

Recognizing monuments of Timurid dynasty in cultural area of Fars

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Abstract

Between 1282-1374 Hijri, two local dynasties including Injuids (1276-1331) and Al Mozafar (1286-1368) were ruling on Fars, Kerman and Isfahan and selected Shiraz as the capital. These two dynasties intended to maintain Iran's tribe identification against Mogul invaders, managed to spend effort on promoting, artistic and national identification. Therefore, some descendants of these dynasties began to establish buildings and monuments. In this paper, the mausoleum and different projects built by Soltan Bakht agha (a pioneer in building and developing different projects in Dar dasht in Isfahan) were discussed and analyzed.

Key words: mausoleum, Timurid, Injuid, Al-Mozafar, Isfahan

Introduction

Timurid buildings in planning consist of different principles, some buildings are planned longitudinally and others have court yards, following symmetry principle and another group is those, who surrounded by a central dome and finally unlimited development. The basic plan changed by some fundamental rules such as symmetry, repetition and joining, in one plan, more than one rule may apply.

Longitudinal principles (one or multiple rooms)

Square or rectangular domed room is the essential feature of this plan that makes adding more rooms possible. Multi rooms buildings such as mausoleums that have anti chamber or two mausoleums in north of Iran that some extensions have added during centuries, all complexes such as Shah Zand expanded according with a longitudinal development.

Yard as a center: The architectural focal point is yard. All buildings based on repetition (portico), symmetry (along with axis) and consistency are formed. Yard axis determines the designing plan. The building, based on yard in center included mosque, schools, Karvansara, Squares. Also, there are other architectural types that are untraceable such as private house and hospitals.

Dome as a center: The central room is surrounded by *panjdari*, small rooms and iwans toward outside. Due to *panjdari* with wall, plan may change to a square and it is called the cross inside square. The location, scale and shape of all exterior spaces are determined by lines, coming out of center of the circle. For instance, some Khangah and Ziyartgah are following the same rule. Even some more complexes buildings such as Ziyaratgah located in Turkistan has radical plan. However, the shape is rectangular but all its parts are determined by geometry of central dome. Some dome chambers are one room but they have some extensions inside and outside such as Abu nasr Parsa (figure 1, 2)

Unlimited development: The basic feature of this group is a span between two independents foundation (wall, column, bridge).

Yard: Porticos in the yard are in one or two storeys with four iwan have combined. yard axis

Entrance: Iwan that is used as an entrance mainly is prominent and in comparison with interior iwan are bigger and more solid. Iwan may have two minarets besides or in behind.

Entrance façade: confined or open porticos and vault combine towers at corners. This combination was common in schools.

Entrance complexes: in many buildings with yard in center, before entering the Iwan, users could head vestibules. Building these spaces can help move easily on two sides and entrance to the yard.

Azari style characteristics

The Style of Azari include the following characteristics:

- Construction of huge complexes (mosque-madrasse etc)
- Development of radial and rectangle street nets in city planning.
- Clear vertical and horizontal divisions of elevations.
- Introduction of compositions with large Evans and symmetrical minarets.
- Wide use of mosaics and relieves in interior (Pirniea,2001)



Fig 1. Mosque-Djame Yazd

Dynasty of Sefevids

In 1502, Ismail I descendent of sheikh Sefiad-din Iskhak gathered around himself seven Turk tribes, accepted the title of shah and became the first monarch from the Azerbaijan dynasty of Sefevids . It was the last rise of military and political power of Iran, a period national unity and economic growth. Despite their Iranian origin Sefevids were fond of Turk fashions and did nothing for development of original Iranian culture (Grabar,1980).

Esfahan became the most important cultural center of the region and gave its name to the époque.

Esfahani

A lot of attention is paid to urban planning, city centers develop around principal mosques with rectangular webs of streets in surrounding districts. Large civil complexes include sacral buildings and bazaars. Development of structural systems, tectonic images in architecture. Modern architecture of *Iran-Enghetat* is influenced by contemporary world architecture.

Dynasty of *Qqjars* ruled since the end of XVIII cent till the First World War. Inability of shahs to create national army, centralized government and unified taxation system lead to the

weakness of country, lost many provinces. Iran became the arena of imperialist competition of Great Britain and Russia. Occupation by the forces of Entente led to instability of power and numerous local conflicts and uprisings (Ardalan, 1979). In 1921-1925, Reza-khan Pahlavi overthrew Qajars and persuaded medjlis to recognize him as a new shah.

In the following decades Pahlavi's balanced between various world powers with different success. They managed to keep independence of Iran but were unable to prevent occupation during the Second World War. In post-war years rise of national movement lead to nationalization of some establishments with foreign capital and to clear position of neutrality in the "Cold War". Modern history of Iran is considered from 1979 till the proclamation of Islamic republic. Today as an equal partner of the world society Iran follows the path of progress, protecting its unique face with its own traditions, its culture. Specific features of modern architecture of Iran are common with contemporary world one. Unfortunately, national traditions are ignored; despite they were shaped by a number of natural, climatic, religious and cultural factors.

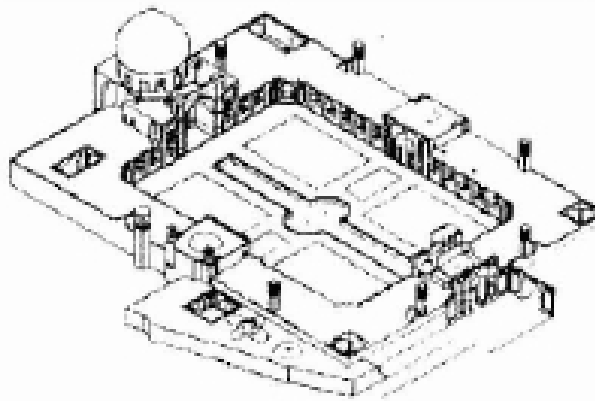


Fig 2. Madrasse Emam, Kashan

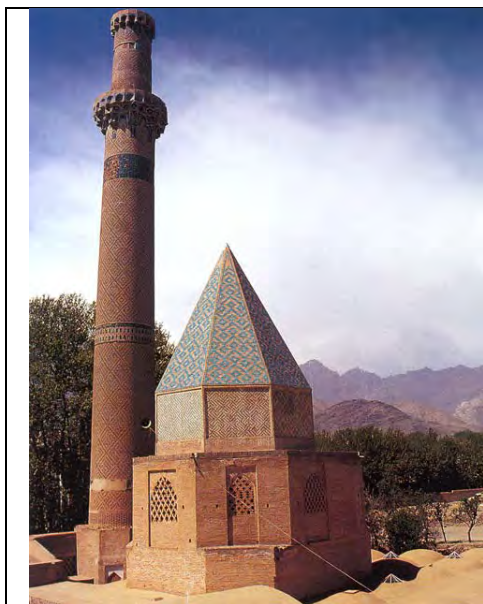


Fig 3: Tomb of Sheikh Abdolsamad, Natanz



Fig 4: Gur-E-Amir

Sultan Bokht agha mausoleum

In Dardasht, an old texture of Isfahan, 700 meters away Atigh mosque, Sultan Bokhat agha mausoleum is located. This building contains mausoleum and the school entrance. Unfortunately, there is no inscription that can help us gain more information, there are some parts of this inscription in interior part of Iwan but there is only part a word has remained.

Historical background

The builder of this complex was “Sultan Bokht agha”, daughter of Keykhosrow Inju, and the famous ruler of Fars in early 6 Hijri. Inju family, especially Abu Isacc was killed by Amir Mobarez Adin Mohammad Mozafari and Amir’s son married “Shah Mahmoud”, the daughter of Keykhosrow. After the sons of amir plotting against their father, his possessions were divided among his sons and Shoh Shoja became Fars ruler and Shah Mahmoud became Isfahan ruler. (Ajand, 21). These brothers for conquering this territory were in peace and war. People also sometimes were supporting them (Heravi, 2004, p. 13). In a dramatic event, it was revealed that Sultan Bokht agha had covert affairs. Of course, later it became clear that she was going to weaken the Mozafari family. Finally, Shah Mahmoud revealed the plot and murdered Sultan Bokh agha in spite of his propensity and mourning for the rest of his life (Honarfard, 1965).

According to some authorized references, Sultan Bokh agha was capable and intelligent and most of the time she ruled the territory instead of her husband (Ghani, 2007, p 281), apparently the northern shabistan of Atigh mosque in Isfahan was built by her effort on behalf of Sultan Shah Mahmoud and some maintenance were performed due to her advice but what makes her different is the mausoleum and school built by her (figure 5, 6).

The characteristics of Sultan Bokh Agha mausoleum

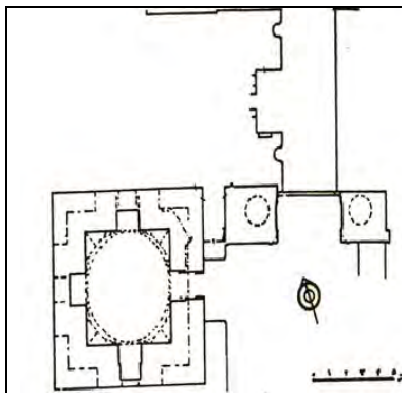
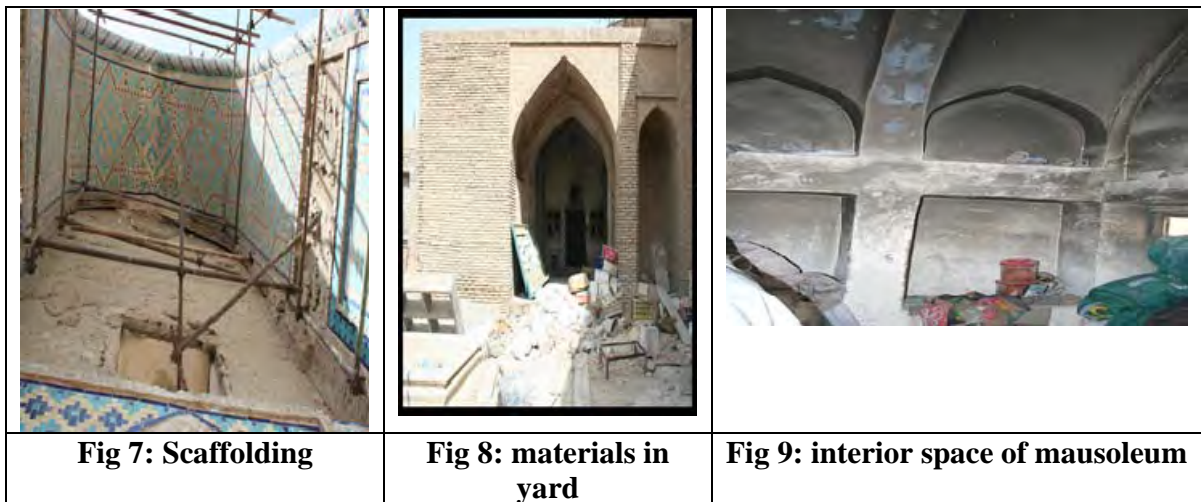


Fig 5: Sultan Bokht agha plan



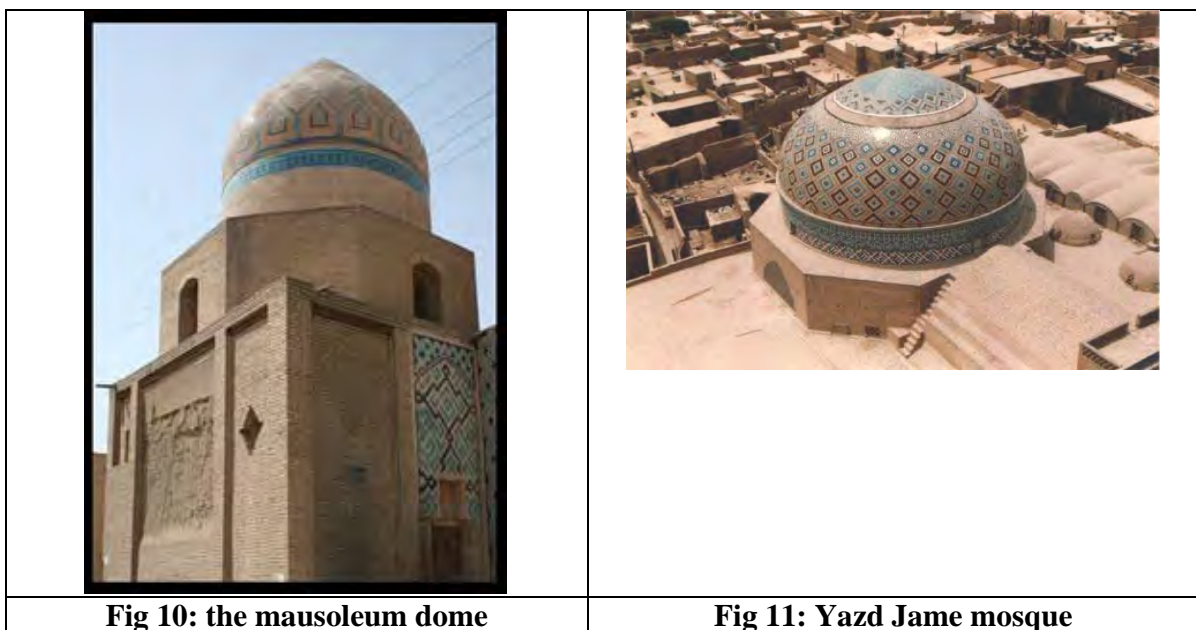
Fig 6: Façade of the mausoleum

Recently, there is only the mausoleum, entrance and two minaret pinnacle but main parts of school that probably were four-iwaned have been demolished. It is said that the ruins of schools were till Gajar dynasty (Molazadeh/Mohamadi, 2002, 54). Now, in western part, the entrance of mausoleum including dome on a square shaped plan have remained. This part of the building in projected over the gates. Mausoleum is connected to the entrance of iwan by a structure that it must be in east part as well or probably the eastern part had extended walls. After entrance, there is only a space around 8*8 remained that consist of central corridor and smaller rooms in two sides. At the end of corridor, barrel vault extended to the yard and western part of this structure is again continued to small yard. In conclusion, at present, in northern part of Iwan and mausoleum, there is yard left, madding by simple brick walls and it also separate the building from surrounding spaces. Unfortunately, nowadays, the building is not a good condition (Figure 7-9)



Dome characteristics

The building of mausoleum has a dome that its surfaces are decorated by tile and brick and geometry patterns. Beside that above the dome stalk, there is a tile band with wide range of blue tonality. This dome is double shield and similar to Yazd jame mosque Yazd jame mosque has more decorations (Rasouli, 2007) (figure 10, 11)



Southern façade

In southern façade, there are big square and rectangular framing that changes the simplicity of the façade. The entrance of the building is relatively small. Above this entrance , there is a tiled work surface with geometrical patterns continues to drip edge. Additionally, part of southern façade with bricks fallen down shows that the foundations was made by adobe but the it has been renovated (figure 12)



Fig 12: Part of southern façade

Northern entrance

In northern part of mausoleum, there is another entrance that have access from yard. Inside the interior part, an area around 6*6 square meters has been plastered inside the space, and there are four shelves. Floor is covered by brick, plaster and some tools.

Her tomb is a cuboid and from porphyry that resembles man's skin and its desirable shape and color is referring to the deceased woman (figure 13)



Fig 13: Sultan Bokht agha tomb

On her tomb, there are three patterns. Above and below the tomb, there are small inscriptions including the name of deceased person and the year of death has been written on the bottom. Additionally, between these two inscriptions, there is another frame consists of abstract pattern.



Fig 14: Inscriptions

Interestingly, above her tomb, there are two symmetrical holes. This can remind a mother breast as pre historic statues with naked women and emphasis on their breast were the symbol of fertility (Gholizadeh, 2008). Although, this mausoleum belongs to the daughter of Keykhosrow Inju, it became a Ziyaratgah after her death and in fact this lady gradually represented the role of Anahita. In Iran, there are many examples that deceased people were ordinary but gradually those places

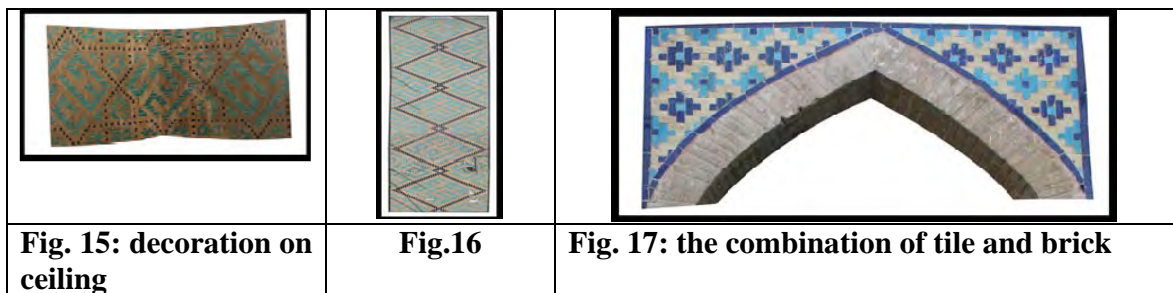
turned into holy places. It is worth mentioning that Sulatan Bokht aga was a thankful and dignified lady and people fully respected her. She grew up in cultural atmosphere and as it mentioned in historical texts, her mother was a great poet

(Riyahi, 1970). Apart from this, Al-inju revived Iranian tradition and it is said that Abu Isacc was about to build a place similar to Kasra palace (Heravi, 2007). On the other hand, the name Keykhosrow, father of Sultan Bokht Agha is implying the root of her name. Bokht or Bakht is the name of daughters of Sassanid kings. Boxt is a Pahlavi name and means survivor that means three principles of Zoroastrian religion (Moein, p. 476).

The characteristics of doorway

The tall doorway reminds architectural style began in Al Mozafar dynasty and ended up to Timurid (Pirnia, 2004, p.233). This doorway itself is a remarkable example of Timurid architecture. The similarity of this one and Yazd Jame mosque proves that Mozafar family built them. These doorways are dominant over their surrounding and they were innovative at that time. Inside the upper part of iwan, there is a combination of brick and dark blue tiles accompanying with lā 'ilāha 'illā-llāh inscription, created a spectacular form.

The lateral surfaces are covered with combination of brick and tile. There are two blind walls in two sides containing a rhombus. Having an inscription inside with Allah and Muhammad words (Figure 15, 16), the space between rhombuses with geometrical forms makes a harmony with Kufi words (figure 17). The arc on the margin of dome are made by rectangular brick-tile bands and attribute a beautiful form to iwan Preventives are on two sides of iwan help create cross forms.



Inside iwan and in entrance, there is tile working. Spaces between pendentives are decorated by dark-light rhombus and blue tiles. At two sides of interior entrance, there are two frames with an overall pattern including turquoise blue color inside the iwan.

The characteristics of minaret

The main characteristics in this mausoleum are two tall minarets that only their stalks and pinnacles remained. Around these minarets, there are some spiral bands, twisting and emphasize on height.

Conclusion

This monument has simplicity with solid structure. In spite of common attitudes, it is claimed that women artists do not play an important role in Islamic architecture and culture. Sultan bokht aga apart from her role in governing the city, spend great effort to spread the Iranian culture over the country.

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