></td>
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<tr>
<td>FIRST AREA</td>
<td>2.2763 (ha)</td>
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<tr>
<td>SECOND AREA</td>
<td>10.7853 (ha)</td>
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<td>Total (Buffer Zone)</td>
<td>13.0616 (ha)</td>
</tr>
<tr>
<td>Landscape Zone</td>
<td>380.2458 (ha)</td>
</tr>
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</table>
Description of Core Zone:

In order to 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

<table>
<thead>
<tr>
<th>Points</th>
<th>Geographical Coordinates</th>
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<tr>
<td>A</td>
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</tr>
<tr>
<td>B</td>
<td>38° 14' 54.08&quot; N, 48° 17' 31.99&quot; E</td>
</tr>
<tr>
<td>C</td>
<td>38° 14' 54.27&quot; N, 48° 17' 32.83&quot; E</td>
</tr>
<tr>
<td>D</td>
<td>38° 14' 54.02&quot; N, 48° 17' 32.86&quot; E</td>
</tr>
<tr>
<td>E</td>
<td>38° 14' 53.77&quot; N, 48° 17' 32.09&quot; E</td>
</tr>
<tr>
<td>F</td>
<td>38° 14' 52.97&quot; N, 48° 17' 31.29&quot; E</td>
</tr>
<tr>
<td>G</td>
<td>38° 14' 52.14&quot; N, 48° 17' 29.78&quot; E</td>
</tr>
<tr>
<td>H</td>
<td>38° 14' 52.48&quot; N, 48° 17' 29.27&quot; E</td>
</tr>
<tr>
<td>I</td>
<td>38° 14' 52.06&quot; N, 48° 17' 28.74&quot; E</td>
</tr>
<tr>
<td>J</td>
<td>38° 14' 51.39&quot; N, 48° 17' 27.91&quot; E</td>
</tr>
<tr>
<td>K</td>
<td>38° 14' 52.45&quot; N, 48° 17' 26.69&quot; E</td>
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<tr>
<td>L</td>
<td>38° 14' 54.02&quot; N, 48° 17' 25.64&quot; E</td>
</tr>
<tr>
<td>M</td>
<td>38° 14' 54.51&quot; N, 48° 17' 26.89&quot; E</td>
</tr>
<tr>
<td>N</td>
<td>38° 14' 55.52&quot; N, 48° 17' 25.34&quot; E</td>
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<tr>
<td>O</td>
<td>38° 14' 58.24&quot; N, 48° 17' 24.61&quot; E</td>
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<td>P</td>
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<tr>
<td>Q</td>
<td>38° 14' 58.83&quot; N, 48° 17' 25.80&quot; E</td>
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<td>38° 14' 58.74&quot; N, 48° 17' 27.85&quot; E</td>
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<td>S</td>
<td>38° 14' 58.95&quot; N, 48° 17' 28.47&quot; E</td>
</tr>
<tr>
<td>T</td>
<td>38° 14' 57.93&quot; N, 48° 17' 28.76&quot; E</td>
</tr>
<tr>
<td>U</td>
<td>38° 14' 57.49&quot; N, 48° 17' 28.61&quot; E</td>
</tr>
<tr>
<td>V</td>
<td>38° 14' 57.38&quot; N, 48° 17' 28.11&quot; E</td>
</tr>
<tr>
<td>W</td>
<td>38° 14' 55.48&quot; N, 48° 17' 29.59&quot; E</td>
</tr>
</tbody>
</table>
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 Hādī 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
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 Engelāb 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 Engelāb st. From this point along Engelāb 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 B18 (E: 48° 17’ 31.18”, N: 38° 15’ 1.03”), located in Moravej 12th Alley. From this point moving southwards till reaching to B19 (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 Safī 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’ 27.7”, 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

Large scale plans include absorption of development projects like: industrial complexes, development projects like: highways, railways, and the like, agreed by the Ministry of Culture and Tourism.
A4 Size map of the nominated property,
Showing their boundaries and buffer zones
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.

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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 Ghazālī, Avāref Ol-Ma'āref [Epistemology] by Sohrevardi, Fotuhāt-e Makkīya, and Fosus al-Hekam by Ibn-e Arabī.

2. The books favored by this circle include Hadighah by Sanā'ī, 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).

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 Sarīh-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"⁴. 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 Shiīte 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

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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


\(^6\) 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.

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.

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-Ārefīn [the leading guide of the gnostics] Khwajeh Ali Siāhpoush, also known as Sheikh road band [the Sheikh who ceased
the flow of a river\textsuperscript{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\textsuperscript{10}. (See 2a. description p: 21)

\begin{itemize}
\item \textsuperscript{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 Moqānī Zādeh Aasl and Yousufi, ibid: 55)
\item \textsuperscript{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; Baiānī, 1992: 701, Gol Moqānī Zādeh Aasl 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)
"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 Kolnār(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).
Arenia (Gol Moqānī Zādeh Aasl and Yousufi, ibid: 68-69).
Karbara 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 (Baiānī, 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 Yemen¹³.

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.


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

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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 Saфi 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 Saфi 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 Nakhjavānī 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 16th-century 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. It even reached Ceylon, and China in the east, which covered a really vast area of the world at that time."16

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 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 Shi‘ite 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 Shi‘ite. "Safavi movement was a manifestation of both political and religious revolution"18.

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www.iranmiras.ir
www.SKSEAbase.ir
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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 SKSE4 (Laser scanning)
1.d. Geographical coordinates to the nearest second

<table>
<thead>
<tr>
<th>No</th>
<th>Site name</th>
<th>Geographical Coordinates</th>
<th>Map ref.</th>
</tr>
</thead>
</table>
| 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.

<table>
<thead>
<tr>
<th>No</th>
<th>Site names</th>
<th>Map ref.</th>
</tr>
</thead>
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<tr>
<td>1</td>
<td>General landscape of <em>Ardabil</em></td>
<td>I</td>
</tr>
<tr>
<td>2</td>
<td>Landscape zone</td>
<td>II</td>
</tr>
<tr>
<td>3</td>
<td>Core and buffer zones</td>
<td>III</td>
</tr>
<tr>
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<td>Architectural maps of nominated property</td>
<td>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</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
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<th><em>Sheikh safi Khanegah and Shrine Ensemble in Ardabil</em></th>
<th>Area</th>
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</thead>
<tbody>
<tr>
<td>Core Zone</td>
<td>2.1353 (ha)</td>
</tr>
<tr>
<td>Buffer Zone:</td>
<td></td>
</tr>
<tr>
<td>FIRST AREA</td>
<td>2.2763 (ha)</td>
</tr>
<tr>
<td>SECOND AREA</td>
<td>10.7853 (ha)</td>
</tr>
<tr>
<td>Total (Buffer Zone)</td>
<td>13.0616 (ha)</td>
</tr>
<tr>
<td>Landscape Zone</td>
<td>380.2458 (ha)</td>
</tr>
</tbody>
</table>
Textual description of the boundaries of the nominated property

Description of Core Zone:

In order to 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

<table>
<thead>
<tr>
<th>Points</th>
<th>Geographical Coordinates</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>38° 14' 55.95&quot; N, 48° 17' 30.64&quot; E</td>
</tr>
<tr>
<td>B</td>
<td>38° 14' 54.08&quot; N, 48° 17' 31.99&quot; E</td>
</tr>
<tr>
<td>C</td>
<td>38° 14' 54.27&quot; N, 48° 17' 32.83&quot; E</td>
</tr>
<tr>
<td>D</td>
<td>38° 14' 54.02&quot; N, 48° 17' 32.86&quot; E</td>
</tr>
<tr>
<td>E</td>
<td>38° 14' 53.77&quot; N, 48° 17' 32.09&quot; E</td>
</tr>
<tr>
<td>F</td>
<td>38° 14' 52.97&quot; N, 48° 17' 31.25&quot; E</td>
</tr>
<tr>
<td>G</td>
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<td>J</td>
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<td>V</td>
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<td>W</td>
<td>38° 14' 55.48&quot; N, 48° 17' 29.59&quot; E</td>
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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 Pursīnā 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 till reaching to B3 (E: 48° 17’ 25.66", N: 38° 14’ 50.65”), located in Ābedīnī 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 Hādī 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'dī st. Along north-west & after passing Sa'dī 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 Boynī Alley till reaching to B17 (E: 48° 17’ 23.76”, N: 38° 15’ 2.72”). From this point moving along south side of Engelāb Alley till reaching to B18 (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 Engelāb st. From this point along Engelāb 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 23rd 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”) & B24 (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 Mirzā 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 B35 (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 Bāgmišhe 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’i 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

Iranian Cultural Heritage, Handicrafts and Tourism Organization
SHEIKH SAIF KHANEQAH & SHRINE ENSEMBLE IN ARDABIL (SKSEA)

Landscape Zone (Map-II)

<table>
<thead>
<tr>
<th>Points</th>
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<tr>
<td>N</td>
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<tr>
<td>A</td>
<td>38°15'29.0&quot;   48°16'53.2&quot;</td>
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<tr>
<td>B</td>
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<td>C</td>
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<td>D</td>
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<td>F</td>
<td>38°14'36.0&quot;   48°17'51.3&quot;</td>
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<td>J</td>
<td>38°15'26.8&quot;   48°18'14.7&quot;</td>
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<td>K</td>
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<tr>
<td>L</td>
<td>38°15'30.1&quot;   48°17'41.3&quot;</td>
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<tr>
<td>M</td>
<td>38°15'47.6&quot;   48°17'36.2&quot;</td>
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- 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) must be agreed by ICHHTO in feasibility stage.

NO: A4 size II
List of maps:

<table>
<thead>
<tr>
<th>No</th>
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<tr>
<td>1</td>
<td>General landscape of Ardabil</td>
<td>I</td>
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<td>2</td>
<td>Landscape zone</td>
<td>II</td>
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<tr>
<td>3</td>
<td>Core and buffer zone</td>
<td>III</td>
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<tr>
<td>4</td>
<td><img src="image" alt="Diagram" /> Architectural maps of nominated property</td>
<td>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</td>
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DESCRIPTION
Description

2a. Description of property

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

It is a part of Shi‘ite belief that Imām Ali and the sons of his and Fātimah 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 Shi‘ite 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 Shi‘ite is exclusively contributed to the followers of Imām Ali and his descendants. The Shi‘ites 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 Shi‘ite with political aims where not much interested in ideological bases of the Shi‘ites.

The main Shi‘ite sects are Zaidite, Ismā‘ilia, and the twelve's (who believe in all twelve Imāms), the latter gaining the majority. The twelve's believe in Mahdi as the twelfth Imām.
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, Kuftā was the base of Shi'ite, to which some Iranians had travelled earlier in the 1st and 2nd centuries AH/AD 7th and 8th centuries; they returned home having picked Shi'ite belief. The first Shi'ite base in Iran was in Qom, following which Āveh, Kāshān, Farāhān, and Tafresh were inclined to Shi'ite. Later, Khorāsān turned to be very effective in development of Shi'ite 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 Alī) 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 Shi'ite.

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 Ismā'iliya 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 Ismā'iliya.

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, Allameh 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 Muhīyy al-dīn al-arabī and Jalāle al-dīn Ṭūrī. 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 Zāhēd Gilānī 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 Jebrailī, 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 Jebrailī passed away, and Sheikh abol-Is'haq replaced him to give the disciples the honor of following his greatness."5

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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."

The author of Rawzāt al-Jenān va Jannāt al-Jenān expresses the abstemiousness of Sheikh Jibrāil: "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." "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

7. Tabrizi, ibid: 226
Khānegāh of Sheikh Faraj-e Ardabili, who was in turn a disciple of Abolghāsem Junaid-e Baghdādi, or at the tomb of Muhīyy al-dīn Ardabili, a disciple of Sheikh Shāhābeddin Sohrevardi. 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 Saftī al-dīn, 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 Najbebeddin 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 Saftī al-dīn 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 Saftī al-dīn 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 Saftī al-dīn to his own son, Sheikh Jamāl al-dīn Ali, he replied, "I initially did mean to choose him, but god the almighty was indeed the one who chose Sheikh Saftī al-dīn to replace me and take charge of the disciples with all his intelligence and efficiency."11

"Under the leadership of Sheikh Saftī al-dīn, 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 Zāhedī, ibid: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 Bahā'ī (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 Sohravardi(The Iranian well-known philosophy and Sohravardi credo in the 5, 6 AH centuries / 11, 12 5 AD centuries) school, which combines 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 Sohravardi, Fotehāt-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 Sanā'ī, Elāhi Nāme by Attār, and Rumi's Mathnavi (Tabātabāi 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, Iran Aufstieg zum Nationalstaat im Funfzehnten Jahrhundert, Berlin, Leipzig. 1964); a new chapter in the history of Iran opened thereafter.

In the 8th century, Sheikh Zähed-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-Safī 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 Zähed 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."\(^{15}\)


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 combine 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

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 Safis 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 Allah 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

19. Tabātabāī 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 *Sheikh* 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 *Sanāī*, *Attār*, *Arāqi*, *Rumi*, and *Sa'di*. "On Monday, 12\(^{th}\) 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 8\(^{th}\) century AH, as his emergence paved the way for institution of an integrated *Shiite* government in *Iran* by his descendants.


\(^{21}\) 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 Silsīlat 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 Sultan, 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 Ismāīl 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 Khatāī 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, Ismā’il 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 Khatāī or Shāh Ismāil in Ankara. Some 50 articles were resented about Shāh Ismā’il I by researchers. There was a truly enthusiastic tone dominated the congress. Later on, I attended the ceremony they held at Khān -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 Ismā’il 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."

Support and enthusiasm of Bektāšia school in Turkey, as well as Gonābādī 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."

23. ibid: 913
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 oblibatory 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. 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.

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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,

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.\textsuperscript{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 Meydans 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 Bagdād, Najaf, and Karbala; thus, Imām Reza's holy shrine in Mashhad, Fātimā Ma'soume's shrine in Qom, and the Safavi' shrine in Ardabil

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."

Though Weaver's assumption is considerable, but it is away from perfect certitude; firstly, as Sheikh Hussein Pirzadeh Zahedi, 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 Ismāīl I wrote to the Ottoman king, Bāyızid 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 Ismāīl. The interesting point here is that Sultan Bāyızid II accepts this request for his turn, and calls the ancestors of Shāh Ismāīl Allāh's saints, to visit whom the Turks make their pilgrimages."

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 Ismāīl 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


31. Tabriz University, ibid: 913.
enthusiasts of the Safavi dynasty in Anatolia and Damascus named the enthusiasts of Shāh Ismāʿīl is indicative the Safavi sublime position.\textsuperscript{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.\textsuperscript{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 Allah'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 Āshūrā [the 10\textsuperscript{th} 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 Balez 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]."\textsuperscript{33}

"The author of Safwat al-Safā adds about Sheikh's burial that after being washed by Sayyed


\textsuperscript{33} Ibn-i Bazzāz Ardabili, ibid: 986
Jamāl al-dīn Isfahānī, 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 Sarīh al-Mīlḵ about the Khāneqāh 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-dīn, 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-dīn consists of the following parts and buildings:

A. Sheikh Safi al-dīn tomb (Allāh Allāh dome)
B. Shāh Ismāʿīl I tomb
C. Muḥiyy al-dīn muḥammad tomb (Haram-khānā)
D. Shāhnishin (alcove)
E. Dār al-Huffāz (Qandil-khānā)
F. Chini-khānā (Khāneqāh)
G. Jannat-sarā
H. Sāhat or Sahn (Area)
I. Shāh Abbāsi gate (lofty Gateway)
J. Middle yard (passageway)

34. Ibid: 350 and 987.
K. New Chilla Khanā
L. Dār al-Hadith (Dār al-Mutawalli)
M. The garden court (Arsā)
N. Meydān (Square)
O. Second gate
P. The Main gate (Darvāzeh)
Q. Shahidgāh (Cemetery of shrine)
R. Maqāber courtyard (sepulchres)
S. Shāh Ismā‘īl’s mother tomb
T. Southern chambers of garden courtyard
U. Northern chambers of Spiring like Kauther
V. Sayyed Sheikh Shāh ebn-e Khwāja Hasan Beyg Safavi house
W. Unit of Sharbat-Khanā
X. Discovered remains of spiring like Kauther at AD 1995
Y. Discovered remains of shrine bath at AD 2006
Z. Discovered remains of Āsh-Khanā 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.
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 separates 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 Tariqat 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 Iranians 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 Gilānī, 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 of 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. The existence of 8 doors and portals from Āli Qāpu gate to the tomb of Sheikh indicates the significance of numbers 7 and 8 as they are respectively indicative of stations 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 Ismāʿilī, the seven circumambulations around Kaʿaba, 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 seas and seven seas, seven colors, seven prophets, [seven] active powers, seven positions or ranks of heart, and seven rounds of circumambulations around Kaʿaba, are all symbols of Allāh. In verse 29 of the surah of Baqara, and verse 17 of the surah of Muʿminoun creation of seven skies has been mentioned. Also, the seven fountains of the Paradise are known to the muslims as Kauthar, Kāfūr, Salsabil, Tasnim, Moʿin, 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 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 Ibrahim, 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.

**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 Abraham, 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.

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.
All motifs and patterns of the chests and doors, including arabesques and Khatāi [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.
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 *Gesamtkunstwerk*; 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 Saфи 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*](image)

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](image)
made by the skilful craftsmen and masters of the Ilkhānid school of engraving, inlaid and fretwork in Tabriz, this chest belongs to Khwāja Muḥiyy al-din Mohammad, the son of Sheikh Ṣafī al-dīn.

Fig. 17. details of wooden box of muḥiyy 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 Jalāyir 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 a new 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 Al-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](image)

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."

Master *Sani’ Khātam*, the contemporary inlay work master, too, believes that "this chest is one of the most notable masterpieces of the fine arts."\(^{41}\)

 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 Qazzāl*. [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

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\(^{41}\) Ibn-e Bazzāz Ardabili, ibid: 238

\(^{42}\) *Sheikh Safi al-din* was praying and abstinanting 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 (Simorg) 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.


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 17\(^{th}\) century AD in an air of the 14\(^{th}\) 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."\(^46\)

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\(^{45}\) 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 to47."

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.

The floral arabesques of

Fig. 25. Reproduced Ardabil wellknown carpet

...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 Ḥāfez 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 poem carpet

The Khānegāh and shrine ensemble of Sheikh Safi al-din Ardabili 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.


49. Wilson, C. Art history of Islamic, Translated by Masod Rajab- Nia, Tehran, Bongah Tarjome ve Nashr Ketab, First Published, 1976: 157...
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-Hadīth 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-bandī; 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-bandī-e Akhtari is of 8-sided type, and there are pābārik or two-sided squares mounted on each side. The inside of these Rasmi-bandī is decorated with beautiful layered ornaments of the Safavi period in cobalt blue and gold. The Rasmi-bandī-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, vermilion, 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.\textsuperscript{50}

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 court), is currently used to give light to the inside of the tomb. "Weaver dates the construction and installation of window and door

\textsuperscript{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 Ilkhan’s* 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*.\(^{52}\)

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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-An'am, and al-Mo'men. Verses 18 and 19 from the surah of al-e Imrān are read:

"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:

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. Thanksgiving 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-Anāʾīm:

"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]."

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:

"Allāh is gracious to his human creatures, and he gives sustenance to which he wills [and also according to men's demands], and he is indeed the supreme invincible mighty".
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'aghieli* inscription of *Allāh* *Allāh*, ornaments of the northern part, and the decoration of *Qibla Qapusi*.

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'aghieli* 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 Banāīi 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:

هو الأول و الآخر و الظاهر و الباطن، أول و آخر
"He is the first and the last and the manifest and the hidden…"\textsuperscript{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 عليه السلام افضل الذكر الحمد الله

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

The second inscription:

هذه روضه قطب أولياء صنیالدين و رحمة

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:

القرب روضه من رياض الجنان او حفره من حفر النيران

"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

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 Qapusi are Koranic verses from top to bottom. Written in MovaShāh Kufic, they read:

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

اولئك المقربون في جنات النعيم (واقعة/10)
"This group will be the nearest to Allāh # they will abide in the exclusive blissful garden."

The second inscription: (Al-Waqi’a10)

والسابقون والسابقون (واقعة/10)
"And those foremost in faiths will be foremost and ahead of others."

The third inscription:

الله قلت إن كنتم [...]"

"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:

قال الله تعالى لئني وجهي للذين فطر السموم والارض حنيفًا وما أنا من المشركين (إنعام/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 Ibrahīm. After Ibrahīm 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

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:

"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:

"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:"

لايستوى القاعدان من المؤمنين غير اولى الضرر والمجاوهدان في سبيل الله باموالهم وانفسهم فضل الله المجاهدين باموالهم وانفسهم على القاعدين درجه وكلا وعد الله لحسني وفضل الله لمجاهدين على القاعدين اجرا عظيماً. (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:

"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 phrase "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.
Another inscription in Qibla Qāpusī 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:

اَلَّا اِنَّ اُولِيَاءَ اللّهِ لَا خَوَفٌ عَلَيْهِمْ وَلَا هَمٌّ

"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 Qapusi 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 عليه السلام الدعا من العبادة

"To pray is an act of worship".
The second inscription on the left carries verse 25 of Yunus:

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

In \textit{Safavi Tariqat}, Invocation is considered as one of the crucial bases. \textit{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 \textit{Allāh}' \textit{[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 \textit{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 \textit{Rumi} and \textit{Sanāī}, \textit{Sheikh Safi al-din} thinks of 'there is no god but \textit{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 \textit{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 \textit{Qibla Qāpusi} the following words [of the prophet] are read:

اللهم احبيني مسكتني و توفيني مسكتني و احشرني في زمرة المساكين

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."

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

3. Said \textit{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:

"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:

"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]

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."

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:

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بسم الله الرحمن الرحيم. إنا فتحنا لك فتحاً مبيناً ليعفرك الله ما تأخر وتعمه عليك ويهديك صرآط مستقيم. وتعصرك الله نصرًا عزيزاً. هو الذي أنزل السكينة في قلوب المؤمنين ليزداد وابناني مع إيمانهم وله جنود السماوات والأرض، وكان الله علينا حكماً ليبدل المؤمنين و المؤمنات جنتان تجري من تحتها الأنهار خالدين فيها ويكفر عنهم سيئاتهم و كان ذلك عند الله فوزاً عظيماً. (فتح/5-1)
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"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 Qapusi*

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’lish 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:

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زین باب تقبیه یافته کلند مقصود
در عهد صفی پادشاه کشور جود
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"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 Ṣafī, but also architectural improvements and corrections where not done yet by the reign of Shāh Abās 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 Abāsī 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 Ṣafī 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.

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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 recent time, 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 chest 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."  
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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)."  
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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

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. 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 Rega' 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.

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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 Ṭārikh-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


Shāh Ismā'īl'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 Ismā'īl'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 Safī al-din's and Muhiyy al-din Mohammad's tombs between which it is located.

Shāh Ismā'īl'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 Ismā'īl'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 Ismā’īl'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 Ismā’īl'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: "Ismā’il 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

Tavernier, the French merchant who traveled to Iran during the time of Shāh Safi I (1041-43 AH/1632-34 AD), mentions Shāh Ismā’īl'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.

![Ornamentation ceiling of Shāh Ismā'il Dome](image)

*Fig. 37. Ornamentation ceiling of Shāh Ismā'il Dome*

Adam Olearius travelled to Iran during the rule of Shāh Safī I. He has pointed out the location of Shāh Ismā'il'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 Safī al-din's tomb, there was another porch in which Shāh Safī al-din and some other members of the Safavi family had been buried. It did not have much of considerable decoration". \(^{68}\)

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68. Olearius, ibid: 497.
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."  

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 Safāvi dynasty is as follows: "along the width of the [Dār al-Huffāz] Mosque there is a door, which opens to a

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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 Ismā'īl 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.

"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:

الله صلى على محمد المصطفى و علي المرتضى و فاطمة الزهرا و الحسن و الحسين و صلى على زين العابدين الباقي و الصادق و الكاظم و الرضا و محمدا القمي و علي النبي و العسكري و المهدي صاحب الزمان.


Another decorative theme of Shāh Ismāʿīl'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 Ismāʿīl'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 Ismāʿīl to seize the power."72

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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 Sultan Mohammad Naqāsh and Sultan 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 Ismā'īl'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 Ismā'īl'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 Ismā'īl'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. Dibaj, 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 Ismā'īl's tomb only to its Koranic content: "there is an inscription with two lines of Koranic verses along the top of the walls".73 Torabī Tabataba’ī, 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

74. Torabī Tabataba’ī, ibid: 175-77.
the buildings of this ensemble, have not at all mentioned the content of inscription at Shāh Ismā'īl's tomb.

The plasterwork inscription inside Shāh Ismā'īl'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:

"[...] 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 Abbāsī. The only apparent difference between this inscription and that of Sheikh Amin al-din Jebrail's shrine is that Shāh Ismā'īl'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 Abbāsī 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 Ismā'īl. 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 Ismā'īl has brought with him this piece of stone from Saudi Arabia.

B. 5. Inscriptions on the wooden chest of Shāh Ismā'īl's tomb

Beneath the dome of Shāh Ismā'īl'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 Abbāsī 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*:

"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…"
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."

![Image](image.jpg)

Fig. 41. A part of ornamentation case (Wooden box) of *Shāh Ismā‘il*

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

"[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*. 
"and celebrate the name of your creator and nurturer morning and evening # and some part of the night be prostrating for Him, and celebrate Allâh's attributes a longer part of the night [so that you may benefit from the blessings of the invocation and Allâh'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:

"[and youth believers do not wish something] unless it is according to Allâh's will verily; Allâh is the knowing decree # Allâh 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:

"[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 والمغرب لالهلاهو فاتخذه وكيلا واصبر على ما يقولون [واهجرهم هجرا جميلا و نرنى و المكنبين اولى].
"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 believers 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 قبلا ان لدينا اتكالم و حجمها و طعاما و عذابا الاما يوم ترجع 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 Ismā‘īl’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 put 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." 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." Master Sani‘ Khātam, the contemporary inlay work master, too, believes that "this chest is one of the most notable masterpieces of the fine arts."
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 Ismā‘īl'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 Sai‘f 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 Homāyun 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 Ismā‘īl 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". Alexander (1241 AH/ AD 1825), and James Fraser (1242 AH/ AD 1826) were the ones who visited Sheikh Sai‘f al-din's shrine after him. "Fraser, like Morier, notes that Shāh's grave chest is told to have been brought from India."

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 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'

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. Vandalism has brutally devastated the ornaments and their date of creation.

Formerly, this door had a Nastā’īq 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 Abd-al-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:

خواجه جوادی از صدق و یقین
\[\text{جوان به دوران شاه دین عباس}\]
به درگاه صفی قدره دین
\[\text{ابن در نقره نموندن جوان نذر}\]
هادی مقصد دلیای حزین
\[\text{برسر کعبه اصحاب کمال}\]
فیض اتمام چو آثار مبین
\[\text{یافت از تولیت شیخ ابدال}\]

"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 Tabatabáïi, ibid: 182.

\(^{85}\) Weaver, ibid: 52.
C. 1. 2. Gravestone of Mahmoud Beyg-e Mohrdār

On the southern and northern sides of the corridor of Haram Khânā, there are two gravestones with their arabesques and Shâh Abbâsi 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 Imâm Verdi Afshâr.

The phrase Mahmoud Beyg-e Mohrdār (May Allâh ... 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 [Allâh] 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 banâii 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 Ismā'īl'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 Ismā'īl's mother, though the former one is not comparable to the latter as for its delicate decoration. The inscription carries Imām Alī's prayer, which is engraved in beautiful Thulth script:

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

أَلَّهُذَٰلِكَعِنْذِي طَعِمَ عَفُوْكَ يُومَ لا
O' Allāh! grant me the sweetness of your forgiveness on that day

بَنْوَانِ وَلَامَالٌ هَٰذَا يَنْفِعُ
When man's children and wealth are of no benefit.

أَلَّهُذَٰلِكَعِنْذِي لم تَعْفَ عِنْ غَيْرِ مَحْسُنٍ
O' Allāh! If you do not forgive those who have been negligent in performing due asceticism,
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 Abbāsī 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.

Ismāīl 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*.

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C. 3.3. Inscription of the door and the entrance to the shrine

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![Image of the *Haram Khānā* building and the tomb of *Muhiyy al-din*, known as *Haram Khānā*](image)

Fig. 43. Tomb of *Muhiyy al-din*, known as *Haram Khānā*. The tomb of *Ismāil* is behind its
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 Shāhādatayn [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 (Nowbavvat). 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 Sulṭānia 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:

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

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:

"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 Safī 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, Sultan Mohammad Khodâ Bandeh, Abu Sa‘iîd Bahādor Khān, and Rashideddin Fazlollah Hamadani, the influential vizier of the time have all reportedly been extremely devoted to Sheikh Safī 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.

"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:

"[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 […]"

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 Ismāīl 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 Ismāīl'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:

ٍبِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ. ٍفَاٰنَ عَلَيهَا مِنْ آٰلِ. ٍوَالآٰرَامَ وَذَوَالجَلالِ وَالإَكْرَامِ. ٍصَاحِبُ هذِهِ المَقَاطِرُ الْشَرِيفَةُ لِمَطْهِرِهِ الْقَدِسِيَّ.

"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.\(^8^9\) 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.\(^9^0\)

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 Ibrahim Heydar

\(^8^9\). Morton, The Ardabil shrine in the reign, Shāh Tahmāsp I, Iran: XII, 1975.  
\(^9^0\). Ibid: 50
6. Wooden chest of Sultān Heydar Qāzi;

7. Wooden chest of Sultān Ali Mirzā;

8. Chest of the tomb of Shāh Ismā'īl;

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 Aqā Husseīn 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

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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:

"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 Othman I-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‘īd, 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
sends 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. 

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

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.

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

The author of Silsilat al-nasab of the Safavi indicates about Muḥiyy al-dīn that he was the eldest son of Sheikh Safi al-dīn and Bibi Fātimā; he also notes that Muḥiyy al-dīn passed away in the year 724 AH/AD 1324, and Sheikh Safi al-dīn 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 Khāja Muḥiyy al-dīn-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 Muḥiyy al-Dīn '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-dīn's daughter; firstly, there is no evidence for this claim in historical texts. Secondly, the name of Muḥiyy al-dīn 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-dīn. 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 Muḥiyy al-dīn passed away at a young age, Sheikh Safi al-dīn "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-dīn'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 Muḥiyy 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:

لاشته هذا المرقد المنور العارف بالله الشيخ إبراهيم الزاهد زوجة الواثقل إلى الله الشيخ صفي الحق والدين قس الله أرواحهم. توفيت في سنة خمس وثلاثين وسبعمائة

"[…] 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.\textsuperscript{98}

In Safwat al-Safā, Sadr al-din Yuqroursh (Buqrous) 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 Gilānī –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.\textsuperscript{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."\textsuperscript{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:

\begin{center}
هذه روضه المعظم المكرم المرحوم سلام الله ابن خليل الله الصفوى.
\end{center}

\textsuperscript{98} Khwand Mir, ibid: 420-21

\textsuperscript{99} Ibn-e Bazzāz Ardabili, ibid: 759-985

\textsuperscript{100} Walter, Heintz. \textit{Formation of national government in Iran}, translated by Keykavoos Jahandari, Tehran, Kharazmi, 2nd, 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 هايلك الا وجه ريك

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-sides 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:

"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:

"[…] 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 Safī 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 Safī 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 تریت ما جون گذری فاتهه خوان

در بهشت عدن دایم صحبت با حور باد

نوجوانا روضات تا جاودان پرور باد

"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 (Abraham) 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 Abraham, 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 were 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:

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

The right side:

"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:

"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 Gilānī. In other words, Shams al-din Mohammad was the elder son of Sheikh Zāhed-e Gilānī 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 Kalkhorānī, to Shams al-din Mohammad. Sheikh Hussein Pirzādeh Zāhedi, the author of Silsilat al-Nasab of the Safavi was one of the descendants of Shams al-din, and therefore received considerable respect in the court of Shāh Suleymān 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 *Meshkāl'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...

[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*,


The petal-like papers of the book turned yellow as ambergris.  

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];

القيام لايتاخر سنة ولا نوم له ما في السماوات وما في الارض من ذلذ يشفع.

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

[The east side]:

اِذْهَبُوا بِمَا خَلَفْتُمُونَ وَلَا يَخْبَسُوْنَ بَيْنَ يَدَّيْهِمْ وَمَا خَلَفْتُمُونَ بِشَيّٰءٍ مِّنَ عِلْمِهِ الَاٰمِنِّ مَا سَوَى كَرِيْسِهِ السَّمَوَاتِ وَالأَرْضِ وَلَا يُؤْتِيهِ حَفْظُهُمَا وَهُوَ الْعَلِيُّ 

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'ī".

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:

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

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 Sulṭān Haydar 792 AH/ AD 1391, and a second burial has been Āqā Hussein Sar kārātī; 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]:

لاَلِهِ يَا أَيُّهَا الْكَافِرُونَ لَوْ نَكُلْنَاكُم مِّن فَاحْشَاءِنَا بَعْضَهَا لَبَتَّمُونَا مَعَكُمْ وَلَدَيْنَا مَعَكُمْ نَقُولُ لَهُمْ رَبُّنَا ائْتُنَّى عِبَادَنَا مِن فَاحْشَاءِنَا مَا كُلُّهُ كَثِيرٌ عِدَّةً لِّيُصِيبُنَا مِنْهَا نَكِئًا

[The north side]:

من علمه إلا

Of Allāh's knowledge except

[The left side]:

بِمَا شَاءَ وَسَعَ كَرْسِيَ السَّمَوَاتِ وَالْأَرْضِ وَلَا يُوَّدُهُ حَفَظُهُمَا وَهُوَ الْعَلِيمُ الْعَظِيمُ وَصَدِيقُ رُسُلُهُ الغَرِيمُ

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 rounds, 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:

سلطان المحققین اکمل علماء الشيخ شرف‌الحق و الکبیر الصوفی التمیدی بهگرانه 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 Sultan Sheikh Zāhed – May Allāh ease her soul- [they were] one, Sultan 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'īd, 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. Shâhnishin (The alcove)

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

The entrance of the alcove to Dâr al-Huffâz forms an altar-like space. Thus, as a long hall, Dâr al-Huffâz 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 Allâh Allâh 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.

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-enamed doors on the two sides of the alcove

The alcove has two silver-enamed 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.

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.

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 [عَلْم]

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 [طَوْق]

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 of Moharram, it is moved from this place to Ālī Qapu mosque as the finial of Ālī Qapu neighborhood, and is returned to its original place in the end of the ceremonies.
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 Qandil Khānā [Qandils room] due to the many beautiful lanterns hanging from
"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 Safāvi 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 Ismā'īl'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.
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 Huffāż 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.”

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 Abbāsī 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 southwest 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 plastered 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.  

E. 1. Inscriptions of Dār al-Huffāz Hall

In view of wall inscriptions, the Safāvi 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

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 Qazzālī, 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."\(^{111}\)


Various types of paintings and plaster-worked calligraphy are used 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 hall 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.
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 Jebrail, 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.
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:

"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.

Fig. 57. Forty Simorsge (fonixes) which is symbol of the perfect man and eternity Dār al-Huffāz
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."

The second inscription, written in brown Naskh script, is inserted above the first one, and bears verses 17-22 of al-Milk:

"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’īm*, *al-Bayyenna*, *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 يحبون قاللله سبحانه و تعالى

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)

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’īm*, part of verse 127)

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-Bayyenna*, 8)

4. "said truthfully Allāh the great (brown *Kufic*): [their creator and nurturer grants glad tidings 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)

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)

6. "O, our people! Listen to the one who invites you to Allāh… [white manifest *Thulth*]" (*Ahqāf*, beginning of verse 31)
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 الأعمال الى الله دوامها

1. "The most favorite deeds with Allāh are those which last long."(white manifest Thulth)

قال النبي عليه السلام خير العبادة احبها

2. Said the prophet, peace be upon Him (brown Kufic): "the best acts of worship are the most difficult ones. (white manifest Thulth)"

Fig. 60. A part of glorious decoration of of Dār al-Huffāz
3. "To pray is an act of worship. (manifest Thulth)"

اجبوا هذه الدعوة

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 رسول اللہ انا مدينه العلم و علي 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 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 Shi'ite and Shi'ite 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 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 prophet *Abrahim* [Ibrahim]'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:

"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:

"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 [Khāfī] Thulth, while the lower one is in golden yellow manifest thulth:

صبرها الله بالآيات البعثات كمقام إبراهيم من دخله كان آمناً كما ان جعلها مثال الكعبة مثابه للناس و آمناً و عظمها به عظامه من لإبراهيم.

"Allāh turned it by his [verse:] clear evidence [like] the station of Abraham; 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:

الباني للحصيره المبكره زيده الاصفيا في العالمين صدر الحق و الملته و الذين متعالله المسلمين، بسيام بركاته و محاسن خلواته و جعل سعيه 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:

جئتا عدت يدخلونها و من صلح من أبائهم و أزواجهم و ذرياتهم و الملائكة يدخلون عليهم من كان باب. سلام عليكم بما صبرتم فتعمل عقب 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:

\[
\text{سلام عليكم طيبتم فادخلونها خالدين}
\]

"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:

"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

\(^{113}\) Tabātabāī, Sayyed Mohammad Hussein, \textit{Tafsir-e al-Mizan}, Translated by Mohammad Baqer Musavi Hamadani, v. 13 and 18, Tehran, Kanun-e Entesharat-e Mohammadi, undated: 197
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.

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:

"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:

"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.'"

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.

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 Ḥussein 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 Saft 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 Saft al-din, and built the courtyard in the front.115n"

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, sultan of the sultāns, [who is] by the merit and by inheritance, the shadow of Allāh in the worlds, the victorious sultan, son of the sultan, 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 bazaar, 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 [brothelaas], gambling-houses, [have to be shut down], and [ritual] story-telling [Qavvâli] 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 Allâh and by the Royal Court, and would stand in the line of those who are cursed by Allâh, 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 Dâr al-Huffâz Hall

The main door of the ensemble and Dâr al-Huffâz 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 Khânâ, the tomb of Sheikh Safi al-din, and other buildings of the ensemble. The mentioned door, known as Shâh Abbâsi door, was made in the period of custodianship of Zulfâqâr Khân. 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
بندور تولیت نبازرگانه خانه که بود
به نام خان بیژنگانه استان کرد احداث
[چو]اسب فکر ضمیرم درازدستی کرد
جو دید طبع رضا چرخ یا مایل تاریخ

که چرخ او ز نظیرش نبود و نیست نشان
غلام خاصه ی این استان عرشه مکان
دری که مثلش می‌امید غول را به گم‌مان
بر آسدم پی تاریخ او به گردن جهنان
ندا رسید ز غیبی که باب نفوه 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."

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
"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 Sheik Ṣafī al-dīn'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 Sheik Ṣafī al-dīn'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 Abraham Tarāsh Tabrizi, 1307 AH [AD 1890]'; also in the eastern corner of the
hall, on its southern width, between the words, the name Mohammad Ismā'īl 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:

"In the name of Allah the merciful beneficent. O, messenger! we ordained for you a
manifest victory: following that [blissful ordained victory] Allah 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:
The mercy is that they do not understand [such matters as 'let us follow you.' They wish to change and 
other booties and valuable things that are not accessible for you, but under Allâh's power you can obtain them; and verily' Allâh 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 bloodshed], 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:

"[...] 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 ordinance a near victory. # Allāh knew 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 Torâ (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:

لاهالله حصني فمن دخل حصني امن من عذابي. لاهالله

"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 ترى ملانكه حافين من حول العرش يسببون بحمد ربهم و قضى بينهم بالحق و قيل الحمدالله رب العالمين

"[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:
"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 Allah'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.

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'menin [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 Imāms' 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 Sa'īd al-din, and, consequently, Shāh Ismā'il. The inscription explicitly states that all of these scholars and their greatest leader have been guides for the man.
"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 Marāqqii, Ahmad Marāqqii, and Othman Marāqqii 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 Shâh Abbâs I, when the country had absolute integrity and strength.

The book Safwat al-Safâ and Sheikh Baba inscription have been of great assistance for the authors the present article while reading and rendering the inscription of Dâr al-Huffâz 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 Qazzâli could be mentioned, which was mistakenly put as Ahmad Aswad Dinvari in the inscription of Dâr al-Huffâz 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 Dâr al-Huffâz 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 Imâm Mahdi as the Savior. The narrative has it that "after being imprisoned for four years and a half, 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 Mirzâ 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, Sultân Ali can make it to Ardabil, it would be no use even if 10 thousand Turkmens die.'

After arriving in Ardabil, at a point called Shâm Asbi, sultân Ali the king, the eldest son of Sheikh Haydar and Ismâîl'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 Shâh Ismâîl would soon become their king. Then he appointed Ismâîl as his successor to lead the Safavi School, and granted him the crown of Sufî 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 Gilân 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, Jahân Goshâye Khâqân, Mohammad Yusuf Vâleh Isfahani, Roger Siori, and Edward Brown are some of those who have mentioned Shâh Ismâîl'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, Shâh Abbâs 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 Dâr-al-Huffâz 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 Ismâîl and murder of sultân Ali to the date of the creation of the inscription, and to indicate the belief in Imâm 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 Ismâîl's escape from Rustam Mirzâ, 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 Dâr-al-Huffâz hall is the pair of photos on the inner wall of the hall. They are the pictures of Shâh Ismâîl I and his son, Shâh Tahmâsp 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 Khânâ building / Khânegâh

In view of architecture and decoration, the Chini-Khânâ 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-Huffâz 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.

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 Qâpu 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 Khânâ.

It seems that some of the travelers of the Safavi reign have mistakenly taken Jannat sara for Chini Khânâ 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-Huffâz 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".

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 Khanā* 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 Khanā* 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 southwest 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 Khanā* 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 Khanā* 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 Khanā* 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 Khanā* 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 Khanā*:


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 Iranians. 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.

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124. Weaver, ibid: 78

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

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126. Cambridge University, ibid: 437
decorations."\textsuperscript{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 11\textsuperscript{th} 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 \textit{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 \textit{Chini Khānā}, and on the latticed plaster stalactites in the northern alcove, the words \textit{Allāh, Mohammad}, and \textit{Yā Ali} [O, \textit{Alī}] are cut symmetrically, with their backs facing, and in double-lined lattices. The phrase \textit{Yā Ali} is seen in the same style but in smaller in the southern alcove as well. Besides the mentioned words, the phrase \textit{Yā Shāh Safī} 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.

\textsuperscript{127} Weaver, ibid: 84
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 Banāi Kufic scripts of Sheikh Safi al-din 's tomb and the wall on the west side of the new Chilla 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 Mullā Jalā’ al-dīn 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 Safāvi, Sheikh Safi al-dīn, to be endowed."128

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 757 cm length and 12 cm 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 Homīyouni, the head of general office 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 Maqsoure 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.

![Key plan of Jannat Sarā](image)

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."  

_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 inscribed 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 Sarā_ 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 Sarā_ building; Dibāj believes that _Jannat Sarā_ 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 movement 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.

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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."\textsuperscript{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 Shi'ite 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.

\textsuperscript{133} Ibid.

Fig. 73. Key plan of Sāhat
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'allā 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 Abbāsī 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 Abbāsī gate or Dargāh-e Mo'allā

Shāh Abbāsī 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 [
*Suffā*] in Sarḥ al-Milk: "the honorable tombs of some of the Rulers and Intimate friends, and vaulted tombs of the children of *sheikhs*, 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."\(^{134}\)

"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 Abbāsī portal or Dargah-e Mo'allā; 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 cm 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 original tiles is still remaining in the spot. There were decorations of faience tiles with floral and foliage patterns and vases, colored in blue, brown,
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 Chilla 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

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137. Ibid: 7
138. Abdi Beyg, ibid
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 Sarīh 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 Suffā [platform]. 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

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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 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.\textsuperscript{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."\textsuperscript{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.

\textsuperscript{144} Ibid: 13

\textsuperscript{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.

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 Afšarids, 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 djīn:

و إن المساجد لله فلاتدعوا مع الله أحدا. و لانه لما قام عبد الله بدَعوه كادوا يكونون عليه ليدا. قل انما ادعا و لا اشرك به احدا. قل انني لا املك لكم ضرا ولا زشدا. قل نبيجير في من الامد و ان أجد من دونه ملتحدا

"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 Quraisy 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.'

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 الفعل

"Honest words are the best words."

The second phrase on the left bracket reads:

الأخلاق 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:

"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:

"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 Tāgh 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:

"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.

![Key plan of Garden Court (Arsa)](image)

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."  

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 [neighborhood] 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."

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.
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 Saфи al-din.
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 faïences, 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 from the khan of *Marage*, 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*)](image)

Q. Shahidgāh Cemetery

As *Shahidgāh* 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.

The name Shahidgāh was first given to this place in the time of Shāh Ismāl I. The history has it that Shāh Ismāil set for Shervān 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;" the cemetery was given the name Shahidgāh [site of the martyrs] ever since. Also, during the rule of Shāh Ismāl, 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 Ismāl I of Safavi and the Ottomans.

151. Heintz, ibid: 188
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 Ismāʿil against Sheikh Shāh, the son of Farrokh Yasar Shervān Shāh in the early winter of the year 915 AH/ 1509 AD, Shāh Ismāʿil 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 Dagestan 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].

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 Ismā‘īl’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 Ismā‘īl 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 Sunni 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

arrived in Iran from Garmian to further strengthen Ismā'īl'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. Ismā'īl 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 Ismā'īl as one main reason for the battle of Chāldoran, whereas Ismā'īl'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 to the history of Ilchi Nezam, Shāh Ismā'īl had the intention of using Murad as leverage to organize a rebellion against Salim. Div Sultān escorted Murad to Sivas together with Mohammad khan Ostajloo, the governor of Diyarbakir, but the Ottoman prince received no more support. The evident support of Ismā'īl 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 khan 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 Ismā'īl'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 Shâh Ismâîl 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 Khân Mohammad Ostajloo. After defeating the sons of Ala’odowlle Zolqadr, and beating the three-hundred Egyptian slaves who had came to support him, Mohammad Khân 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 Sultan 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 Shâh Qoli Bâbâ 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. Sultan Salim then asked for the Sheikh al-Islam's decree to fight against Shâh Ismâîl; 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 Sultan to fight Iranians.¹⁵⁵

All in all, the reasons mentioned made Sultan 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 khân, the Safavi commander, in an intended manner. Salim arrived in Châldoran 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."Shâh Ismâîl, who was a match for Sultan Salim as for religious zeal, bravery, and military organization, was in a weak position before Sultan 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 Shâh Ismâîl considered the use of firearms as violence


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:

"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."\textsuperscript{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 \textit{Allāh} while praying; that is why they have employed it to decorate the gravestones as well.

6. Works of calligraphy: the holy verses of \textit{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 \textit{Thuluth} script- with its tall characters which give a sense of dignity to the inscriptions of the gravestones, and some other in \textit{Kufic}, \textit{Nasta'liq}, and \textit{Naskh}. Farsi texts are usually done \textit{Nasta'liq}.

The inscriptions on the gravestones have \textit{Koranic} content verses from the surahs of \textit{al-Rahman}, \textit{Āl-e Imrān}, Ankabout, \textit{Āyat-ol Korsī} [Baqara], Anbiā, and praise of the 14 Immaculate figures, \textit{Nād-e ali prayer}, and the prayer of \textit{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:

\begin{verbatim}
بر سر تربت ما چون گنبدی فتحه خوان
روح ما را به دعا شاد نما انجه گنز
روحت اندر باع جنت دانما با حور باد
نوشواتیا روضه ات تا چاودان پرتو باد

"Pray for us [by reciting \textit{al-Fātiha} from \textit{Koran}] as you pass by our grave

And send some peace for our soul."

And

"O, young child! May your grave be lit by [\textit{Allāh}'s] light eternally?

May your soul rest in the gardens of Heaven with the \textit{Houris} [the angels of Paradise]."
\end{verbatim}

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.

R. The Graveyard or **Haram Khān** 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

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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 Khânâ courtyard](image)

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 Shahidgâh cemetery has been decorated in a similar way. The only partial match for this gravestone is the one attributed to Shâh Abbâs 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 Khânâ] of Dâr al-Huffâz, 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 Shâh Abbâs the Great, 991 AH [1583 AD]" which is not in accordance with the date of Shâh Abbâs' 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 Imâm Alî, have altogether made it the most exquisite object of the type in the entire shrine.
S. The tomb believed to belong to Shāh Ismā’il 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-Huffāż 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 phrases 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 Tabātabāi, ibid: 149

\(^{161}\) 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.'\textsuperscript{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:

\textbf{Allāh} is the eternal [live]; slumber does not overtake \textit{Allāh}, nor does sleep. To \textit{Allāh} belongs whatever is in the heavens and on the earth. Who dares to intercede [the north side]

\textsuperscript{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:

"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 creator 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! 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:

"[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:

"O, my Creator! You see my deplorable condition, and you are aware of my being meek"

The second roll:

"...and disturbed. You hear my secret prayer and silent complaints."

The third roll:

"O, my Lord! If you punish me for one incessant thousand years;"

The fourth roll:

"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:

"[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:
The lower edge of this side carries the rest of the great praise inscription which begins from the southern side:

وصل على السيد القابضة الإمام موسى الكاظم وصل على عن نور المرتضى الإمام علي بن الرضا وصل على الجواد السخي الإمام محمد بن علي السراج المعنى الإمام علي النفي وصل على السيد [...] الإمام حسن العسكري وصل على القائم بإنارة القوة الإمام محمد المهدي صلوات الله عليها.

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 Īmām Ali’s prayer in Thuluth script like the opposite side.”

The first roll:

"O, my Creator Allāh! O, my guardian and my resort,"

The second roll:

"I turn to you, whether in hardship, or in repose."
The third roll:

"O' Lord! However mortal and frequent my sins are."

The fourth roll:

"Yet your forgiveness is by far greater."

The inscription on the left and right sides and on the southern side of the gravestone reads:

There are two different texts on the southern side of the gravestone. The first one bears verses 1 and 2 of al-Duhā:

"In the name of Allāh the Merciful Beneficent # by 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.

In the lowermost edge of this side, there is yet one other part of the great praise for the Prophet and his descendants:

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 \textit{al-Shams}, which continuous through to the left side of the gravestone. The verses are written in secret \textit{Thuluth}:

\textit{بسم الله الرحمن الرحيم} \\
"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:

\textit{تغمده خانم اقاخ و اقاخ الدين و الدنيا السلطنة عصمه الباهرة lane Khalafه التمغب عنه تعالى و الرحمة} \\
(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 	extit{Sheikh Safi's} tomb; some believe it to date back to the 8\textsuperscript{th} century, and some others suppose its date as to be the 11\textsuperscript{th} century. 	extit{Mousavi Najafi Ardabili (Nane Karāni)} is one researcher who has published two books about the history of \textit{Ardabil} and the shrine, named 'The history of Ardabil and the Scientists'. Elaborating on the aforesaid gravestone, he mentions in his book that "\textit{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.}"

\textsuperscript{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 \textit{Riqā'}, and reads it as:\textsuperscript{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.

\textit{Jamāleddin Torābi Tabātabāii} is another researcher who has conducted studies on the history of \textit{Ardabil}, and its art. He dismisses the theory of attribution of the gravestone to Shāh Ismāil's mother, and says, "\textit{this attribution is not reliable, as the gravestone is made of...}

\textsuperscript{164} Musavi Ardabili, ibid: 269 \\
\textsuperscript{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 Ismā‘il.”

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 Ismā‘il.” 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."

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”.

The traditional narration however attributes the gravestone to Ālam Shāh Beygōm, the mother of Shāh Ismā‘l, 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. Tabātabāi, 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](image)

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 vault 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. Chesmeh 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.

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.

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 195 cm, A. pestle, a clay measure, 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, Šāh Abbās built a kitchen in the shrine in the year 1014 AH/1605 AD, "one of the poets of the time named Ayāz Gilānī put the date of the construction of the kitchen in a poem, which is rendered in numerical alphabet as 1014

170. Morton, ibid: 53
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 Shahidgāh, 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 endowed 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

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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.  

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."  

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." 

The history has it that there was a pot in that kitchen known as Dig-e Forqānī [Forqānī 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 Jalāīeddīn Mohammad Yazdi, the personal astronomer of Shāh Abbās, the pot worked a miracle at the time Shāh Tāhmāsp I, which was a sign to reinforce the Sufis faith. "As an extraordinary thing, once
Alame Nasufi (unbeliever to Sufism) went to Oğāq Othmânlou 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.\textsuperscript{177}

Khabbâz Khânâ [the bakery] to the north west of the kitchen Sherbet Khânâ 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 Khânâ 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 Khânâ. When Shâh Abbâs was at the shrine in the year 1021 AH/ 1612 AD, he visited Sherbet Khânâ. It is inferred from Sarih al-Milk, the main building of Sherbet Khânâ 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 Khânâ, 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 Khânâ of Tabriz. As the narratives have it, the Sherbet Khânâ 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 Khânâ 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 Khânâ. Hakim Yār Ali Tehrani was one doctor who was the head of sherbet Khânâ under the rule of Shâh Tahmâsp.\textsuperscript{178}

\textsuperscript{177} Falsafi, ibid: 988-89

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 [Mashāyeḵ] 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 Mashāyeḵ 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 edifice 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 Safī 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 Abītālib –peace be upon him- to the holy shrine of Shāh Sai –may Allah 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 Sai 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 Safī al-din in Ardabil." He also says in this same book while discussing the book 'Sharh-e Ismāil Kamlāmīa' 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 Sai 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 Sai al-

\(^{179}\) Olearius, ibid: 498  
\(^{180}\) Tavernier, ibid: 76  
\(^{181}\) Turkmān, ibid: 1250-51  
\(^{182}\) Me'mārī, 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 parts of 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 Sultan. 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 way to Dagestan, Abrahim khan, 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 Shervān, took away one Hookah from the shrine, and, after the massacre and punishment of people of Shervān, on his
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 Griboedov 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

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 Ardabil’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 general 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 Iranian 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. Dībāj, 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:

بَسْمَةَ، شَكْرٌ وَ سَبِيسٌ وَ شَكْرٌ أَوْلِسَائِهِ نَائِسَائِهِ تَرُؤْدَةَ...

End:

وَ السَّلَامُ عَلَيٍّ لَوَلَمْ بَرْنَبِي وَ آلَ اَوْ لَوِّي رَوْانَ اوُ بَدَ... 

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 Khorāsānī; shekaste [broken] Nastaʿliq; undated

g. Qour Khānāʾi 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 خبری یافت زدل با خبر است.

1. Ardabili, Safi al-din- biography

A. Motabbeb Khorāsānī, Mohammad Zamān Kalb Ali, calligrapher

B. title

(4057/ 24)


(g. Qour Khānāʾi 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 Khorāsānī, Mohammad Zamān Kalb Ali, calligrapher

B. title

(4057/ 25)
5. Quatrains of Sahābi Astar Ābadī and Abu Sa‘īd 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 vermilion 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-Sajjadiā 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 Shark-e Hayākel ol-Nour, the medicine made for Mahmoud Khāja Jahān [king of the world]
Beginning with

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‘īd, belonging to Mohammad Šādeq Bin Amir Morṭādā Ḥusseini- now Baraghushi has no preface- 213 sheets, opium-colored goat leather cover, pressed cardboard with hinge

7. al-Kanāš, known also as Ketāb al-Fākher li Mohammad Bin Zakariā Rāzi

Collection of some articles, beginning:

Written on the first of Moharram 1017 AH; black goat leather cover, gold-blocked red inside [?] with hinge

8. al-Jāme‘a al-Kabîr, known as al-Hāwi

By Rāzi, fine _Naskh_, 25 Sha‘ban 1004 AH, vermilion 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

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 Morvārīd, Sultān Ali Mashhadi, Harimi, Dervish Mohammad Khosh Harāt, Dervish Abdollah Monshi, Mohammad bin Sultān Ali Abdalla al-Haq Mohammad, Mohammad Amin bin Sa'deddin Heravi in 918. Mohmmad Qāsem bin Shāh 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 Jebral Musavi, Eishi bin Esfrati, 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, Shāhī, 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'ezeddin Mohammad in 971; Son of Mohammad Sufi, And-ol Karim Khārazmi, Mahmoud Imāmi, Hussein Kāteb Heravi, Ja'far, Ibn-e Muqle, Dervish Mohammad Mahallātī, 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:

بسمه: وَاللِّه اِذا يغشي و النهار اذا تجلي

Beginning:

ارموه و لهم من كل الثمرات و ايشان را بود در آن بهشت از بهره میوه ها و مغفره من ربهم و امرزشی از خدای ایشان ـ ستواي مثل را چاره نبود از مثل به چون و چون گفت مثل الجننه مثل یاگفت به کجاست که هیچ چای یاچگر؟ جواب گونم این مثل به معني صفت است ای صفح الجننه نشان ان بهشت که پديد کرد و مثل بود به معني صفت چنان به گفت

وَلله المنزل الاعلى ای صفح العلیا.

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 غایات او هم 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 بالتكلل والتنبم

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-Sīhah by kāfi Koleini, in 23 articles, praise and thanksgiving of Shāh Tahmāsp to the prophets and religious leaders

Beginning:

حمد و سیاس ناشی از لوازم حق شناسی تحقه درگاه پادشاهی که دوام سلطنت و انتظام مملکت دلیل توحید ذات و برده تنزیه صفات او.

End:

مصون و محفوظ گردانده یسمع و یجب و یرحم الله عبد اقل امین‌اشکر الله که این خجسته کلام، شد به کام دل شکسته تمام و الختم بالصلوات على خیرالانام و آله الانه المره الكرام.

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


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 vermilion; 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 vermilion 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
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
Khând 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 fī Bayān-e Ahwāl al-Akhyār

Khând Mir, comprising one preface, 10 articles, and one ending written in 904 AH in 6 months by the order of Amir Ali Shir Navāi; Nasta'liq of the 10th century; title in vermilion with illuminated title-page, chart of cobalt and vermilion 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. Habīb-ol Seyar fī Akhbār-e Afrād-ol Bashar

Khând 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 vermilion; 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 Qāzānī 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 Abrū, 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 Shâh Abbâs

41. Zafarnâme-ye Teymouri

Sharaf Yazdi passed away in 850 AH; written for Sultan Mohammad bin Jalâl martyred in 938 AH; 430 sheets; chart of gold and vermilion, endowment of Shâh Abbâs

42. Tajziyat-ol Amsâr wi Tazjiyat-ol A'asâr

Vassâf Shirazi; Nasta'liq by Morshed Kâteb ahirazi in 953 AH; chart of gold and brass; 471 sheets' only with foreword; named in the title-page as Târikh-e Jahân Goshâ-ye Teymouri; endowment of Shâh Abbâs

44. Matla'ol-Sa'dain WI Majma'ol-Bahrain

Kamâleddin Abdol-Razzâq bin Jalâleddin Ishâq 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 Majâzi in 971 AH; 445 sheets; endowment of Shâh Abbâs

45. Matla'ol-Sa'dain WI Majma'ol-Bahrain

Kamâleddin Abdol-Razzâq Samarkandi, fine Nasta'liq by Kamâleddin Mâhâni in 972 AH; 524 sheets; endowment of Shâh Abbâs

46. Matla'ol-Sa'dain WI Majma'ol-Bahrain

Kamâleddin Abdol-Razzâq Samarkandi, in clear, legible script in 988 AH; 493 sheets; endowment of Shâh Abbâs

47. Safvat-ol Safâ

Ibn-e Bazzâz; legible Nasta'liq, gold chart, 541 sheets, endowment of Shâh Abbâs

48. Bayâz [the white book] of the discourse of Shâh Tahmâsp with the Ilchis [original title: Bayâz-e Mokâleme-ye Shâh Tahmâsp Bâ Ilchiyân]

It is a first copy, and has a foreword indicating that like his grandfather, Shâh Tahmâsp has had discourses with the Ilchis in 969 AH; beginning:
Nasta'liq by Alireza Abbāsi in 1010 AH; title-page sprinkled with gold; Arabic sentences in vermilion 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 Navāiī; 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 vermilion, 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 Aḥol-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 الإنسان 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 المجازات این رساله در " معرفت نسب رسالت پناه محمدی و ذکر اولاد و احفاد و اعقاب و احوال ائمه و نقباء در اقطار امحار به ویژه قلمرو پانشاه اسلام و مدنی و مزار امامزاده ها است در یک مقدمه و دو مقدص و 12 فصل و خاتمه و تذکربه و تنه" 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:

الحمدلولي الولادات نور الدين محمد بن أبي القاسم حبيب الله الوعاظ الاصفهاني

End:

ظهور خواهد فرمود ان شاء الله تعالى

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; Nastā’liq, 10th century; Arabic parts in vermillion or cobalt; chart of gold, cobalt, and vermillion; with the phrase تاریخ آن به معصومن 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 Nastā’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. *Kholāsāt-ol Ash’ār we Zubdat-ol Afkār*

Taqieddin Mohammad Zekri Kāshānī; dated 933 AH; biography of 41 poets from Hāfez and Kamāl Khojandi to Fanā’ii Mashhadi and Kamāleddin Hussein; 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 Nastā'īq; chart of gold and cobalt; title of vermilion 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, vermilion 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; Nastā'īq 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 Nastā'īq 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 Oqhadī Hasseini 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 vermilion, 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 Sanā’ī*

Fine *Nasta’liq* of Shāh Mahmoud Neishāburiin 928 AH; chart of gold with margins; 22 sheets; *waqf* (endowment) of *Shāh Abbās*

77. *Divan of Khāqānī*

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 Dost Mohammad Kāteb Shāhi [the royal calligrapher?] in the year 927 AH; 112 sheets, *waqf* (endowment) of *Shāh Abbās*

80. *Divan of Kamāleddin Ismā’il Isfahani*

The beginning and the end missing; 286 sheets; the margin of the copy reads: كليات كمال اسماعيل و ديوان كمال خجندی و قصاید انوری

[The whole poetry works of *Ismā’il* 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 Ismā'il Isfahani

2. Resāle-yé Arouz [booklet on prosody], made at the time of Sultān Bāysongor, died in the year 877 AH; mixed with music

Beginning:

جوامع مجامع حمد وثنائ متوايل نثار، بارگاه حضرت ملك صانعي

End:

واصل دو رم و دور الم

3. Mukhtasar-e Wāfi dar Qavā'ed-e Qavāfi: Jāmi

Beginning:

بعد از تیمی به موزون ترین کلام که قافیه سنجان انجمن فصاحات

End:

خشم 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'līq by Isā in the year 982 AH, on colorful paper; chart of gold and cobalt; 21 sheets

84. Boustān of Sa'di

Nasta'līq 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 Behbahānī 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'iyyāt-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 Dolrānī 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-poem

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 Toqrāi*, 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 Kermānī

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 İkhlas, 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 Kermānī

Including Safā Nāmeh, Fatihat-ol İkhlas, 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 Nazārī

Sa'd-ol Mellat wal Din Qahestaānī; including lyrics, strophe-poem, odes, strophe-poems, couplet-poems, Adab Nāmehj, 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; nasta’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، ج-ح-خ-ذ-ض-ص-ط-ظ-ع-غ-ق-ل 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 همچونه عبد چنین را انگشته نما کرده دهان تو نگین را

End:

نشرت ای درویش بهتر می شناده از تو یار نیست نشک در بخت از دریا شناده جوهری
2. **Tofiq-al Tal'ifq**: ode mixed with music; it is inferred from its foreword that the writer was contemporary with *Abdolqader Marāqi*.

117. **Kotob-e Sab'ye-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 Sulțān*; 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 vermilion 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 Mahmud bin Is’haq Shāhīb 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

Hātefī, died in the year 927 AH; comprises 2130 couplets; Nasta’liq by Shāh Mahmoud Neyshābüri 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 two scenes with Farsi inscriptions around; endowment of Shāh Abbās

133. Tir Nāmeh

Hātefī, Nasta’liq by Mohammad Mowlā Mir Husseini in the year 987 AH; chart of gold; 181 sheets; endowment of Shāh Abbās

134. Tir Nāmeh

Hātefī, Nasta’liq by Mohammad bin Is’haq Shāhīb Siāvashāní; 191 sheets; endowment of Shāh Abbās

135. Tir Nāmeh
Hātefī, Nasta'liq by Pir Ali Jāmi; chart of gold with illustrations; 176 sheets; endowment of Shāh Abbās

136. Shāh Nāmeh-ye Hātefī

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 Hātefī

Hātefī; chart of gold with some illustrations; 102 sheets

138. Marthiye

Amir Ali Shir Navāi has composed it in the name of Sultān Abolqāzi Hussein Bahādor khan Tamurīd; 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 Joqatāi 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 Āsefī

Died in the year 920 AH; calligraphy; gold chart; beautiful cover; 89 sheets; endowment of Shāh Abbās

142. Resāleḥ
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 vermilion; title in vermilion; 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'ammāi 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]:

که کام زین هنر فیروز گشتند

زهجرت به هجره گشتند

Beginning:

نام را دولت دیدار بنمای

خداوندا در گفتار بگشای

هدايت را دلیل راه می کن

زلطفم سرفراز انجمن کن

Ending [date of the end of the work in 922 AH]:

نهادم نامش آثار المظهر

مکمل چون شد این فرخند دفتر

گذشتی هنچند وائثی و عشرين

که کلکم یافت از رفتار تسکین

145. Shāh Nāmeh-ye Shāh Ismāil
Compiled in praise of Shāh Ismā‘il 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 "ﺵ", 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 Ismā‘il, which are composed very skillfully

2. lyrics or love poems in alphabetical order; many poems with rhymes ending in letters ﺩ، ﺱ، ﺹ، ﺣ 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 Ismā‘īl Safāvī*

- *Sham’o Parvāneh* [candle and butterfly] epics and elegies in praise of *Imāms* and renowned persons such as *Shāh Ismā‘īl* of *Safāvī* and *Amīr Alī Shir*; its titles include *Ser-rol Haqīqa, Makhzan-ol Ma‘ānī, Tārikhī* [historical], *Ganjīneh quatrans, Sāqi Nāmeh, Zobnat-ol Ikhlās, Fawāyed-ol Aqāyed, Resāleh-ye Naqz*, and *Mo‘ammāt*.

The manuscript has been written by *Hedāyatollah Kāteb Shirāzi* 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 *Shirāzi* poet, which are listed below:

1. *Hamāse-ye Masnou’e*

2. *Qazalīyāt* [lyrics] in alphabetic order

3. *Resāle-ye Sāqi Nāmeh*

4. *Robā‘iyāt* [quatrans]

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 Bāger Heravi, with nom de guerre Mo'ammāi; 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 is true, the manuscript had been copied by Haydar bin Abraham bin Husseini; it is decorated with golden and cobalt leaves, and a beautiful title above the two illustrations; the odes with letters ج ح ص ض ط ع ف 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 Āsheqīn [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 Tabari by Marzbān bin Shirvān, one of the descendants of Keyusc, 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. Tārīkh-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. Tārīkh-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 Æd 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, *Russian*, 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'ât*

Includes poems by *Hâfez* and *Qâsem Anwâr*; calligraphies by *Mohammad Ali* from
*Mashhad, Shâh Mohammad Kâteb, Shâh Mahmoud, Sultân Ali from Mashhad*, very well-
known calligrapher, *Mohammad Rezâ* from *Tabriz, Mohammad Hussein from Tabriz,
Mahmoud Is'haq al-Shâhâbi, Sultân Mohammad Nour, and Mahmoud Qâsem*; it has
outstanding beauty and unique ornamentations; with 20 beautiful paintings, 32 sheets,
endowment of *Shâh Abbâs*

159. *Anthology*

Biographies of *Iranian* writers in *Joqatâii 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 *Majâles-on-Nafâyes* in *Hâji Khalifeh's* biography.

Decorated with golden and green arabesques, golde leaves; considerable work of calligraphy;
38 sheets; begins with

البُنَيَّة

160. *Kolliyât-e Navâi* 

From *Amir Ali Shir* (died in 907 AH); the manuscript comprises 15 collections as:

*a. Qarâyeb 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


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 Navāiī*

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 Navāiī*

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

"ذَکَرْنَا بِسْمِ اللَّهِ الْرَّحْمَنِ الْرَّحِيمِ قَامَنَسَتَ مِنَ كِبْرَائِ حَكِيم اَلْحَمْدُ لِلَّهِ"

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 الذي 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 carpet.

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 Angeles 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


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 Qābqūi 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, *arabesques*, 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."\(^1\)

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."\(^2\)

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*.

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2. 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:

"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 Kāshānī, 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 carpet bearing with Couplet from Häfez

Fig. 104. Numbers of shrine rugs in the Qajär 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 Tabrīz, Kermān, and Isfahān 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
NO: 2  Construction Chronology: 750-950 A.H / 1349-1544 AD

Fig. 106. The Construction Chronology
Fig. 107. The Construction Chronology
Fig. 108. The Construction Chronology

NO: 4  Construction Chronology: 1165 AH / 1752 AD

<table>
<thead>
<tr>
<th>Building Type</th>
<th>Date Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>School 1368 AH / 1948 AD</td>
<td></td>
</tr>
<tr>
<td>Water Closet/baloth 1406 AH / 1985 AD</td>
<td></td>
</tr>
<tr>
<td>Greenhouse of Cultural Heritage</td>
<td></td>
</tr>
<tr>
<td>Organization 1406 AH / 1945 AD</td>
<td></td>
</tr>
<tr>
<td>QajAR Additions 1300-1320 AH/1921-1942AD</td>
<td></td>
</tr>
<tr>
<td>Engine room 1406 AH / 1941 AD</td>
<td></td>
</tr>
</tbody>
</table>

past buildings
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](image)

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.”

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.”

“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”

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 Ismā’il*, can be compared to wooden pieces of Egyptian kings in terms of ornamental style of inlaying and knotting.

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”. 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

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 Ismā‘il’s I Mausoleum**

Researchers have similar and sometimes different ideas about the construction date of Shāh Ismā‘il’s mausoleum. Robert Hillenbrand, the lecturer of fine arts in Edinbrough University, believes that Shāh Ismā‘il’s shrine was built during his lifetime. He maintains that, "Shāh Ismā‘il, 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 Ismā‘il mausoleum. Whatever the truth is, he argues that Shāh Ismā‘il

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 Ismā’īl’s mausoleum and built a little before Shāh Ismā’īl’s death”\textsuperscript{204}

\textit{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 Ismā’īl, thus it can not belong to the decades later then the second decade of 16\textsuperscript{th} 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\textsuperscript{205}

\textit{Safari} of blessed memory, the author of the important book, Ardabil through history, has mentioned Shāh Ismā’īl’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\textsuperscript{206}. Sarre and Dibāj as well who have considerable investigations on Ardabil Shrine do not refer exactly to the construction date of Shāh Ismā’īl’s mausoleum?

Although, Sarre has worked on the archaeology and chronology of the Shrine, he does not define a clear date for Shāh Ismā’īl’s mausoleum. He has stated that Shāh Ismā’īl’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 Ismā’īl’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”\textsuperscript{207}.

\textsuperscript{204} Morton, Ibid: 51, 56
\textsuperscript{205} Weaver, Ibid: 80
\textsuperscript{206} Safari: Ibid: 238
\textsuperscript{207} Abdi Beyg manuscript
Beyond doubt, the obscurity of Abdi’s account on the location of Shāh Ismā’īl’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, Sarīh al-milk means the total sanctuary and Ismā’īl’s mausoleum. Therefore, it is logical to imagine that after Shāh Ismā’īl’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 Ismā’īl'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 Ismā’īl’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 Ismā’īl’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 Ismā‘īl’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 Muhīyy al-dīn. 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 Muhīyy al-dīn’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 Muhīyy al-dīns 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-dīn Hassan and my brother, Mulana Musa, peace be upon then, that when reverend and pious Muhīyy al-dīn deceased, we went mourning at Sheikh’s house, Sheikh asked us to take a seat next to Muhīyy al-dīn’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 Sheikh 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 Muḥiyy al-dīn’s death), the inscription text indicates that this historical work is assigned to Muḥiyy 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 Muḥiyy al-dīn’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 Muḥiyy al-dīn, 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-dīn 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

What is important here is that the theory of conversion of a part of residential area to Muḥiyy al-dīn 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 Sheikh Safi’s elder son and approving the mausoleum essence of the Shrine and its allocation to Muḥiyy al-dīn Mohammad before his mother's death.

Investigation and consideration in historical resources and the analysis and examination of building style and Shrine inscriptions, specially Muḥiyy al-dīn 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 Muḥiyy al-dīn Mohammad son of Sheikh Safi in AD 1324 / 724 lunar year or One or two years after that date.

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 Ismā’īl’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.
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 serves[……] The materials of the second inscription discuss 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 inSafavi 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

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.\textsuperscript{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.\textsuperscript{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-

\textsuperscript{213} A. H. Morton, Ibid: 51.

\textsuperscript{214} Wilson, ibid: 202
din Musa, by one of his Sufis called Ibn-i Bazzâz of Ardabil. In addition, Dâr al-Huffâz’s
situation is confirmed in Sarîh 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 Dâr al-Huffâz as Khanegah (Convent) in Sheikh Safî’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 (Khanegâh) 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
Sheikhs’s nice and humble place. Sheikh did not let him. After so much imploring, Sheikh 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. Sufis 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,
hed 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 Sheikh 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 –Huffâz215.

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 sultan Sadr al-din and saw his behavior.

He admired him and bestowed upon him so many properties in Ardabil and Moqânât. When he achieved so many disciples, he established a sacred shrine, now people take a

pilgrimage to it, out of his own money. He guided people to theism and God lines. He then became deceased. His son, Sultan Khwaja Ali took his place. He acquired grace from his father and buried his father’s body in that Shrine." 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.

Notwithstanding that researchers and travelers in Safavi era, have stated authentic accounts on mausoleum buildings, they have not represented sufficient information about Shahidgah 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 Abadi, Ibid, 21, 22.
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. Ismā'il Dibaj who was responsible
for investigation and repair of Sheikh Safi’s shrine buildings in 1368 lunar year / AD 1914 assign Chini khānā 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”\textsuperscript{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 Ismāīl’s shrine dome to maintain and preserve those valuable materials”\textsuperscript{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.”\textsuperscript{219} There is no doubt that the so beautiful interior of the Chini khānā –built early 11\textsuperscript{th} 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”\textsuperscript{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”\textsuperscript{221}.

\textsuperscript{217} Dibāj, Ibid: 55.
\textsuperscript{218} Safari, Ibid, 248.
\textsuperscript{219} Weaver, Ibid, 80, 90 .
\textsuperscript{220} Wilber, Ibid: 508.
\textsuperscript{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. 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. 

222. Falsafi, Ibid: 991
223. Ibid: 989
“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 Ismā‘īl 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 it²²⁴.

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 khāna 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 Valle’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; Sarīh 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

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."

Weaver, relying on Sarīh 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.

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 Khânā 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.” 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.

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 mausoleum237. 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 (Safi) square due to the worshiping place of sufis of Bakh tashi and Sehitlik Hesarlik 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 Khāna was the same dome as the Jannat Sara. The incorrect declaration of Olearius that new Chilla Khāna 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. The traditional narration indicates that Jannat Sara had once a religious 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 sultāns and their activities were eliminated in some levels.

Safavi kings challenged the thoughts and ideas of Sufis. Shāh Tahmāsp 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.\textsuperscript{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.)\textsuperscript{244}

At the time of Shāh Sulṭān 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:

\textsuperscript{243} Phalsafi, Ibid: 240

\textsuperscript{244} Sanson, \textit{diary condition of emperial country of Iran in king Soleiman period}, translated by Mohmoud Tafazoli, Tehran, 1967: 57
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’ah 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 Sheikhls. 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 Ismāīl 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.\textsuperscript{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 Allāh, 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

\textsuperscript{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 Ismā‘il* 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 *Ismā‘il* 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 Ismā‘il*’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 Sarîh al-Milk said, because in this work there are references to roofed tombs of Sheikh's children in eastern and western porches of Dār al-Hadith.

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 Ismā'il*, but "it is logical to suppose that *Dār al-Hadith* has been built by *Shāh Ismā'il* and such a supposition is appropriate. Because we know that the time *Ismā'il* 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 (Darvāżeh)**

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 Hussein 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 Ismā’il* 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 pastn251.

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 Is time has repaired it and its open doors connect this square to Chahār Suq Khafāfân, which, according to the author of Silsilat al-Nash, 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 Shahídghāh cemetery was a vast area, which did not have defined limits, but was limited in later periods and included defined district. Sarīh al-Milk declares the Shahídghāh area: "on northern side of the heaven-like dome is a vast area known as Shahídghāh.

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 Sheik 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.\textsuperscript{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 13\textsuperscript{th} century Hegira.\textsuperscript{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.\textsuperscript{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.\textsuperscript{255}"

\begin{thebibliography}{9}
\bibitem{252} Abdi Beyg, manuscript
\bibitem{253} Morton, ibid: 44
\bibitem{254} Weaver, ibid: 79
\bibitem{255} Morton, ibid: 44
\end{thebibliography}
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.

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 inscriptive texts, were removed and dilapidated. Additionally, many of these valuable and precious stones were removed from their main place and were replaced somewhere 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

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, Imāms names, and praise to God, Mohammad and his descendents, and Persian texts in beautiful calligraphy of Nastalīgh 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 Abbāsi 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
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. 119. Northern side of stone of Ismā'il'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 the seven 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

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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 *Safavist* 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 Khânegâh 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 Khânegâh 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 Soltânia dome Zanjân province, the shrine of Ahmad I-Bin Ayub al-Ahâfi Nakhjavâni in Barда' Tursâbî in Qarabâq, 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 Khânegâh ensemble on the buildings of the following periods, such as the Khânegâh ensemble of Shâh Nematollâh-e vali in Kermân, Khânegâh of Ahmad Yasoii, Khânegâh of Chalapioghlu in Soltânia and architectural works of Isfahan.

This ensemble establishes a solid link between the architecture of the Ilkhânid and Timourid periods to the Safavi period; high structures and construction of stretched openings as some of the central features of the Ilkhânid 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 16th-century religious complex, which contained all significant elements that from then on came to characterizes that type of Safavi architecture.

The Khânegâh 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 Khānah or Shafā Khāna, and the four baths). Relying on the diagram of de Morgān, which is taken from Sarīh 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". "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

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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 Another popular school of this era was Mowlavi school, the basis of which is amorous worship of God, spiritual ecstasy [Vajd], Sama', Songs, and Lyrics.

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 Makkia, and Fosus al-Hekam by Ibn-e Arabi.

7. The books favored by this circle include Hadighah by Sanā'ī, Elāhi Nāme by Attār, and Rumi's Mathnavi.
Ahâfi Nakhjavani (724 AH/1324 AD) in Barda' Turbasi in Gharabagh, the republic of Azerbaijan on the architectural form and decorations of Allâh Allâh dome.

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

![Fig. 122. The Sheikh Safi al-din Khânegâh ensemble](image)

Reciprocally, the influence of the artistic style of Sheikh Safi al-din Khânegâh ensemble on the buildings of the following periods such as the Shrine of Zainal Beyg in Erzurum the Khânegâh ensemble of Shâh Ni'matollah Vali in Kermân, Khânegâh of Ahmad Yasoî, Khânegâh of Chalabi Uqî in Soltânia, 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

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follows: First, \textit{Imām Reza}'s Holy ensemble in \textit{Mashhad}, second, the Shrine of his sister, \textit{Ma'soumeh}, in \textit{Qom}, and third, \textit{Sheikh Safi al-din}'s Shrine in \textit{Ardabil}.^9

"Della Valle has written that, \textit{Sheikh Safi al-din} Ensemble the most sacred for \textit{Iranain} is after \textit{Mecca} and \textit{Ali} and \textit{Housain} Shrines."^10

In his visit to the ensemble between the years 1046-48 AH, \textit{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 \textit{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 \textit{Sheikh Safi al-din}'s Shrine in \textit{Ardabil} is even more amazing than such buildings as \textit{Sānta Sophia} church, or \textit{Notre-Dame Cathedral}, or \textit{St. Peter church}.^11"

The \textit{Garcia Figuera}, then ambassador of \textit{Philip III}, the King of Spain, to \textit{Isfahan}, the \textit{Safavis}' capital, who visited \textit{Iran} in the year 1013 AH/ 1604 AD, has named \textit{Soltānia, Ardabil}, and \textit{Mashhad} as the famous and holy cities of \textit{Iran}.^12

Also, German Friedrich Sarre, who has carried out the oldest and the most reliable study on \textit{Sheikh Safi al-din}'s Ensemble, believes that "the three prominent sites in \textit{Iran} are the \textit{Persepolis}, \textit{Shāpour} cave in \textit{Shiraz}, and \textit{Sheikh Safi al-din}'s Ensemble in \textit{Ardabil}, which respectively demonstrate the three flourishing periods of \textit{Achaemenian, Sassanid}, and Islamic eras.

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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, Khânegâh 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.

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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\textsuperscript{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\textsuperscript{15}. (See 2a. description p: 21)

\textsuperscript{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 Shi'ite and in caliphate of Imām Ali, and Khāja Ali let the river flow again.(Gol Moqāni Zādeh Asl and Yousefi, ibid: 55)

\textsuperscript{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; Baiānī, 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 Republic 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 Kolnart(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 Arā-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 (Baiānī, ibid: 700).
Under the leadership of *Sheikh Safī al-din Ardabili*, *Safavi* credo developed even further than *Zāhediya* credo of *Sheikh Zāhed Gilānī*. Unlike *Sheikh Tājeddin Gilānī’s* credo, *Sheikh Safī 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 *Diyarbakır."

"It even reached *Ceylon*, and *China* in the east, which covered a really vast area of the world at that time"16 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.

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17. Ibn-i Bazzāz Ardabili, ibid: 1119 and 714, Baiānī, 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 Vāly 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 Jalāeddīn Mohammad-e-Balkhi Khānegāh & Mausoleum Complex
  2. Khwājev Abdullāh Ansāri Complex –Harāt (AFGHANISTĀN)
  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

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19. Dehkhoda dictionary p:178
20. M.Kiyan, 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

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

- Shāh Ismā‘īl tomb
- Dar Al-huffāz or Prayer house
- Shāh Neshīn (dais)
- Jannat Sarā (Samā‘ and remembrance place)
- Dār Al-hadīs (Dar al- Salām or guest house)
- Shāh Abbāsi 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 Sa‘fī al-dīn Ardabīlī, a holy man who was the grandfather of Safavīkings. Sheikh Sa‘fī al-dīn Ardabīlī lived in the first half of the fourteenth century AD and as a clergyman was respected by his Shitte followers. He belonged to a sufī dervish hierarchy which dates back to
Musa Kāzem, the seventh Īmām 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 Qezelbāš 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

37. Tabātabāi Majd, Agony of Desire; Tabriz, Abu publications, 1997, P:70,77,78
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 Ismā’l 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 Shi’ite 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 Ismā’il) are considered as real masterpieces of Islamic fine arts dating from eight to tenth centuries AH. The wooden box of Shāh Ismā’il 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 Soltānolārefīn 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:

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- Åleket tomb
10- Oljāitu corridor and porch
11- The southern terrace
12- The porch
13- Sharbat khānā
14- Bāyazid tomb

Fig. 127. plan of complex
1- Báyazid 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.

East of Báyazid monastery is located the main courtyard opposite to Báyazid 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 Báyazid’s lifetime.

2- Seljuk minaret (dating from 514 AH)

East of the Báyazid 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 Oljāītu. 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 Moqqa 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.
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 year 1354. 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 Oljāitū. 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.

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.

![Alekert Tomb](image)

**Fig. 132. Some part of interior decoration of Ilkhānid Mosque**

9- **Alekert 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.
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 Emānzādeh, 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 Amīrgheib ibn Ostājlu, has been the unification of the yard in-between Emānzādeh and the second Bāyazid Mosque under one roof.

After constructing the frontal terrace of Emānzādeh entrance, Amīrgheib 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, Emānzādeh 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 Gesamtkunstwerk.

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 Safī 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 Safī 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 Safī 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 Safī 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 Safī 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

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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.

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:

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.
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

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<tr>
<th>Present Spaces</th>
<th>Sheikh Safi</th>
<th>Chalapi</th>
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<td>Chini Khānā (Place for Samā and Zekr)</td>
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3- Sheikh Ahmad –e Jām Khānegāh (Hospice) And Muselum Complex

History and description

Sheikholeslam Abunser 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:

Fig. 140. plan of complex

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

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.
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.

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.

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 Chilla Khānā and solitary worship places at its eastern and western sides.
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 Ghiasolddin 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.

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](image)

According to historical texts and present evidence, the new Jāme Mosque was built by Jalaleddin Firuzshah during the rule of Mirza Shahrrokh 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 Amīr Jalāleddin Firuzshāh I-bin-e Arghunshāh, a grandson of Tamer lane, most probably it was one of his donation.
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 Khānah* 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

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<tr>
<th>PRESENT SPACES</th>
<th>SHEIKH SAFI</th>
<th>CHALAPI</th>
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4- Shāh Nematollah-e Valy Khānegāh - Mausoleum complex

History and description

Shāh Nematollah-e 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.

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.
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, Vakilolmolkī 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 Vakilolmolkī terrace.
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.

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**

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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 Sheikholesamad’s Shrine, its construction has been attributed to Ismā'il 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 Ostad Hosein I-bin-e Ismā’il 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

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6- Sheikh Shahabaldin Mahmud Ahari Khānegāh - Mausoleum Complex

History and description

Sheikh Shahabaldin 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 9.60 by 6.30 m dimensions known as Chini Khānā (ceramic dishes place)

The Mosque with dimensions of 9.30 by 60.90 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 Shahabedin Mahmud Ahari Khanekeh*

Fig. 159. Mosque

Fig. 160. North elevation
Comparison between Sheikh Safi al-din ensemble and Sheikh Shahabeddin Mahmud Ahari complexes

As mentioned above, Sheikh Shahabeddin 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 Shahabeddin 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

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• Foreign Specimen

1- Molānā Jalālāddīn Mohammad-e-Balkhi Khānegāh & Mausoleum Complex

History and description

Jalālāddīn 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 takīyya courtyard
The earthen graves of Molānā and his father were covered soon after with a lavish shrine, and a Tekiya 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 Gürçü 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 Yeşil 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 tomb. His grandson, Süleyman 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.
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.

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 (Gümüş Kafes) added in 1579. The steps to the crypt are covered with a silver panel (Gümüş 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 Molânâ's tomb with a window (Niyaz Penceresi). It is now a library with over five thousand books and manuscripts. The octagonal tomb of Hürem Pasa (1527) adjoins the western wall of the kitchens. Hürem 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 Soltân 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 Molânâ'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, Hürem 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 gesamtkunstwerk.

*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 *Diarbahr*. 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

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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 Harât. 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 Abdallah 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.

An arched doorway topped with carved stucco panels leads into the vestibule (dīhlīz), 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.
Beyond the vestibule to the northeast is the rectangular cemetary 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.

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.

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.
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. 174. Exterior view of Zarnigār Khānā from north, with main portal

Fig. 175. Decoration of Zarnigār Khānā

Fig. 176. The location of Namakdan
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.
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 *Khajeh 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*

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 Ansari, 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

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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 Khan (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).

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 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 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.
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

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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 Hacıqabul 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 thirteenth 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.
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.
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<td>*</td>
<td>-</td>
</tr>
<tr>
<td>IWĀN</td>
<td>*</td>
<td>-</td>
</tr>
<tr>
<td>MINARE</td>
<td>-</td>
<td>*</td>
</tr>
</tbody>
</table>
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 Gesamtkunstwerk.

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 which 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**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural design</td>
<td>The original architectural design of this part has not been altered and there are not any interventions in its design.</td>
</tr>
<tr>
<td>Ornament design</td>
<td>The majority of ornaments are in the original state; just the upper cornice has been damaged slightly.</td>
</tr>
<tr>
<td>Structural design</td>
<td>The structure of this part has been preserved in the original state.</td>
</tr>
<tr>
<td>Workmanship</td>
<td>The original workmanship has not been altered, also traditional methods have been considered in recent interventions.</td>
</tr>
<tr>
<td>Setting</td>
<td>The original place and location of this part has been maintained.</td>
</tr>
<tr>
<td>Kind of material</td>
<td>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.</td>
</tr>
<tr>
<td>Size</td>
<td>The size of materials has been preserved in the original state during different restoration periods.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Arrangement</strong></td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>The color of materials is in the original state but the effects of passage of time are obvious.</td>
</tr>
<tr>
<td><strong>Production process</strong></td>
<td>The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.</td>
</tr>
</tbody>
</table>
Dome of *Allāh Allāh* (shrine of *Sheikh safī*)

**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**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Design</td>
<td>☐ Architectural design: The authenticity of architectural design has been preserved.</td>
</tr>
<tr>
<td></td>
<td>☐ Ornament design: The ornaments of shrine are in the original state; just the silver ornaments of main door have been damaged slightly.</td>
</tr>
<tr>
<td></td>
<td>☐ Structural design: The structure of this part has been preserved in the original state.</td>
</tr>
<tr>
<td>2. Workmanship</td>
<td>☐ The original workmanship has not been altered, also traditional methods have been considered in recent interventions.</td>
</tr>
<tr>
<td>3. Setting</td>
<td>☐ The original place and location of this part has been maintained.</td>
</tr>
<tr>
<td>4. Material</td>
<td>☐ Kind of material: The materials of this part are in the original state.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Size</strong></td>
<td>The size of materials has been preserved in the original state during different restoration periods.</td>
</tr>
<tr>
<td><strong>Arrangement</strong></td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>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.</td>
</tr>
<tr>
<td><strong>Production process</strong></td>
<td>The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.</td>
</tr>
</tbody>
</table>
Shrine of Shāh Ismāʿīl

Integrity

- **Visual:** The arrangement and color of Shrine of Shāh Ismāʿīl 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 Ismāʿīl has maintained its structural integrity and there aren’t any structural interventions in it.

- **Functional:** Shrine of Shāh Ismāʿīl has maintained its functional integrity as a shrine. At present, in addition to its previous functions, it has gained symbolic and monumental role.
3.d.3. *Haram-khānā*

**Authenticity**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural design</td>
<td>The original architectural design of this part has not been altered and there are not any interventions in its design.</td>
</tr>
<tr>
<td>Ornament design</td>
<td>The original ornaments of ceiling have been preserved; just the silver ornaments of main door have been damaged slightly.</td>
</tr>
<tr>
<td>Structural design</td>
<td>The structure of this part has been preserved in the original state.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Workmanship</td>
<td>The original workmanship has not been altered, also traditional methods have been considered in recent interventions.</td>
</tr>
<tr>
<td>3. Setting</td>
<td>The original place and location of this part has been maintained.</td>
</tr>
<tr>
<td>4. Material</td>
<td>Kind of material</td>
</tr>
<tr>
<td></td>
<td>The materials of this part are in the original state.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Size</strong></td>
<td>The size of materials has been preserved in the original state during different restoration periods.</td>
</tr>
<tr>
<td><strong>Arrangement</strong></td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>The color of materials and ornaments is in the original state.</td>
</tr>
<tr>
<td><strong>Production process</strong></td>
<td>The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.</td>
</tr>
</tbody>
</table>
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**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Architectural design</strong></td>
<td>The original architectural design of this part has not been altered and there aren’t any interventions in its design.</td>
</tr>
<tr>
<td><strong>Ornament design</strong></td>
<td>The majority of ornaments are in the original state; just some parts of wall ornaments were damaged which have been restored.</td>
</tr>
<tr>
<td><strong>Structural design</strong></td>
<td>The structure of this part has been preserved in the original state.</td>
</tr>
<tr>
<td><strong>2. Workmanship</strong></td>
<td>The original workmanship has not been altered, also traditional methods have been considered in the restoration of stucco cornice.</td>
</tr>
<tr>
<td><strong>3. Setting</strong></td>
<td>The original place and location of this part has been maintained.</td>
</tr>
<tr>
<td><strong>4. Material</strong></td>
<td>The material used in floor has been replaced due to restoration periods and wooden sheets have covered the floor.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Size</strong></td>
<td>The size of materials has been preserved in the original state</td>
</tr>
<tr>
<td></td>
<td>during different restoration periods.</td>
</tr>
<tr>
<td><strong>Arrangement</strong></td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>The color of materials and ornaments is in the original state;</td>
</tr>
<tr>
<td></td>
<td>but the effects of passage of time are obvious.</td>
</tr>
<tr>
<td><strong>Production process</strong></td>
<td>The authenticity of production process has been preserved,</td>
</tr>
<tr>
<td></td>
<td>but in some parts, further studies and scientific experiments</td>
</tr>
<tr>
<td></td>
<td>- for knowing the original state - are essential.</td>
</tr>
</tbody>
</table>
**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.
3.d.5. *Qandil khānā*

**Authenticity**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural</td>
<td>The authenticity of architectural design of this part has been preserved.</td>
</tr>
<tr>
<td>Ornament design</td>
<td>The majority of ornaments are in the original state; just some parts of ceiling ornaments and <em>sols script</em> cornices have been damaged slightly.</td>
</tr>
<tr>
<td>Structural design</td>
<td>The structure of <em>Qandil khānā</em> has been preserved in the original states but probably some parts has been restored in different periods.</td>
</tr>
<tr>
<td>Workmanship</td>
<td>The original workmanship has not been altered; modern materials according to the workmanship authenticity have consolidated just the ceiling of this part.</td>
</tr>
<tr>
<td>Setting</td>
<td>The original place and location of this part has been maintained.</td>
</tr>
<tr>
<td>Kind of material</td>
<td>The materials of this part are in the original state.</td>
</tr>
<tr>
<td>Size</td>
<td>The size of materials has been preserved in the original state during different restoration periods.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td>Arrangement</td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td>Color</td>
<td>The color of materials and ornaments is in the original state.</td>
</tr>
<tr>
<td>Production</td>
<td>The authenticity of production process has been preserved,</td>
</tr>
<tr>
<td>process</td>
<td>but in some parts, further studies and scientific experiments -</td>
</tr>
<tr>
<td></td>
<td>for knowing the original state - are essential.</td>
</tr>
</tbody>
</table>
**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*  
Fig. 209. *Qandil khānā*
### 3.d.6. Chini khānā

**Authenticity**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Design</td>
<td>The authenticity of architectural design of this part has been preserved.</td>
</tr>
<tr>
<td>Architectural design</td>
<td>The majority of ornaments are in the original state; just some parts of dome ornaments have been damaged slightly.</td>
</tr>
<tr>
<td>Ornament design</td>
<td>The structure of Chini khānā has been preserved in the original state; just the external covering of dome has been restored.</td>
</tr>
<tr>
<td>Structural design</td>
<td>The original workmanship has not been altered.</td>
</tr>
<tr>
<td>2. Setting</td>
<td>The original place and location of this part has been maintained.</td>
</tr>
<tr>
<td>Kind of material</td>
<td>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.</td>
</tr>
<tr>
<td>Size</td>
<td>The size of materials has been preserved in the original state during different restoration periods.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Arrangement</strong></td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>The color of materials and ornaments is in the original state.</td>
</tr>
<tr>
<td><strong>Production process</strong></td>
<td>The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.</td>
</tr>
</tbody>
</table>
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**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural design</td>
<td>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.</td>
</tr>
<tr>
<td>Ornament design</td>
<td>The majority of ornaments are in the original state.</td>
</tr>
<tr>
<td>Structural design</td>
<td>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.</td>
</tr>
<tr>
<td>Workmanship</td>
<td>The original workmanship has not been altered; even though traditional materials according to the workmanship authenticity have consolidated the covering of this part.</td>
</tr>
<tr>
<td>Setting</td>
<td>The original place and location of this part has been maintained.</td>
</tr>
<tr>
<td>Kind of material</td>
<td>The materials of this part are in the original state.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Size</strong></td>
<td>The size of materials has been preserved in the original state</td>
</tr>
<tr>
<td></td>
<td>during different restoration periods.</td>
</tr>
<tr>
<td><strong>Arrangement</strong></td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>The color of materials and ornaments is in the original state.</td>
</tr>
<tr>
<td><strong>Production</strong></td>
<td>The authenticity of production process has been preserved,</td>
</tr>
<tr>
<td><strong>process</strong></td>
<td>but in some parts, further studies and scientific experiments</td>
</tr>
<tr>
<td></td>
<td>are essential.</td>
</tr>
</tbody>
</table>
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.
3.d.8. Sāhat

Authenticity

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural</td>
<td>The authenticity of architectural design of this part has been preserved.</td>
</tr>
<tr>
<td>design</td>
<td></td>
</tr>
<tr>
<td>Ornament design</td>
<td>The majority of ornaments are in the original state.</td>
</tr>
<tr>
<td>Structural design</td>
<td>------</td>
</tr>
<tr>
<td>2. Workmanship</td>
<td>The original workmanship has not been altered, also traditional methods have</td>
</tr>
<tr>
<td></td>
<td>been considered in recent interventions.</td>
</tr>
<tr>
<td>3. Setting</td>
<td>The original place and location of this part has been maintained.</td>
</tr>
<tr>
<td>4. Material</td>
<td>The materials of this part are in the original state just the material used</td>
</tr>
<tr>
<td></td>
<td>in floor and some tiles have been restored due to different restoration</td>
</tr>
<tr>
<td></td>
<td>periods.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Size</strong></td>
<td>The size of materials has been preserved in the original state during different restoration periods.</td>
</tr>
<tr>
<td><strong>Arrangement</strong></td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>The color of materials and ornaments is in the original state.</td>
</tr>
<tr>
<td><strong>Production process</strong></td>
<td>The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.</td>
</tr>
</tbody>
</table>
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**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
</table>
| 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.                                                                                            |
<table>
<thead>
<tr>
<th><strong>Size</strong></th>
<th>The size of materials has been preserved in the original state during different restoration periods.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Arrangement</strong></td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td><strong>Color</strong></td>
<td>The color of materials and ornaments is in the original state.</td>
</tr>
<tr>
<td><strong>Production process</strong></td>
<td>The authenticity of production process has been preserved, but in some parts, further studies and scientific experiments - for knowing the original state - are essential.</td>
</tr>
</tbody>
</table>
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**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural</td>
<td>The authenticity of architectural design of this part has been preserved; just a wooden frame has been added behind the fretwork during restoration periods.</td>
</tr>
<tr>
<td>Ornament design</td>
<td>The design of majority of ornaments is in the original state.</td>
</tr>
<tr>
<td>Structural design</td>
<td>The structural design of this part has been preserved in the original state.</td>
</tr>
<tr>
<td>Workmanship</td>
<td>The authenticity of workmanship has been preserved.</td>
</tr>
<tr>
<td>Setting</td>
<td>The original place and location of this part has been maintained.</td>
</tr>
<tr>
<td>Kind of material</td>
<td>The materials of this part are in the original state.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------------------------------------------</td>
</tr>
<tr>
<td>Size</td>
<td>The size of materials has been preserved in the original state</td>
</tr>
<tr>
<td></td>
<td>during different restoration periods.</td>
</tr>
<tr>
<td>Arrangement</td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td>Color</td>
<td>The color of materials and ornaments is in the original state.</td>
</tr>
<tr>
<td>Production process</td>
<td>The authenticity of production process has been preserved,</td>
</tr>
<tr>
<td></td>
<td>but in some parts, further studies and scientific experiments -</td>
</tr>
<tr>
<td></td>
<td>for knowing the original state - are essential.</td>
</tr>
</tbody>
</table>
**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**

<table>
<thead>
<tr>
<th>Parameter</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kind of material</td>
<td>The materials of this part are in the original state; just the materials used in the lower part of <em>Blind arcades</em> have been changed during recent restoration periods.</td>
</tr>
<tr>
<td>Architectural design</td>
<td>The size of materials used to design this part have been preserved during different restoration periods. The authenticity of architectural design has been preserved; just the main gate of courtyard has been destroyed.</td>
</tr>
<tr>
<td>Ornament design</td>
<td>The ornaments of this part are in the original state; also, the <em>muqarnas</em> are located on the Safavi tiles in the eastern gate of courtyard.</td>
</tr>
<tr>
<td>Arrangement</td>
<td>The authenticity of arrangement has been maintained.</td>
</tr>
<tr>
<td>Structural design</td>
<td>The authenticity of production processes used to make materials and ornaments is in the original state.</td>
</tr>
<tr>
<td>Color</td>
<td>The color of materials and ornaments is in the original state.</td>
</tr>
</tbody>
</table>

**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.
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

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](image)

3.d.13. Archeological Sites (**āsh khānā, hamām, Sharbat khānā, Chillākhānā**)

**Authenticity**

![Fig. 225. Chin īkānā, Janna tsarā and Shahidgāh](image)
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.

**3.d.14. Buffer Zone**

![Fig. 226. The location of Archeological Sites](image-url)
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 Khâneghâh-Mauseleum complex but has kept its functional integrity as well.

Lastly, it must be repeated that the Khâneghâh-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.
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.

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-Allocating some spaces of this ensemble to services such as ticket selling, guiding catalogues and WC

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 Esmā‘īl 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 halted 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 Ismā‘il 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

<table>
<thead>
<tr>
<th>Sheikh safi's Khānegāh &amp; shrine ensemble in Ardabil</th>
<th>Population</th>
<th>Guardian</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core zone</td>
<td>-</td>
<td>5</td>
<td>Statistics in 2008</td>
</tr>
<tr>
<td>Buffer Zones</td>
<td>825</td>
<td>-</td>
<td>Statistics in 2008</td>
</tr>
<tr>
<td>Landscape zone</td>
<td>120,000</td>
<td>-</td>
<td>Statistics in 2008</td>
</tr>
</tbody>
</table>
5

PROTECTION AND MANAGEMENT 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:

![Ownership Map](image)

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 NGOs.

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 562.1);

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)

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, reorganization 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 billboards 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, reorganization 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.
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.
<table>
<thead>
<tr>
<th>Name</th>
<th>Academic field</th>
<th>post</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. Alavian-sadr</td>
<td>M.S. in urban programming</td>
<td>Director of Ardabil province cultural heritage, handicraft and tourism organization</td>
</tr>
<tr>
<td>H. Hashempour</td>
<td>M.S. in civil engineer</td>
<td>Deputy of construction affair (Ardabil governor)</td>
</tr>
<tr>
<td>M. Haqiqat pur</td>
<td>M.S. in civil engineer</td>
<td>Mayor of Ardabil</td>
</tr>
<tr>
<td>H. Āmeli</td>
<td>Doctorate in philosophy</td>
<td>Ardabil’s Friday prayers Imam</td>
</tr>
<tr>
<td>B. Nedaie</td>
<td>M.S. in civil engineer</td>
<td>Director of SKSEA base</td>
</tr>
<tr>
<td>M-H. Talebian</td>
<td>Doctorate in Architecture</td>
<td>Member</td>
</tr>
<tr>
<td>M-H. Moheb-ali</td>
<td>M.A. in Architecture</td>
<td>Member</td>
</tr>
<tr>
<td>A. Vahabzade</td>
<td>M.S. in Archaeology</td>
<td>Member</td>
</tr>
<tr>
<td>H. Yousefi</td>
<td>M.S. in Archaeology</td>
<td>Member</td>
</tr>
<tr>
<td>M. Rajabi-asl</td>
<td>B.A. in restoration</td>
<td>Member</td>
</tr>
<tr>
<td>A. Taghizade-asl</td>
<td>M.A. in Architecture</td>
<td>Member</td>
</tr>
<tr>
<td>M. Mousavi</td>
<td>M.S. in Archaeology</td>
<td>Member</td>
</tr>
<tr>
<td>D. Daneshian</td>
<td>M.A. in Architecture</td>
<td>Member</td>
</tr>
</tbody>
</table>
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 mosque).

- 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 baths 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.
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:
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

• 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:

<table>
<thead>
<tr>
<th>Field</th>
<th>Strength</th>
<th>Weakness</th>
<th>Opportunity</th>
<th>Threat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Environment</td>
<td>1. Creating urban open space or greenery in the district</td>
<td>1- Visual pollution by modern facilities</td>
<td>1- Establishing rules aiming to save sky line in</td>
<td>- Development</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- Lack of urban services in the old district.</td>
<td>sheikh safi complex.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>3- Inappropriate pavements of the sidewalk.</td>
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<td></td>
<td></td>
<td>4- Limiting access to the complex.</td>
<td></td>
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</tr>
<tr>
<td>Visitors and Tourism</td>
<td>- Continuity of human values</td>
<td>- Inadequate introduction and presentation</td>
<td>1- Providing a situation to attracting more</td>
<td>- Risk of human destruction.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>tourists by facilitating district.</td>
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<td></td>
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<td></td>
<td>2- Easy access to historical bazaar</td>
<td></td>
</tr>
<tr>
<td>Field</td>
<td>Strength</td>
<td>Weakness</td>
<td>Opportunity</td>
<td>Threat</td>
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<td>--------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Conservation and restoration</td>
<td>1- Respect of authenticity</td>
<td>1- Improper placement of security equipments.</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>2- Appropriate equipment</td>
<td>2- Lack of proper ventilation system.</td>
<td></td>
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<tr>
<td></td>
<td>3- Proper setting of electrical and heating installation.</td>
<td>3- Humidity effects on walls.</td>
<td></td>
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<td></td>
<td>4- Continued restoration and maintenance</td>
<td>4- Using new materials for pavement in jannat sarā</td>
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<td></td>
<td>5- Appropriate function</td>
<td>5- unused chambers surrounding the courtyard and Inability to utilize them.</td>
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<td></td>
<td></td>
<td>6- Improper insertion of gutter pipes.</td>
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<td>- Erosion</td>
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<td>Field</td>
<td>Strength</td>
<td>Weakness</td>
<td>Opportunity</td>
<td>Threat</td>
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<td>---------------------------------------------------------------------------</td>
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<tr>
<td>Development</td>
<td>1- Continuing of workmanship in new building.</td>
<td>1- Erosion of valuable historical building in the district.</td>
<td>1- Possibility of designing required urban spaces for modern life</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2- Continuing of traditional functions.</td>
<td>2- having vehicle priority over pedestrian</td>
<td>2- Dedicating of new applications to obsolete mould spaces.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3- Establishing sets of rules and regulation in order to preserve authenticity and integrity.</td>
<td>3- Imposing overloaded crowds on site.</td>
<td>3- Priority of pedestrian over vehicles.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4- Dedicating of some special areas for advertising banners and keeping street façade clean and tidy.</td>
<td></td>
<td>4- Increasing visual, functional, structural integrity because of paying attention to historical buildings.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5- Suitable Design and performing chambers in this areas.</td>
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<td></td>
<td>6- Paying attention to archaeological sites.</td>
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<td></td>
<td>- Development</td>
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<tr>
<td>Development</td>
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<td>---------------------------------------------------------------------------</td>
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<tr>
<td>5- Establishing rules aiming to keep authenticity of old district of</td>
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<tr>
<td>architectural design viewpoints.</td>
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<tr>
<td>6- Creating spaces and social areas proportional with today’s necessity.</td>
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<tr>
<td>7- Ability to admit different functions related to complex.</td>
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<tr>
<td>8- Dedicating proper functions compatible to SKSEA.</td>
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<tr>
<td>9- capability to change on a significant entrance for the shrine.</td>
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<tr>
<td>7- Utilizing of architectural elements of shrine in space designing.</td>
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<tr>
<td>8- Proper links between shrine and archaeological site and street.</td>
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<td></td>
</tr>
<tr>
<td>Field</td>
<td>Strength</td>
<td>Weakness</td>
<td>Opportunity</td>
<td>Threat</td>
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<td>----------------------------</td>
<td>---------------------------------------------------------------------------</td>
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<td>-----------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Culture, Society, Economy</td>
<td>1- Continuity of human values</td>
<td></td>
<td>1- Upgrading human values.</td>
<td>2- Using of people financial support. (charity &amp; sponsors)</td>
</tr>
<tr>
<td></td>
<td>2- High values of spiritual and moral aspect of this area because of the</td>
<td>- Lack of awareness</td>
<td></td>
<td>3- Tourism</td>
</tr>
<tr>
<td></td>
<td>existence of close relatives graves of sheikh safi.</td>
<td></td>
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<tr>
<td></td>
<td>3- Historical value of space that introduces on important event in that</td>
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<tr>
<td></td>
<td>era.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Training and research</td>
<td>1- Different aspects of archaeological research.</td>
<td>1- Lack of workshops and training</td>
<td>1- Pay attention to training and research aspect of antecedent monuments.</td>
<td>2- Interchanging ability to research museum in order to maintain and display of tombstones.</td>
</tr>
</tbody>
</table>
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. (Safāvi’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-sāleḥ.
- 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.

<table>
<thead>
<tr>
<th>SPENT CREDITS</th>
<th>REVENUES FROM ALMS BOX</th>
<th>REVENUES OF ENDOWMENTS</th>
<th>TICKET SELLING INCOME</th>
<th>YEAR</th>
<th>ROW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000000000 Rls</td>
<td>4246450 Rls</td>
<td>22105000 Rls</td>
<td>137598750 Rls</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>22000000 Rls</td>
<td>4025000 Rls</td>
<td>5291000 Rls</td>
<td>456090500 Rls</td>
<td>2000</td>
<td>2</td>
</tr>
<tr>
<td>1900000000 Rls</td>
<td>1124000 Rls</td>
<td>33104996 Rls</td>
<td>173164000 Rls</td>
<td>2001</td>
<td>3</td>
</tr>
<tr>
<td>482000000 Rls</td>
<td>2203000 Rls</td>
<td>32535000 Rls</td>
<td>208923000 Rls</td>
<td>2002</td>
<td>4</td>
</tr>
<tr>
<td>616000000 Rls</td>
<td>1866000 Rls</td>
<td>39000000 Rls</td>
<td>179166000 Rls</td>
<td>2002</td>
<td>5</td>
</tr>
<tr>
<td>9800000000 Rls</td>
<td>3574000 Rls</td>
<td>55000000 Rls</td>
<td>227757000 Rls</td>
<td>2003</td>
<td>6</td>
</tr>
<tr>
<td>7530000000 Rls</td>
<td>5057000 Rls</td>
<td>8180000 Rls</td>
<td>1092892000 Rls</td>
<td>2005</td>
<td>7</td>
</tr>
<tr>
<td>6200000000 Rls</td>
<td>6205000 Rls</td>
<td>7000000 Rls</td>
<td>443860000 Rls</td>
<td>2006</td>
<td>8</td>
</tr>
<tr>
<td>24920200000 Rls</td>
<td>28300450 Rls</td>
<td>152715996 Rls</td>
<td>2929351250 Rls</td>
<td></td>
<td>TOTAL</td>
</tr>
</tbody>
</table>

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. j. 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 Ālī Qāpu square toward the main shrine in the south (dome of Allah-Allāh) 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

Alternative 05:

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:

<table>
<thead>
<tr>
<th>ROW</th>
<th>YEAR</th>
<th>DOMESTIC VISITORS</th>
<th>FOREIGN VISITORS</th>
<th>FREE VISITORS</th>
<th>REVENUE IN RIALS</th>
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<tbody>
<tr>
<td>1</td>
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<td>73972</td>
<td>630</td>
<td>31303</td>
<td>79408000</td>
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<tr>
<td>4</td>
<td>1378</td>
<td>106441</td>
<td>818</td>
<td>31129</td>
<td>113634500</td>
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<tr>
<td>5</td>
<td>1379</td>
<td>188098</td>
<td>1318</td>
<td>52225</td>
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<td>1163</td>
<td>42375</td>
<td>173164000</td>
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<tr>
<td>7</td>
<td>1381</td>
<td>113799</td>
<td>807</td>
<td>47714</td>
<td>208923000</td>
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<tr>
<td>8</td>
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<tr>
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<td>1383</td>
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<td>849</td>
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<tr>
<td>10</td>
<td>1384</td>
<td>97198</td>
<td>1857</td>
<td>11981</td>
<td>1092892000</td>
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<tr>
<td>11</td>
<td>1385</td>
<td>130368</td>
<td>1376</td>
<td>19633</td>
<td>443860000</td>
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<tr>
<td>TOTAL</td>
<td></td>
<td>1216781</td>
<td>10184</td>
<td>336913</td>
<td>3069342950</td>
</tr>
</tbody>
</table>

5.1. 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:

- Guides training for better presentation of cultural, architectural and historical values especially for more familiarization of visitors with the Safavids history.

Short-term programs for the introduction and presentation of the monument:
• 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:

<table>
<thead>
<tr>
<th>Names</th>
<th>Number</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. Golmaghanizade-Asl</td>
<td>1</td>
<td>Museum Manager</td>
</tr>
<tr>
<td>Staff Employment</td>
<td>2</td>
<td>Curator</td>
</tr>
<tr>
<td>S. Abbasnejad</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M. Abdolrashidi</td>
<td>4</td>
<td>Museum Guide</td>
</tr>
<tr>
<td>N. Mirhamidzade</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M. Ghazaie</td>
<td></td>
<td></td>
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<tr>
<td>A. Dabagh-abdollahi</td>
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<td>Properties Trustee</td>
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<tr>
<td>R. Ghasemnia</td>
<td>2</td>
<td>Ticket Sellers</td>
</tr>
<tr>
<td>H. Alihemat</td>
<td></td>
<td></td>
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<tr>
<td>Names</td>
<td>Number</td>
<td>Position</td>
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<tr>
<td>------------------------------</td>
<td>--------</td>
<td>------------------------------------------------------------</td>
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<tr>
<td>Staff Employment</td>
<td>1</td>
<td>Office Clerk</td>
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<tr>
<td>M. Noruzvand</td>
<td>1</td>
<td>M.S. in Restoration of Fabric and Buildings</td>
</tr>
<tr>
<td>N. Sarioletlagh</td>
<td>1</td>
<td>B.S. in Architecture</td>
</tr>
<tr>
<td>K. Lotfi</td>
<td>1</td>
<td>B.S. in Buildings Restoration</td>
</tr>
<tr>
<td>A. Vahabzade</td>
<td>1</td>
<td>Project Supervisor</td>
</tr>
<tr>
<td>Staff Employment</td>
<td>2</td>
<td>Operator and Map Drawer</td>
</tr>
<tr>
<td>H. Ghodrati</td>
<td>1</td>
<td>Traditional Builder</td>
</tr>
<tr>
<td>By case-Dibakar</td>
<td>1</td>
<td>Tile Restoration Expert</td>
</tr>
<tr>
<td>H. Ghodrati</td>
<td>1</td>
<td>Keeper of Stone and Brick Workshops</td>
</tr>
<tr>
<td>By case-M-A. Jafarizade</td>
<td>2</td>
<td>Builders</td>
</tr>
<tr>
<td>J. Asadi</td>
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<td></td>
</tr>
<tr>
<td>H. Ghasemi</td>
<td>3</td>
<td>Stonemasons</td>
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<tr>
<td>A. Hedayati</td>
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<tr>
<td>H. Asgari</td>
<td></td>
<td></td>
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<tr>
<td>E. Ghobadi</td>
<td>2</td>
<td>Builder Assistants</td>
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<tr>
<td>A. Mohamadi</td>
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<td>Seasonal Worker</td>
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<td>Plaster Molder Expert</td>
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<td>R. Tahmasebi</td>
<td>1</td>
<td>Pointer</td>
</tr>
<tr>
<td>Sh. Khoshruzi</td>
<td>3</td>
<td>Brick Scrapers</td>
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<td>M. Sadeghi</td>
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<td>E. Falahi</td>
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<td>Higher Diploma or B.S. in Monuments Restoration</td>
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<td>Painting Restoration Expert</td>
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<tr>
<td>By case</td>
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<td>Woodwork Restoration Expert</td>
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<td>R. Mohajeri</td>
<td>1</td>
<td>Stone Restoration Expert</td>
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<td>Cloth Restoration Artisan</td>
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<td>H. Shahbazi</td>
<td>1</td>
<td>Custodian</td>
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<tr>
<td>M. Moradian</td>
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<td>Monuments Guard</td>
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<td>A. Aslani</td>
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<td>From military</td>
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<td>groups of ICHHTO</td>
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<tr>
<td>Names</td>
<td>Number</td>
<td>Position</td>
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</tr>
<tr>
<td>Staff</td>
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<tr>
<td>K. Davudi</td>
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<tr>
<td>A. Nasiri</td>
<td>1</td>
<td>Archive and Book Keeping Clerk</td>
</tr>
<tr>
<td>M. Zakipour</td>
<td>1</td>
<td>Maintenance and Services Clerk</td>
</tr>
<tr>
<td>M. Zakipour</td>
<td>1</td>
<td>Mechanical and Electrical Facilities Supervisor</td>
</tr>
<tr>
<td>M. Asadpanahi</td>
<td>1</td>
<td>Driver</td>
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<tr>
<td>R. Farshi</td>
<td>1</td>
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<td>H. Khodayari</td>
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<td>F. Ghobadi</td>
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<td>N. Ebrahimi</td>
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<td>Sh. Dejbani</td>
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<td>Accountant</td>
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<td>M.S. in Objects Restoration</td>
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<tr>
<td>By case-M. Noruzzade</td>
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<td>M.S. in History</td>
</tr>
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<td>M. Golmaghanizade-Asl</td>
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<td>M.A. in Art Research</td>
</tr>
<tr>
<td>K. Lotfi</td>
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<td>Monitorist &amp; Monitoring Clerk</td>
</tr>
<tr>
<td>A. Nasiri</td>
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<td>I-A. Imani</td>
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<td>A. Nasiri</td>
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<td>Staff Employment</td>
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<td>Operator &amp; Graphic designer</td>
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</table>
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:

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>INDICATORS</th>
<th>PERIODICITY</th>
<th>ANNUAL TIME FRAME</th>
<th>LOCATION OF RECORD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conservation and restoration</td>
<td>Checking of chalk markers</td>
<td>By case(weekly, monthly)</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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<tr>
<td></td>
<td>Checking of cracks by photography</td>
<td>By case(weekly, monthly)</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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<td>Surveying of wooden and textile objects</td>
<td>By case(weekly, monthly)</td>
<td>Whole the year</td>
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<td></td>
<td>Erosion of stone objects and tiles</td>
<td>Weekly Monthly</td>
<td>October-April</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td></td>
<td>Checking of chemical conversion of colorful ornaments</td>
<td>By case(seasonal,annual)</td>
<td>Weekly</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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<tr>
<td></td>
<td>Checking of stucco</td>
<td>Monthly</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>Activity</td>
<td>Frequency</td>
<td>Period/Season</td>
<td>Organization</td>
<td></td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>--------------------</td>
<td>--------------------------</td>
<td>---------------------------------------------------</td>
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<tr>
<td>Checking of physical and chemical conversion of metal works</td>
<td>Seasonal</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td></td>
</tr>
<tr>
<td>Erosion of pointing and mortar, decay of bricks and tiles</td>
<td>By case(weekly, monthly)</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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</tr>
<tr>
<td>Deformation of structural elements</td>
<td>Seasonal</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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</tr>
<tr>
<td>Checking of soil layers structure and condition of foundations</td>
<td>Yearly</td>
<td>-</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td></td>
</tr>
<tr>
<td>Checking of walls moisture</td>
<td>Weekly</td>
<td>October-April</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td></td>
</tr>
<tr>
<td>Checking of ventilation canal's condition</td>
<td>Annual</td>
<td>-</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td></td>
</tr>
<tr>
<td>Surveying of moisture and temperature of interior spaces</td>
<td>Daily</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td></td>
</tr>
<tr>
<td>Surveying of moisture and temperature of exterior spaces</td>
<td>Monthly</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil, Ardabil</td>
<td></td>
</tr>
<tr>
<td>Checking of conditions of gutters and roofs</td>
<td>By case(daily, weekly) seasonal</td>
<td>October-April, May-September</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td></td>
</tr>
<tr>
<td>Surveying of roof cladding and insulation</td>
<td>Weekly</td>
<td>October-April, May-September</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td></td>
</tr>
<tr>
<td>CATEGORY</td>
<td>INDICATORS</td>
<td>PERIODICITY</td>
<td>ANNUAL TIME FRAME</td>
<td>LOCATION OF RECORD</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>Cleaning of snowy roofs</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>October-April</td>
<td></td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>Surveying of plants(archaeological sites and Shahid-gah)</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>March-September</td>
<td></td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>Surveying of fungus, algae and lichen in the shady parts</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>Whole the year</td>
<td></td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>Checking of physical conversion and oxidization of external metal parts</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>Seasonal</td>
<td></td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>Surveying of decay affected by animals and insects</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>Whole the year</td>
<td></td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>Surveying of parts affected by animal excrement</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>Whole the year</td>
<td></td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>Surveying of external surfaces affected by environmental pollution</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>Seasonal</td>
<td></td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>Surveying of façade and height of buildings in core zone and buffer zone base on ICHHTO regulations</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>Weekly</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>Traffic checking in the streets which are near SKSEA (by photography)</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>Daily</td>
<td>June-September</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
<tr>
<td>SKSEA (by photography)</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
<td>Weekly</td>
<td>November-May</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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<tr>
<td>CATEGORY</td>
<td>INDICATORS</td>
<td>PERIODICITY</td>
<td>ANNUAL TIME FRAME</td>
<td>LOCATION OF RECORD</td>
</tr>
<tr>
<td>------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td>----------------------</td>
<td>-------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Research and education</td>
<td>Preparing and updating books, articles and thesis about SKSEA</td>
<td>Twice a year</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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</table>

<table>
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<tr>
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<th>INDICATORS</th>
<th>PERIODICITY</th>
<th>ANNUAL TIME FRAME</th>
<th>LOCATION OF RECORD</th>
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<tr>
<td>Local people and tourists</td>
<td>Surveying of religious ceremonies (by photography and counting the number of people)</td>
<td>By case</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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<td>Surveying of information and facts about tourists (counting, photography and questionnaire)</td>
<td>Daily, Monthly</td>
<td>March-September</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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<td>Supervising the provision of local people and tourists facilities</td>
<td>By case(weekly)</td>
<td>Whole the year</td>
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<td>Supervising the especial facilities for tourists</td>
<td>Daily</td>
<td>March-September</td>
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<td>INDICATORS</td>
<td>PERIODICITY</td>
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<td>Maintenance and security</td>
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<td>Weekly</td>
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<td>Preserving of green spaces around complex</td>
<td>Daily</td>
<td>March-September November-February</td>
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<td></td>
<td>Monthly</td>
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<td></td>
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<tr>
<td></td>
<td>Checking of fire extinguishers</td>
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<td>Whole the year</td>
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<td>Surveying of complex security conditions by cameras</td>
<td>Daily</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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<td>By case(monthly)</td>
<td>By case(monthly)</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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<td>Surveying of complex security conditions by guards</td>
<td>Daily</td>
<td>Whole the year</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
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<td></td>
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<td>Surveying of subterranean water level</td>
<td>Twice a year</td>
<td>Whole the year</td>
<td>Ardabil water and waste water company SKSEA Base of ICHHTO in Ardabil</td>
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<tr>
<td></td>
<td>Surveying of quality of subsoil layers</td>
<td>Annual</td>
<td>-</td>
<td>SKSEA Base of ICHHTO in Ardabil</td>
</tr>
</tbody>
</table>
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 Khānegāh 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**

![Organization chart of Sheikh Safi](image-url)
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. 256. d: 1930s

Fig. 257. d: 2008

Fig. 258. e: 1999

Fig. 259. b: 2008
Fig. 278. y:1996
Fig. 279. y:2008
Fig. 280. z:1996
Fig. 281. z:2008
6.c.2. monitoring of development:

Fig. 284. t:1993

Fig. 285. t:2008
Fig. 286 x:1991

Fig. 287. x:2008
Fig. 292. Arial Photo-1956
Fig. 293. Arial Photo-1980s
Fig. 294. Arial Photo-1994
6.3. 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
6.4. 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

<table>
<thead>
<tr>
<th>Row</th>
<th>Year</th>
<th>Iranian visitors</th>
<th>Foreign visitors</th>
<th>Total visitors</th>
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</tr>
<tr>
<td>3</td>
<td>1998</td>
<td>105275</td>
<td>630</td>
<td>105905</td>
</tr>
<tr>
<td>4</td>
<td>1999</td>
<td>137570</td>
<td>818</td>
<td>138388</td>
</tr>
<tr>
<td>5</td>
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<td>1163</td>
<td>183239</td>
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<tr>
<td>7</td>
<td>2002</td>
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<td>807</td>
<td>162320</td>
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<tr>
<td>9</td>
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<td>1857</td>
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<td>11</td>
<td>2006</td>
<td>150001</td>
<td>1376</td>
<td>151377</td>
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**Total** | **1553704** | **10184** | **1563888**
Fig. 304. Iranian visitors

Fig. 305. Foreign visitors
Fig. 306. Total visitors

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<th>Ms</th>
<th>Mw</th>
<th>MI</th>
<th>Long</th>
<th>Lat</th>
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6.7 Schematic diagram of the faults in the region of Ardabil:

![Schematic diagram of the faults in the region of Ardabil](http://www.ngdir.ir/States/PStateMap.asp?#Nod)
6.8. Statistic on the Meteorology of Ardabil:

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<th>Rate of Frost Days</th>
<th>Max Wind Speed</th>
</tr>
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<td>Max Absolute</td>
<td>Min Absolute</td>
<td>Max Absolute</td>
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<th>Rainfall During a day (mm)</th>
<th>Rate of Frost Days</th>
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<td>Min Absolute</td>
<td>Max Absolute</td>
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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, reorganization 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 billboards 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, reorganization 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.

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• a photograph archive of the *Sheikh-safi’s khanegah & shrine ensemble in Ardabil* 2008.

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• 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,

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-The main office of the Cultural Heritage, Handicrafts and Tourism Organization of Iran,

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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

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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

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

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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 Sarıh 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 been 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 placed over the vestibule dome. This element has been ruined completely and remains are only traces of its walls. This is the building that Sarh 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'ageli and mo'areq Tubes 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 Saфи 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 Khânâ that contains graves of Mashâyèkh (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 chillâ Khânâ. Since the surface of the building is lower than general surface of the ensemble buildings and some pieces of glazed ceramics belong to Ilkhânid and Timurid periods were found around it, it is likely older than the majority of Sheikh Safî 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 Shâh Tahmâsp 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 the 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 Chīlā 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 Chīlā 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 Ālī-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 Divārī 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 in 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 Ardabilis 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 chillâ Khânâ 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.
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.
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.
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.

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 the 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-safī Shrine. Sheikh Bahai was accompanying him in this trip. Sarīh 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 Ayyāq-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 Chilla 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](image-url)
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.

There was a manager for food dispensing. He was sitting on a silver seat and supervising 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.
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 (disciples) 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 Mashāyēkh (elders). Murids (disciples) made this place warm. One of the khanegāh services was working in heater of the bath”⁷

Thus it’s clear that the Chilli 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).

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The other structures include: a small pool (28th structure) a well (22nd 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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<tr>
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<td>Safavid</td>
<td>Painting under glaze</td>
<td>Herbal</td>
<td>White and turq.</td>
<td>Light yellow</td>
<td></td>
<td></td>
</tr>
<tr>
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<td>TB3</td>
<td>Ilkhanid</td>
<td>Painting under glaze</td>
<td>Herbal geometrical</td>
<td>Deep turq.</td>
<td>Light yellow/w</td>
<td></td>
<td></td>
</tr>
<tr>
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<td>TB8</td>
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<td>Herbal</td>
<td>White</td>
<td>Light yellow</td>
<td></td>
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<tr>
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<td>TB8</td>
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<td>Herbal</td>
<td>White</td>
<td>White</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Base</td>
<td>Portal gate</td>
<td>Painting under glaze</td>
<td>geometrical</td>
<td>Light turq.</td>
<td>Light yellow</td>
<td></td>
<td></td>
<td></td>
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<td>Ilkhanid</td>
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<td>Turq.</td>
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<td>Safavid</td>
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<td>Herbal</td>
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<td>Herbal</td>
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<td>Herbal geometrical</td>
<td>Turq.</td>
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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 Muslims 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 Oljaitu and Abu Saeed Ilkhani 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 Moltajān. Khwāja Rashid al-din Fazlollah-e-Hamedānī, 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 Ardabil 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. Iranians 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-Idin 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 ablation. 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 bazzāz, 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 glorious 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-gozārī (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 Ālt-Qapu. The sequence of present day Tash-gozārī 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 Sâdegh’s positions, for sake of Kâzem the sign of success, for sake of Rezâ who is contended with dignities and destiny, for sake of Taghi who is the sun in Rezâ’s sky, for sake of Naghî the sovereign of the land of religion, for sake of Asgari the praying, for sake of Bagher’s mortifications, for sake of honest Sâdegh’s positions, for sake of Kâzem the sign of success, for sake of Rezâ who is contended with dignities and destiny, for sake of Taghi who is the sun in Rezâ’s sky, for sake of Naghî the sovereign of the land of religion, for sake of Asgari the praying, for sake of Bagher’s mortifications, for sake of honest Sâdegh’s positions, for sake of Kâzem the sign of success, for sake of Rezâ who is contended with dignities and destiny, for sake of Taghi who is the sun in Rezâ’s sky, for sake of Naghî the
developed servants of Leili’s quarter, any where there is a dervish or an afflicted, needing 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-gozâri 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. Qurbangâh 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 inscription
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<td>Without inscription &amp; decorated</td>
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Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 172
- Width: 31
- Height: 40
Explanation: Decorated without inscription

No: A/0/11
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 144
- Width: 30
- Height: 31
Explanation: Decorated without inscription

No: A/0/12
Kind of stone: Gray andesite
Dimensions (Cm)
- Length: 117
- Width: 47
- Height: 22
Explanation: Without inscription & 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 inscription

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
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<td>Decorated &amp; inscribed</td>
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<td></td>
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<table>
<thead>
<tr>
<th>No: M/0/26</th>
<th>Kind of stone: Cream Marble</th>
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<tbody>
<tr>
<td>Dimensions (Cm)</td>
<td>Length: 130</td>
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<tr>
<td></td>
<td>Width: 40</td>
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<td></td>
<td>Height: 28</td>
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<tr>
<td>Explanation:</td>
<td>Decorated &amp; inscribed</td>
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<table>
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<th>No: M/0/27</th>
<th>Kind of stone: Brown Marble</th>
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<tr>
<td>Dimensions (Cm)</td>
<td>Length: 140</td>
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<tr>
<td></td>
<td>Width: 37</td>
</tr>
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<td></td>
<td>Height: 13</td>
</tr>
<tr>
<td>Explanation:</td>
<td>Decorated &amp; inscribed</td>
</tr>
</tbody>
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<table>
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<tr>
<th>No: M/0/28</th>
<th>Kind of stone: Cream Marble</th>
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<tr>
<td>Dimensions (Cm)</td>
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<td>Explanation:</td>
<td>Decorated &amp; inscribed</td>
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<table>
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<th>Kind of stone: Green Marble</th>
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<td>Dimensions (Cm)</td>
<td>Length: 143</td>
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<td></td>
<td>Height: 13</td>
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<td>Explanation:</td>
<td>Inscribed</td>
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</table>
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: 191
Dimensions (Cm)
  - Mouth diameter: 9
  - Height: 24
Explanation:
  The china vessel with blue & white glaze.
<table>
<thead>
<tr>
<th>No:</th>
<th>Dimensions (Cm)</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Mouth diameter: 66, Height: 9.2</td>
<td>China large vessel.</td>
</tr>
<tr>
<td>12</td>
<td>Mouth diameter: 44.5, Height: 9.2</td>
<td>China vessel decorated house shape.</td>
</tr>
<tr>
<td>13</td>
<td>Mouth diameter: 30, Height: 5.2</td>
<td>China vessel.</td>
</tr>
<tr>
<td>14</td>
<td>Mouth diameter: 2.7, Height: 24.5</td>
<td>China jar.</td>
</tr>
<tr>
<td>15</td>
<td>Mouth diameter: 17.5, Height: 9</td>
<td>China bowl with floral decoration.</td>
</tr>
</tbody>
</table>
No: 16
Record number: 202
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.
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:

The identification for national inscription

Donated financial credits for restoration projects, 1933-1937 AD.
شماره ثبت ۴۶۸۳

اداره کل حفاظت آثار باستانی و بنای‌های تاریخی ایران
پیشنهاد ثبت آثار باستانی

پیشنهاد کننده

طبق نامه شماره

نام اثر باستانی

مقبره شیخ عفیف الدین و بنایی متعلق به آن

ارذبیل

موقعیت جغرافیایی

وضع فعلی

قدمت

تاریخ بررسی و کشف

نام بانی و سازنده اثر

مقبره شیخ نوستاب‌خسرو ولادیمیر بنامشده است

وضع ماکت

ملاحظات

The national registration inscription of SKSEA
رسالت محترم سازمان میراث فرهنگی کشور جناب آقا ویدسی کازرونی
با سلام و نعیت

احترامات عموم اظهار تشکر و قدردانی از حضور جنبه‌انی
در دیدار و ارتباط با راهنما‌ای بن می‌برید با استحکام مسئول که تعمیر
قسمتی از طاق‌نوازی حیاتی مشجر بقعه‌های میراث ملی می‌کنیم به بازبین
شناسان از حفظ واحی و توهین‌های باستان‌شناسی نهم کمک‌انجام انجام
امیر نزدیک به کمک‌های است به تعمیق افیده افتاده است در دستور
در اعزام همکاران ذیبیت تسریع نرمایند/رژ

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.
The owning of 9 houses ownership by ICHATO in the SKSEA Buffer Zone, 1990 AD.
The report of ICHHTO Experts about excavated relics in the south side of garden yard, 1995 AD.
647

(1)
شیخ علی‌الدین خانگه و شریف انسام در آدلیل

(1)
وزارت معارف و اوقاف و صنایع مستقره

وزیر معارف مقرر می‌دارد:

کم متعین مغازات آن برابر دیالاکت

البعد

ملاحظات

جای اثر می‌توان مورد

وزیر معارف

مدیر کل عتبات
The repagination monitoring reports of SKSEA in 1959 AD.
APPENDIX VI

IMAGE INVENTORY AND PHOTOGRAPH AND AUDIOVISUAL AUTHORIZATION FORM
<table>
<thead>
<tr>
<th>d. No</th>
<th>Format</th>
<th>Caption</th>
<th>Date of Photo</th>
<th>Photographer/Director of the video</th>
<th>Copyright owner</th>
<th>Contact details of copyright owner</th>
<th>Non exclusive cession of rights</th>
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<tr>
<td>1</td>
<td>map</td>
<td>The location of the city of Ardabil in Iran</td>
<td>2008</td>
<td>SKSEA</td>
<td>ICHHTO</td>
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<td>map</td>
<td>Province of Ardabil</td>
<td>2008</td>
<td>SKSEA</td>
<td>ICHHTO</td>
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<td>3</td>
<td>map</td>
<td>General view of SKSEA (Laser scanning)</td>
<td>2008</td>
<td>SKSEA</td>
<td>ICHHTO</td>
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<td>General landscape of Ardabil</td>
<td>2008</td>
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<td>map</td>
<td>Landscape Zone (Map-I)</td>
<td>2008</td>
<td>SKSEA</td>
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<td>map</td>
<td>Core and Buffer Zone (Map-III)</td>
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<td>ICHHTO</td>
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<td>8</td>
<td>map</td>
<td>Key plan of SKSEA</td>
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<td>9</td>
<td>photo</td>
<td>the combination of the three volumes of Allah Allah dome, Shah Ismail’s dome, and the dome of Imam Khany</td>
<td>2008</td>
<td>SKSEA</td>
<td>ICHHTO</td>
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<td>10</td>
<td>photo</td>
<td>Composition of spaces in SKSEA</td>
<td>2008</td>
<td>SKSEA</td>
<td>ICHHTO</td>
<td>-</td>
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<td>11</td>
<td>photo</td>
<td>12-sided pool (which symbolizes the 12 Shi'ite Imams)</td>
<td>2008</td>
<td>SKSEA</td>
<td>ICHHTO</td>
<td>-</td>
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<td>12</td>
<td>photo</td>
<td>Motif of Peacock tail which is a symbol of a bird of paradise</td>
<td>2008</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
<td>-</td>
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<tr>
<td>13</td>
<td>photo</td>
<td>A part of glorious decoration of Chini Khana</td>
<td>2008</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
<td>-</td>
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<td>14</td>
<td>map</td>
<td>Key plan of Sheikh Safi’s shrine (Allah Allah dome)</td>
<td>2008</td>
<td>SKSEA</td>
<td>Privity</td>
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<td>15</td>
<td>photo</td>
<td>Mausoleum of Sheikh Safi from South-west</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
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<td>16</td>
<td>photo</td>
<td>One of the Allah Allah dome inscriptions</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
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<tr>
<td>17</td>
<td>photo</td>
<td>Part of Ornamentation Cell of Sheikh Safi</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
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<td>18</td>
<td>photo</td>
<td>View of Ghelebli - Ghaupan</td>
<td>2005</td>
<td>H. Yousefi</td>
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<td>19</td>
<td>photo</td>
<td>A part of ornaments freework inlaid work wooden Box of Sheikh Safi al-din</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
<td>-</td>
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<tr>
<td>20</td>
<td>photo</td>
<td>Key plan of Shah Ismail’s shrine</td>
<td>2005</td>
<td>SKSEA</td>
<td>ICHHTO</td>
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<td>-</td>
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<tr>
<td>21</td>
<td>photo</td>
<td>Shah Ismail’s Dome with tilework</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
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<tr>
<td>22</td>
<td>photo</td>
<td>Ornamentation cell of Shah Ismail’s Dome</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
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<tr>
<td>23</td>
<td>photo</td>
<td>Symbolic Plate on Top of the Shah Ismail’s tomb</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
<td>-</td>
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<tr>
<td>24</td>
<td>photo</td>
<td>Symbolic Hand, Known as Ali’s Hands</td>
<td>2005</td>
<td>H. Yousefi</td>
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<tr>
<td>25</td>
<td>photo</td>
<td>Wooden box of Shah Ismail</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>ICHHTO</td>
<td>-</td>
<td>-</td>
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<tr>
<td>26</td>
<td>photo</td>
<td>A part of ornamentation case (Wooden box) of Shah Ismail</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
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<tr>
<td>27</td>
<td>map</td>
<td>Key plan of Muhisay al-Din Muhammed’s shrine (Haram Khana)</td>
<td>2005</td>
<td>SKSEA</td>
<td>ICHHTO</td>
<td>-</td>
<td>-</td>
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<tr>
<td>28</td>
<td>photo</td>
<td>Tomb of Muhisay al-din, known as Haram Khana</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
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<tr>
<td>29</td>
<td>photo</td>
<td>Inscription of Muhisay al-din Mohammad mausoleum entrance</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
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<td>30</td>
<td>photo</td>
<td>Inscription on the drum of the dome of Muhisay al-din Mohammad, Known as the Haram Khana</td>
<td>2005</td>
<td>H. Yousefi</td>
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<td>31</td>
<td>photo</td>
<td>A part of ornamental inlaid work in the wooden box of Muhisay al-din tomb</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
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<td>32</td>
<td>photo</td>
<td>A part of ornaments inlaidwork wooden box of the Muhisay al-din Mohammad</td>
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<td>H. Yousefi</td>
<td>Privity</td>
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<tr>
<td>33</td>
<td>photo</td>
<td>A sample of glorious woodworks in Haram khâne</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
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<tr>
<td>34</td>
<td>map</td>
<td>Key plan of Shâhnišht (The alcove)</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
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<tr>
<td>35</td>
<td>photo</td>
<td>Portal of Dâr al-Huffâz</td>
<td>2000</td>
<td>H. Yousefi</td>
<td>Privity</td>
<td>-</td>
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<tr>
<td>36</td>
<td>photo</td>
<td>Semi dome of Shâhnishth</td>
<td>2000</td>
<td>SKSEA</td>
<td>ICHHTO</td>
<td>-</td>
<td></td>
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<tr>
<td>37</td>
<td>photo</td>
<td>View of Shâhnishth from east</td>
<td>2000</td>
<td>SKSEA</td>
<td>ICHHTO</td>
<td>-</td>
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<tr>
<td>38</td>
<td>photo</td>
<td>Key plan of Dâr al-Huffâz Hall (Qandil Khâne)</td>
<td>2002</td>
<td>SKSEA</td>
<td>ICHHTO</td>
<td>-</td>
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<tr>
<td>39</td>
<td>photo</td>
<td>View of Dâr al-Huffâz known as Qandil khâne, looking north</td>
<td>2005</td>
<td>H. Yousefi</td>
<td>Privity</td>
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<tr>
<td>40</td>
<td>photo</td>
<td>Section of eastern side of SKSEA</td>
<td>2005</td>
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<td>Privity</td>
<td>-</td>
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<td>41</td>
<td>photo</td>
<td>A part of Dâr al-Huffâz ceiling</td>
<td>2005</td>
<td>SKSEA</td>
<td>ICHHTO</td>
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<tr>
<td>42</td>
<td>photo</td>
<td>Motif of 40 Simurgo (monsters) which is symbol of the perfect man and eternity</td>
<td>2005</td>
<td>SKSEA</td>
<td>ICHHTO</td>
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<td>43</td>
<td>photo</td>
<td>Dâr al-Huffâz Interior</td>
<td>2005</td>
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148 photo Decoration of vault cover and 2008 SKSEA ICHHTO - -
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<td>Allāh Allāh dome decoration detail</td>
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<td>Haram khana ceiling</td>
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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 gates 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  
ICHTTO  
UNESCO World Heritage Centre, Paris
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 ICHITO 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 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 landmark 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
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.
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
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.
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:
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$

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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 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 Imānzade-sāleḥ.

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, studying and executing the revitalization plans for northern gate in hayāt-bāgh(garden court)

• Surveying, studying and executing the revitalization plans for main gate of Āli Qāpu square.
• Surveying and executing the revitalization plans for Áli Qāpu square.

Studing and executing the conservation plans for archaeological site in northern side

Studing and executing the restoration and conservation plans of monuments and fabric.
Organizing different conferences and workshops

Studying 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.
**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, artistic 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 drawings of it is shown in
the following.
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 landmark 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.
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* (C 1345) (Islamic Republic of Iran) 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 than 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.
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/](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.


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.

[Signature]

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 ornémentés 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. Ilkhaniid 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 khānegāhs 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.

<table>
<thead>
<tr>
<th>State Party</th>
<th>Name</th>
<th>ID N</th>
<th>Area</th>
<th>Buffer Zone</th>
<th>Centre points Coordinates</th>
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<td>Iran (Islamic Republic of)</td>
<td>Sheikh Safi al-din Khaneqah and Shrine Ensemble in Ardabil</td>
<td>1345</td>
<td>2.1353 ha</td>
<td>13.0616 ha</td>
<td>N38 14 55 E48 17 29</td>
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</tbody>
</table>
Fig. 5: Geographical Coordinates of Core Zone