

An Analytical and Comparative Approach to Recognition Tabriz Ali Shah Mosque

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ABSTRACT: Ali shah Mosque in Tabriz is one of the remaining buildings from the Ilkhanid period in the region of Azerbaijan in Iran. In historical documents, this building is mentioned with different names such as citadel and mosque. Despite the research done on this building, researchers still have disagreements regarding architectural specifications. In this research, based on archaeological and architectural evidence, the authors seek to answer the following basic questions in the manner of field studies and libraries, which are based on descriptive-historical and analytical-comparative, how are the architectural features of this building represented by the texts of historical documents? How is the porch connected to the tomb? Also, what is the relationship between Ali shah Citadel and the school of the two minarets of the Erzurum in terms of physical and trinity elements? The following hypotheses are raised: according to the results, the pillar behind the altar is originally the tomb of Alisha. The main altar was located inside it and had a green dome with skylights. The way to reach this tomb and the altar were from the stairs leading to the porch. After the huge columns on either side of it, which may have been turned into a minaret, space has become smaller with an indentation. The school and monastery were connected to its western and eastern sides. This general form of composite buildings in a complex is a feature of most buildings of this period. Other results of this study show that the model of the mosque-school of the Erzurum is derived from this building, which shows the cultural connections between the two regions.

Keywords: Ilkhanid period, Tabriz, Ali shah Mosque, School of Khatuniyeh in Erzurum, Mosque - Tomb.

INTRODUCTION

Once again, with the Ilkhanid government's establishment, Iranian architecture developed and evolved. After the arrival of Islam by Ghazan, a new style was formed in Islamic architecture called the Mongolian or Azerbaijani style. The roots and meanings of its elements should be sought in the Mongol yurts and Seljuk architecture (Memarian, 2015, 108). One of the famous buildings of this style is the Alishah citadel in Tabriz, in which only the remains of its porch are left. This complex has a mosque, porch, tomb, school, and monastery in historical sources.

The building has a long porch, a courtyard with a central fountain, and a view of the Kasra arch (Hillenbrand, 2016, 101). It seems returning to the traditions of ancient Iran has been common in Ilkhanid buildings. Abaq Khan has revived such architectural styles in the Takht-e Soleiman complex. In these buildings, arched coverings in large openings and domes in the background of squares,

porch buildings to glorify the buildings by raising them were very common, which has been modeled on the architectural features of the party (Hillenbrand, 2016, 108, 103,133). The type of architectural style has continued in Islamic periods. Examples of it can be seen in Iran, such as the construction of the Alisha Mosque and the school of two minarets of the Erzurum in Turkey. As in ancient times, Iran's cultural influences in neighboring lands have continued in the Islamic era. So that the Two Minarets of the Erzurum school has been built in the style of the Kasra arch of the Sassanid period, this building, whose physical and decorative elements have been adapted to the Ali shah complex, belongs to the late seventh century with archaeological research and has an Azeri architectural style. The school has four porches on two floors with an open courtyard and a fountain. However, the functional nature of some architectural spaces and related elements showed shortcomings that require in-depth research and scientific

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documentation.

This research relies on historical and visual documents. It compares the complex's architectural and decorative elements with contemporary buildings inside and outside the current borders (Two Minarets building of the Erzurum). The characteristics of the Ali shah citadel complex have been recognized.

MATERIALS AND METHODS

The study plan of the present article is to compare the historical documents with the archeological and architectural pieces of evidence left in the Ali shah complex in Tabriz. Based on historical documents and archaeological findings, this research tries to identify the porch connected to the tomb and other elements. The porch and the complex have been changed, destroyed, and damaged several times. According to [Chardin \(2014\)](#), these changes, with the restoration in the Safavid period, the change of use in the Qajar period, and the major destruction in the past decades, have become an incomprehensible structure. Researchers have questioned the identity of this building with studies based on the feasibility and stability of a form of niche. Archaeological findings of [Mansouri and Ajournalou \(2003\)](#) are very useful and fruitful in proving the research hypothesis. However, the studies presented so far have not helped to recognize the image and form of this building and only confronted researchers with several plans. The data collection method of the present research has been done in the field and the library. To evaluate and analyze data; First, by visiting the school building of the two minarets of the Erzurum (outside the current borders), which have similarities in form and physical elements and decorations, as well as studying historical documents, questions about the structure and function of the building come to mind and by examining the elements. The necessary documents were collected for the architecture and decorations of the building itself. Then this work was studied in a library method based on analytical and historical-comparative interpretive studies. Then, for the analysis and interpretation of the building, historical documents and the results of archaeological findings are used, and finally, a general conclusion is reached.

Research Background

Regarding the background of this research, the following researches can be mentioned; [Sarafraz \(1999\)](#), in the article "Analysis of comprehensive historical narrations of Ali shah of Tabriz," states; Badr al-Din Mahmoud al-Aini's historical accounts are nothing more than fiction; Because in 855 (AH), according to reports Mustufi, the arch of the mosque collapsed. In contrast, Badr al-Din wrote these descriptions from another person who wrote them for Nasser Mohammad Qalawun during the construction of this mosque. Sarafraz also mistakenly calls his book "Aqd Jahan." He concludes

that the building was always incomplete, never finished to be used, and was certainly not the southern part of the mosque. [Ajournalou \(2002\)](#), in his article "Ivan of Tabriz," states this porch is not the remnant of Alisha Mosque, but a tomb, and this altar was later added to this complex. [Wilber \(2014\)](#), in the "Book of Islamic Architecture of Iran," draws a map of this building that has a large courtyard and pond; he has drawn the buildings on both sides of the porch correctly. [Mansouri and Ajournalou \(2003\)](#), in their article "Recognition of Ali shah Citadel," are too involved with the issue of undiscovered decorations of the building. This issue is considered the main problem of research related to historical documents of Pope and Wilber, and even they, like Sarafraz, have considered historical documents myths. But what is important from their archeological research is discovering the buried parts of this structure next to the altar. [Blair and Bloom \(2015\)](#) have mentioned this building briefly, but the preparation of Wilbur's map in their book and their research shows that these two researchers agree with this. During their trip to Iran, they took very effective photographs, especially the image of the two eastern and western walls, which now do not exist externally, and show the location, frames, and inscriptions of the side buildings of this complex. According to static analysis studies, [Moradi et al. \(2019\)](#), in the article "An investigation of the Statically Presence of an Arch in the So-called Structure of Ali-Shah Ark in Tabriz," concluded that the arch was never built to collapse because the side walls can't support the arch. Also, in the volumetric form of the building, the dome is drawn from a smaller arch, while in Matraghchi's painting and written sources, the form of the dome is described as taller than the arch.

Also, in most historical sources, courtyard, pond, waterfall are mentioned; if in the volumetric form of the building, these elements are not specified, and the building is embodied indoors.

In this study, by studying historical documents and by examining and matching only the work with a fractional arch, the remaining species from the Ilkhanate period, that is, the Khatuniyeh school or two minarets of Erzurum belonging 1329 with the Alisha 1324 complex, intends to provide a clear picture of the tomb and the porch and the Alisha complex.

Both buildings have platforms, steps facing the courtyard and basement, fountains facing the courtyard, columns around the courtyard and middle arches, stone-carved columns with geometric patterns with several similar designs. Also, two buildings have been built with a very short interval in terms of history.

RESULT AND DISCUSSION

Alisha Collection in Historical Documents

From the Alisha complex, known as Alisha citadel today,

only a part of its architectural remains remains, a brick structure with a U-shaped plan (Mansouri & Ajournalou, 2003). And it looks like an altar porch. With the demolition of the side walls over the past nearly a century, which has been along with these ruins, it has become difficult for those trying to recognize it to estimate the true shape and form of the building.

However, if we refer to pictorial documents and written sources and the results of archaeological findings, the original form of this building may be speculative.

Monshi Kermani" in "Nasaim al-As har" in 725 (AH), praised the art of Alisha and mentioned the construction of a high school building with detailed decorations and a mosque with a high arched porch in Tabriz and states, If this arch the building was being built, the building of the mosque was also being completed (Monshi Kermani, 1958, 116-117).

Mostofi observed the building during its construction and stated that Khajeh Ali shah spent money on his collection. The "Monshi Kermani" in "Nisaim al-Ashar" in 725 (AH) praised the art of Alisha and mentioned the construction of a high school building with detailed decorations and a mosque with a high arched porch in Tabriz and states, If this arch were built, the construction of the mosque would be completed (Monshi Kermani, 1958, 116-117).

Mostofi observed the building during its construction and stated that Khajeh Ali shah spent money on his collection. But he refused to give further details. The travelogues writers who entered Iran also spoke about the modern form of the building. Mahmoud al-Eini, the author of the book "Ed al-Jaman fi Tarikh Ahl al-Zaman," writes the report of one of the companions of the ambassador of Sultan Nasser al-Mamluk, King of Egypt, In the middle of the courtyard of the mosque, there was a square pool that was one hundred

and fifty cubits wide and long. This pool has one side in the middle with a lion statue with water pouring from both sides. Two Andalusian copper pillars protected the truncated arch of the altar. The frame of the altar was decorated with gold and silver. Gold and wire lamps with copper chains hung from the ceiling and illuminated the interior of the arch. The latticed windows also had twenty glass circles decorated with gold and silver (Karang, 1995, 244-245); in that mosque, all kinds of decorations, materials, and marble were used (Mostofi Qazvini, 1957, 87). At present, the place of the altar remains, and the huge pillar that can be seen behind it supports the altar, and two entrances that can be seen around the altar from inside or both sides of the huge pillar from outside.

Large windows can now be seen up to the floor. But according to the remains of the wall, it was about three meters higher than the floor of the building, and some have mistakenly called them entrances or gates. At the same time, no mosque has a door or entrance around the altar so that worshipers can enter through it (Figures 1 & 2).

This complex has been built in the style of Azeri architecture by Falaki Al-Tawrizi¹(Tabrizi) between the years 716-724 AH (Bozorgnia, 2004, 114; Nakhjavani, 2013, 438), and its designer is Khajeh Alisha (Wilber, 2014, 158). This building had a large mosque with 250 yards in 202 and a large plateau. Its porch was larger than Kasra Madain's porch, but because its construction was hastened, its huge arch collapsed in 1339 (Mostofi Qazvini, 1957, 87).

However; A Venetian merchant who visited the Alisha Grand Mosque around 1481 spoke of the height of the building, the courtyard, and the steps leading from the pool to the porch, noting that the rectangular pool was in the middle of the courtyard and the middle of it. The extremely large building has never been covered. From the words of



Fig. 1: South view, behind the altar of Alisha Mosque
(Source: Blair & Bloom, 2015, 39)



Fig. 2: Front view of Alisha Mosque porch
(Source: Blair & Bloom, 2015, 38)



Fig. 3: Sidewall from the east of Ali shah Mosque
(Source: Alamy, 2022)



Fig. 4: Exterior view of the western wall

this Venetian merchant, it can be seen that this building was not covered but had a nave that has a very high arch, but he states that this building has not been completed. The columns on both sides of the doors are not marble but of stones of different colors. The rest of the arch is decorated with Mogharnas plaster. Exquisite stones surround it, and the arch rests on marble columns.

The marble columns were so delicate and transparent that they remained like crystal. Around the walls, there were cut bricks and colored tiles (Karang, 1995, 247-246). "Aqsarayi" in 723 (AH), in "Masamra al-Akhbar," states that such a mosque cannot be found anywhere, and only the Great Mosque of Damascus can be equal to it in terms of beauty (Aqsarayi, 1983, 315). "Battuta" in 727 (AH) has observed the citadel of Alisha with all the obligations. He writes in his travelogue called "Tohfeht al-Nazar fi Gharajb al-Amsar," outside the mosque, on the right side, there

was a school qibla. On the left side, there was an angle (monastery) whose courtyard was covered with marble, and the walls of the mosque were decorated with smooth and slippery tiles.

And all kinds of trees and grapes and jasmine branches in its courtyard had added to the beauty of the space (Battuta, 1997, 284). But in none of the visual documents can the school mosque and monastery be seen on the left and right of the building unless they are all connected.

Figures 3 and 4 of the walls of the east and west fronts, prepared by Blair and Bloom in 1984 (Alamy, 2022), show the junction of school buildings and some of the decorations of the monastery on the left or the east front. In terms of height, these two walls are approximately one-half the height of the starting point of the Alisha porch arch. But as can be seen from the pictures, the side buildings were slightly shorter than the porch wall.

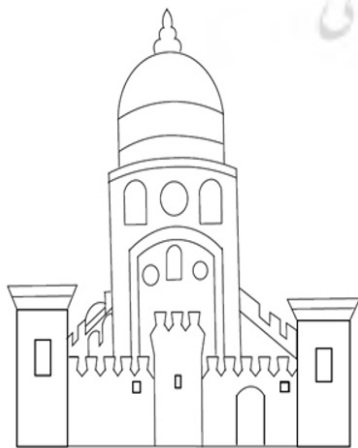


Fig. 5: Design of Ali shah Mosque Matraghchi version



Fig. 6: Miniature of Ali shah Mosque Matraghchi, 934 AH)
(Source: Balilan asl, 2019)

The Ottoman historian "Katib Chalabi" has said about this mosque in his book "Jaha Nema," in 1666, Sultan Murad entered Tabriz. During his three days of residence, he started unprecedented destruction. The fortifications of Alisha Mosque have fallen, and the high lumbar arch, which forms the main porch of Khajeh Alisha Mosque, can be seen as a castle in the middle of the garden from a distance (Katib Chalabi, 2012, 199). Chardin was in Tabriz in 1705 and said, A few years ago, the end wall and the tall minaret of the building were repaired by the people (Chardin, 2014, 477).

"Matraghchi," one of the travel writers, has left a picture of the Ali shah monument complex. In this painting (Figures 5 & 6), he has shown this building with a green dome, a huge entrance, and a fence. Of course, the Venetian merchant also refers to doors and gates and says that a transparent marble slab is installed at each door, which can be seen from a distance of one meter. The door that opens and closes is three yards wide and five yards high and is made of large timber, and polished bronze and gold pieces are struck on it (Karang, 1995, 248). Matraghchi's painting of the building looks relatively complete. But the problem is that the side

buildings on the east and west walls can be seen in the old pictures of the building, which is why it is not clear in the painting of this travel writer.

Matraghchi's painting has similarities and differences with Chardin's design (Figure 7), drawn in 1672 AD. Chardin's design is incomplete and distracting. In this design, the wall behind the arch, which is designed around, does not match the angular shape of the existing structure to be considered a lower wall. The side buildings are also designed with a sloping roof, which is also incomplete and small, without showing details such as doors and windows; the wall in front of the porch looks strange and may have been added to it in a period (Mashkur, 1973, 510).

Moradi et al. Tried to prepare a design for this work. Their design (Figure 8) shows an arch, the forehead of the arch, a dome in the center from which little can be seen, and a shorter dome or arch at the end, which is almost somewhat similar to the tomb of Ahmad Yasavi in the arrangement of spaces. (Moradi et al., 2016). Comparing Matraghchi's painting, it is concluded that the dome is higher than the arch, and this shows; that Ali shah's tomb tower was taller, or there was a domed mosque or a domed tomb tower. For



Fig. 7: Chardin design of Ali shah Mosque (Source: Wilber, 2014, 107)

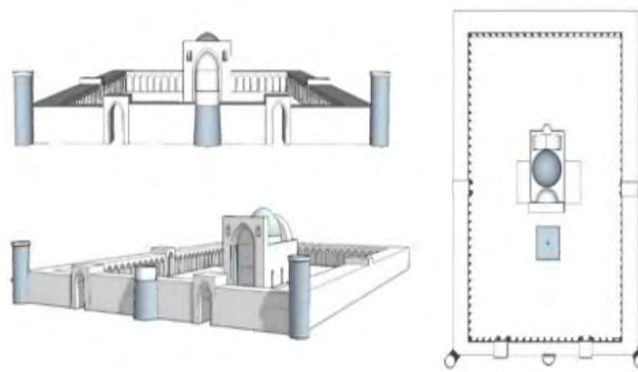


Fig. 8: Ali shah citadel collection design by Matraghchi (Source: Moradi et al., 2016)

this reason, this plan drawn from the Alisha citadel complex can't be correct.

Porch and Arch of Alisha's Tomb

According to Kermani's writings, the main arch was not built until 725 AH. The Egyptian tourist announces the lights hanging in it simultaneously, and Mustafa states the date of its collapse as 740 AH but does not mention that all or part of it fell. Ibn Battuta, who saw this building during Abu Sa'id, discusses the marble courtyard, the tiled walls, and the prayer ceremonies the people attend every day.

Therefore, this arch was built, and part of this courtyard is also clear in Chardin's design (Figure 7). Perhaps in the time of Matraghchi (early Safavid period), which was 39 years later, it was in a better condition than providing a complete picture. The arch marked with the forehead of the arch in his painting is most likely related to the main entrance of the building to enter the middle courtyard and see the fountains. Therefore, it is the fractional arch in question at the end of the courtyard, and it is not visible in this painting, which is facing the view. There was a distance between the main door and the fractional arch, the columns, and spaces between the columns in question, possibly the classrooms. Nader Mirza states about the tomb of the complex that a dome was added to the building, and after a while, the dome and its arch collapsed (Qajar, 2014, 196). Also, in "Rawdat al-Jannan," it is stated that "the shrine and tomb of Khajeh Taj al-Din Alishah are behind the arch of the mosque that he built and no arch was built in the residential quarter to the height of the arch of his mosque" (Karbalaei Tabrizi, 2004, 496). Was Alishah's tomb-like the Ilkhanid tombs of the tomb tower or not?

No information was available. Regarding the tombs of the

Seljuk and Ilkhanid periods, it should be noted that the tomb towers were built before the Seljuk period. Then the tombs became large complexes with multi-purpose facilities and evolved during the Ilkhanid period. Extensions such as schools and monasteries were even made to some tombs, some regular and some irregular. Many tomb towers are next to and even attached to the mosques of the benefactors and owners of the tombs. The building of Seyyed Rokn al-Din Yazdi, the tomb of Chalabi Oglu, and the tomb of Sheikh Safi al-Din Ardabili are among these buildings, and there are even tombs attached to schools such as the two minarets of the Erzurum. But how the connections and extensions are different. Wilber examines thirty-nine tombs from this period and writes, Twenty-seven of these tombs are towers. The tomb towers are circular, square, and multi-faceted; they differ from the domed naves by their very high height. All tombs have an internal dome tower, and the use of the altar determines their religious aspect. In these tombs, the burial place is located in the center of the room or an arched crypt below the room and its corner (Wilber, 2014, 38). As shown in Figure 9, the remains of a tall altar remain. This altar has been considered the tallest altar globally, and its arch has been renamed unique as Ajami's period. However, archaeological evidence shows that this ritual element was added to the collection in later periods (Figure 9).

Researchers believe that the altar was first in the form of depression and a semi-cylindrical shell of 30 meters. Then they filled it and built this present altar because the huge tower behind the altar does not have a director. Because the arch of the porch was of the type of transverse and cradle arches, and in 1298 AH, it was also written that "the square arch was raised with plaster and brick" (Karang, 1995, 250); Therefore, the tower behind the altar could never

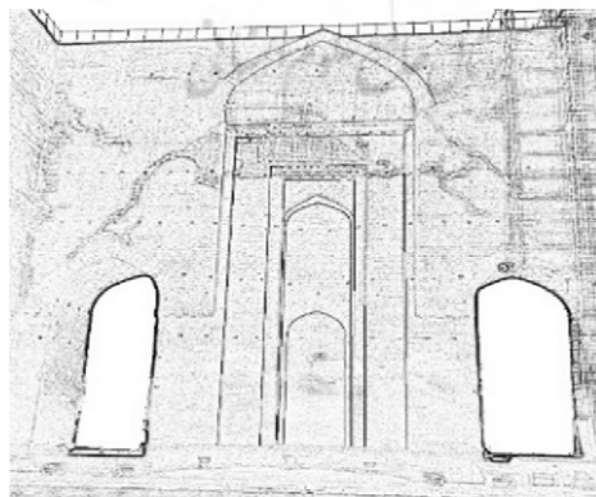


Fig. 9: Altar and windows of Alisha Mosque (The northern part of Alisha porch)



Fig.10: Eugene Flandin (Source: Flandin, 1851)

have a director behind it. Cradle arches attach themselves to the sidewalls, and this arch has no load on the current walls. Also, "the global rift around the altar is a sign of this filling" (Mansouri & Ajournalou, 2003). In a brief note, Kleiss also described the altar wall as newer than the other walls erected up to that time. But how much newer, he does not comment. As shown in Flandin's plan (Figure 10), the

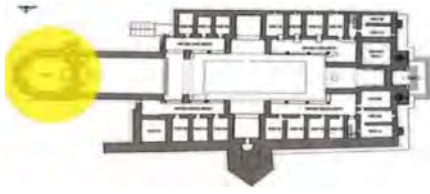
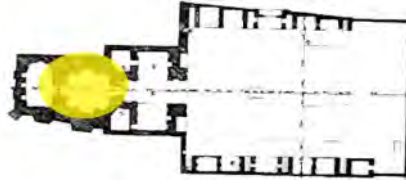
altar of the mosque has remained the same. If the altar is an additional element, then the hypothesis comes to mind that the tower behind the altar is the tomb of Alisha, the front of which is blocked by a wall.

According to the Egyptian tourist report, the altar, located under the new altar of Alishah's citadel, is in this part. It leads to the courtyard of this altar with stairs and a series of

Table 1: How to access the interior spaces in some of the buildings of the Ilkhanid period

Plan and how to enter the tomb	Building name
	Chalabi Oglu Tomb
<p>Plan of Chalabi Oglu Tomb (Source: Ahmadvand, 2017)</p>	
	Pir Bakran Tomb
<p>Plan of Pir Bakran (Source: Purtaghi, 2010)</p>	

Continuie of Table 1: How to access the interior spaces in some of the buildings of the Ilkhanid period

Plan and how to enter the tomb	Building name
 <p data-bbox="335 603 1053 636">The plan of the first floor of the school has two minarets (Source: Gundogdu, 2015)</p>	<p data-bbox="1181 485 1420 539">School of two minarets of Erzurum</p>
 <p data-bbox="399 851 989 883">Plan of the tomb of Abu lulu (Source: Belali Oskui & Jamali, 2020)</p>	<p data-bbox="1212 743 1388 776">Tomb of Abu lu lu</p>

other steps to the basement, Alisha's tomb. A comparative study of burial monuments left from the Ilkhanid era such as Chelebi Oglu's tomb, Pir Bakran, Yazd Grand Mosque tomb tower, Erzurum two-minaret school, and from the Timurid period such as Shah-i-Zinda tomb, Kaboud mosque (Jahanshah tomb). This shows that the burial place (crypt) entrance, like the Alisha complex, is done through a hierarchy. Also, in the complex of two minarets of the Roman land, this hierarchy has been observed, and after entering the porch, it leads to the tomb. Buildings of the same period as the Alisha complex have a hierarchy; Entrance - porch, and tomb are listed in Table 1. Archaeological excavations in recent years have uncovered evidence of stairs in the courtyard of the porch. This communication element has been used from the south of

the qibla to the north direction for the top and bottom of the courtyard of the altar porch. Figure 11 shows a staircase that appears to have been the entrance and exit to the tomb. Also, the presence of arches in the image that remain in both wall directions can reason the tomb's dome. The description of this staircase first appears in the writings of the Venetian merchant and later Chardin. Stairs are directed downwards. In this part, two cut stones and river rubble have been worked without cutting. These stones form the plinth of the crypt. Such features are generally used in the burial buildings of this region (Figure 12). For example, in the blue tomb tower, the crypt leads to the basement by a staircase, part of the crypt, or burial place. Therefore, in the Ali shah complex, these stairs are led to the crypt, the stones are made of the plinth, and the upper part of the upper walls

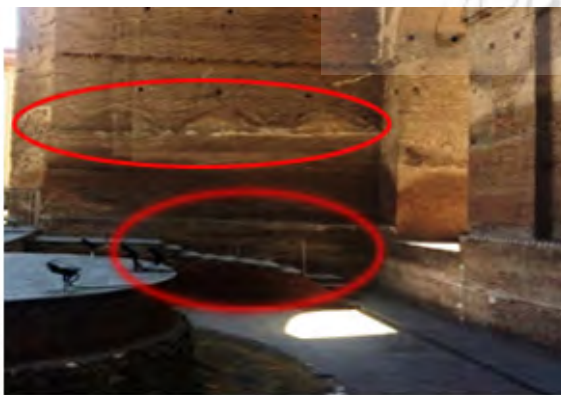


Fig. 11: Stairs leading to the basement of Ali shah's tomb



Fig. 12: Evidence of the use of rubble and cut stones in the basement of the building

are made of brick. This part's general form and structure are similar to some tombs in the region, such as the Red Dome, the Blue Dome, the Three Domes of Urmia, and Sheikh Haidar Meshkinshahr.

A Venetian merchant wrote about the Alisha Grand Mosque around 886 AH; a staircase led from the pool to the porch, so the pool was not too far from the courtyard, as Wilbur had painted. The depth of the basement of the porch was 11 meters. Mansouri and Ajourlou have concluded that the porch of the citadel is an additional phenomenon, and after the construction of this porch, they have buried those stairs (Mansouri & Ajourlou, 2003). While it can be imagined that these stairs may have gone to Alisha's burial place like two minarets, the tombstone was located in an arched crypt under the altar room, something common in the tombs of this period. The alterations to the altar, the removal of the entrance to the tomb, and the steps connecting the crypt may have been due to repairs, as Chardin points out. According to Chalabi, this repair and change were due to the damage caused by the Ottomans. However, the Safavids themselves were not willing to preserve the spiritual values of their predecessors, so they caused irreparable damage in Rab-i Rashidi and Ghazan tomb. However, the stairs in this part of the complex indicate a space at this depth.

Elements and Extensions of the Building

The collapsed arch of Alisha Mosque, reflected in Chardin's design, has an opening with a width of 30.4 meters (Wilber, 2014, 64). Due to the application of trimming the walls and advancing them, at the height of 36 meters, is the point where the arch began to rise, the width of the porch opening has been reduced to 28.4 meters (Mansouri & Ajourlou, 2003). According to the Egyptian traveler, Alisha ordered the arch of the mosque's porch to be like the porch of Madain

(Kasra). In the lower wall above the Alishah altar, there is a place of a cylindrical altar arch near the roof. This arch is related to the altar. If the arch of this building is similar to the arch of the altar, then we should imagine the type of cylinder 7, but as it is clear in Chardin's design, this roof or arch was like a round fraction arch. Cylindrical arches can be seen in most arches of Iranian mosques, except Fahraj Mosque, which was built based on Sassanid architecture in the early centuries of Islam. It is round like a Kasra arch.

Alishah and Falaki Tawrizi, the architect of the building, were among the greatest architects of their time. The latter changed the architecture of Iran by innovating in the design and construction of buildings. They thought about the structure of this building and made it feasible, knowing that your empty walls would not be able to support a long, wide arch. Therefore, it is possible that the arch of the Alisha porch, like the school with two minarets, was enclosed in the interior, and its roof was flat, and finally, the dome of the tomb was visible from above.

There is also evidence of inscriptions in this building that can prove the existence of other additions in this building. In the exterior of the eastern front of the present citadel, there were two inscriptions in Kufic script with the theme of "Prayer, Ascension of the believer." These inscriptions are of the type of arches reported to have been used in decorating the interiors of the buildings of the Ilkhanid era (Mansouri & Ajourlou, 2003). This makes it possible to imagine a building attached to the wall and the continuation of Alisha's porch. The gate, which can be seen in the visual documents of the building, indicates the entrance to the east and the courtyard of Mosque 8 so that the worshipers can access the open courtyard and the pool or ablution spring. However, the exact location of Alisha Mosque is not possible. However, at present, the challenging question that



Fig.13: Arches above the right wall



Fig.14: Ali shah Citadel (Source: Khamachi, 1991, 102)

has been raised in research is whether this mosque existed at all or not. However, according to historical documents, there was an Alisha Mosque in this place; As Hafiz Ebru has quoted, "King Jany Beyk" came to Tabriz with 75,000 horsemen in 758 AH and landed in the government house and spent one night in Tabriz. In the morning, he went to Alisha Mosque and prayed. (Hafiz Ebru, 2001, 295).

On the walls of Alisha Mosque (the wall on the left and right), some arches are in the upper part of the large wall and the lower part of a row of smaller arches and close to each other. It is not clear whether these parts are a continuation of the columned arches of the courtyard. Because this part is the place that was probably under the porch arch, and this form continued to under the arch (Fig.13). Also, the remnants of the niche and decorations in the upper part of the half-ruined walls, which are clear in Flandin's plan, are worth considering, and perhaps based on Helen Brand's writings and explanations about the general features of composite buildings (school, monastery, and mosque), this building should be considered two-story.

There is still no convincing evidence that the building has a minaret; however, considering that many ancient mosques in the Azerbaijan region of Iran were without minarets, it can be said that this building was also without minarets. However, according to the descriptions of historical sources, the mosque had a minaret. For example, the Egyptian traveler states that the mosque had two minarets or towers, each 70 cubits high and five cubits wide, but did not mention the location of these towers or minarets (Wilber, 2014, 160). The two large pillars on either side of the altar, seen in both Matraghchi and Chardin paintings, may have been the site

of towers or minarets, or, as seen in older photographs, two taller minarets next to the porch (Figure 14).

Alisha Complex School

One of the functions of mosques in the early and middle centuries of Islam has been education. On this basis, the Alishah complex also had the function of a mosque school. This complex was based on historical documents, especially the descriptions of Matraghchi, from different sections, the entrance and exit of which was done through three or two doors marked in the fence. In some of the pictures taken from this painting, a door can be seen in the middle, and in others, it looks like a column in the middle. On this basis, it probably had a special function. A comparative look at some schools, such as Mustansiriya Baghdad and Rabi Rashidi, shows differences in their plan and functional nature. These composite buildings had schools, mosques, and monasteries, both limited to the ground floor or two floors, and had high spaces. These places had a religious and educational role away from rituals, and no special instructors were needed.

Among these spaces, there was a ritual such as a monastery, which is a twin institution of the school and should be considered more as an institution than a specific type of building. But in terms of performance, it is related to the school (Hillenbrand, 2016, 219-220). Some rectangular spaces had a teaching director and a composite foundation, enclosing the monastery and the school. And two of them are in Yazd, and one of them is the two-story solar school belonging to the 8th century AH (Hillenbrand, 2016, 227). According to the painting of Matraghchi and Chardin, the



Fig. 15: Erzurum Two Minaret School, Ilkhanid era

Alishah collection also shows that this building itself was composed of three or four connected parts.

In the following, a comparative comparison of Alishah complex with Khatuniyeh School or two minarets of Erzurum will be done, and elements such as arches, courtyards, and stairs and decorations of two buildings will be reviewed. Alishah Mosque is based on the descriptions of historical sources and archeological and architectural pieces of evidence left from different elements, each of which shows how to enter the space, the layout of the space, the number of floors, and even the functional nature of some spaces. However, to reach a suitable theoretical basis for this Ilkhanid building, comparing it with a similar example in Turkey is necessary. This building was built six years after Alishah Citadel. In addition to the architectural and decorative structure, in terms of climate impact, it can be compared with the Alishah citadel to give appropriate and logical answers to research questions (Figure 15).

Comparative Comparison with the School of Khatuniyeh or the Two Minarets of the Erzurum

Introducing the school of Khatuniyeh or the two minarets of the Erzurum

With 35×48 meters, this school is the largest Seljuk school (Anatoly). The inscription of this building has not been found, but according to archeological research, it is thought that this building belongs to the late 7th century AH. This school was renovated in 1623-1640 by Sultan Murad IV. This school has four porches, two floors, an open courtyard, and a fountain (Figure 15). The new form of the building from the second half of the seventh century AH is in the form of arches recesses in the walls and windows, and all these elements can be seen in this school. In Seljuk buildings, both sides of the entrance door are unadorned, while in this school, both sides have elaborate decorations that make it

an exception and different from Seljuk buildings (Yavash, 1993, 311-312).

On both sides of the main door, there are student and teacher rooms, the entrance of which is from the courtyard of this complex. The school has nineteen rooms on the ground floor and eighteen rooms on the first floor. The square space to the west of the entrance has been used as a mosque. The tomb, connected to the main porch in the south, is the largest tomb of the same period in Anatolia. The dome is covered with an outer cone and an inner dome.

Adaptation of the Arch of the Porch of Alishah Mosque and Khatuniyeh School of the Erzurum

From the Ilkhanate period, only one building with a fractional arch remains. This building is the school of two minarets of Erzurum, dated 730 AH. The school was built six years after Alishah Mosque. Let's consider the long relationship of Azerbaijani architecture and architects with Anatolia. It does not seem unlikely that after the death of Alishah in 724 AH and the approximate completion of his mosque, the architect and its builders in Anatolia received a new order, especially the Yakutia School a little lower than this school was built by Khajeh Jamal al-Din Ghazani for Ghazan Khan and his wife Bulgan Khatun in 710 AH in the Erzurum. Also, during Abu Sa'id, large and important buildings such as Soltanieh and Alishah Mosque were built in Iran, and artisans were scattered in the cities. The study of architectural and artistic elements of medieval Islamic buildings in Turkey and Iran, especially in the northwest, shows the close relationship between artists in these areas. The porch arch of the two-minaret school may be smaller than the porch opening of Alishah Mosque, but it can have a lot in common with it. Let's consider the static analysis research on the inability of the side walls to hold the huge arch of Alishah Citadel. The question arises as to why the walls of this building have neither collapsed nor cracked. So

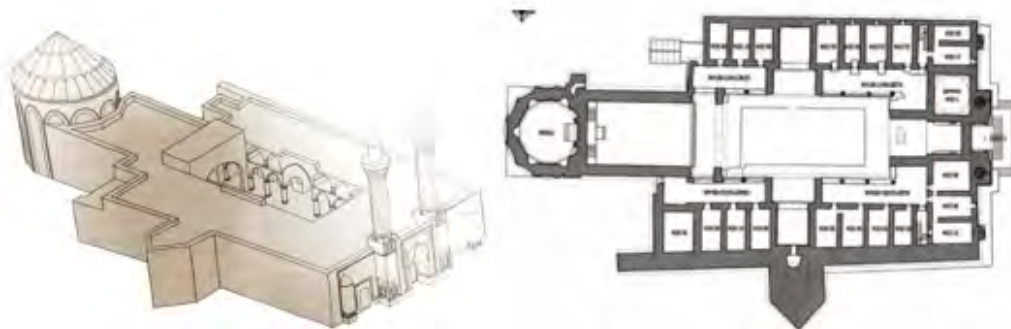


Fig. 16: School plan of two minarets (Source: Hillenbrand, 2016, 214)



Fig. 17: Existence of a columnar vaulted courtyard in the building of two minarets of Erzurum

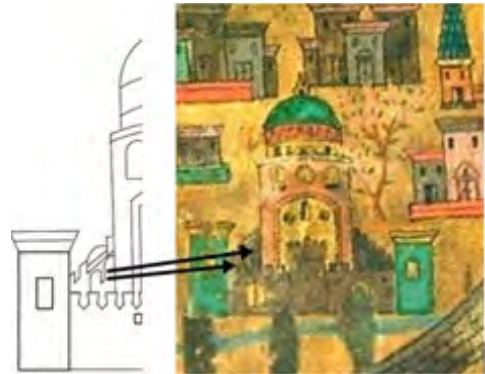


Fig.18: Existence of a columnar vaulted courtyard in Matraghchi version (Source: Kurcu & Özen, 2018, 91)

how did this arch stand in the distance of about 725-740 AH? It can be imagined that perhaps the arch of Alishah citadel, exactly like the Kasra arch that was not visible from the outside, but like the same plan and three-dimensional image of the two-minaret school inside the square or rectangular porch and its roof was flat from above (Figure 16).

This factor has caused better stability and resistance of the Alishah building. Also, the existence of columned arches in the courtyard of Alisha Mosque is specified in the Matraghchi version. In this surviving version of the building, the effect of two columned arches on the left side of the building is visible (Figures 17& 18).

Certainly, the building had columned arches around it.

Similar to these, columned arches have been built to construct two minarets of the Erzurum.

Comparison of the Courtyard and the Stairs Leading to the Porch with the Building of the Khatuniyeh School of Erzurum

As mentioned, there is evidence of the existence of stairs in the Alishah complex and in the burial buildings of this period within the current boundaries, which lead to the basement of the burial site. On the other hand, there are such stairs in the complex of two minarets of the Roman land. In this building, at the end of the school porch, stairs lead to another platform from both sides, the courtyard



Fig. 19: The crypt space Khan Khatun Tomb's Erzurum

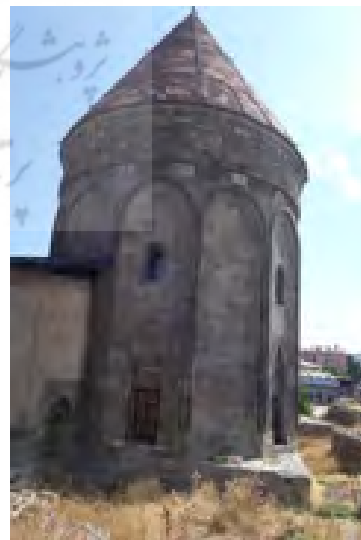


Fig. 20: The dome of Khan Khatun tomb

under the dome located behind this great building, and at the top of which is the tomb of "Khan Khatun." In this courtyard, an altar can be seen that has a moccasin, and this altar is high up to near the dome. There are two rectangular latticed windows on both sides of this altar, and above these windows are masonry. The dome of this tomb is in the shape of a tent, which is one of the common types of domes of the Ilkhanid era (Figures 19 & 20).

A Comparative Study of Decorative Elements with the Khatuniyeh School of the Erzurum

Remains of ornaments and motifs obtained from the excavations of Alisha's building have been insignificant. Archaeological excavations at the site include columns, boxes full of fragments of mostly azure, blue, and white tiles, sculptural and brick compositions, and columns and the base of the columns (Tables 2 & 3).

But Nader Mirza, the Qajar prince, describes the remains of this work in that period as follows, "Fifteen cubits from the old wall of this building remain to the right at the beginning of the mosque, and behind it, they have built a house wall, and one side of the wall is the remains of Alishah building. It is tiled with carved bricks and colorful tiles. The whole wall around this building was the same two tiles, and from

this remnant of the wall, it is clear what industry was used in all this wall and its duties. The soil and most of the bricks of this wall are pea yellow and very strong. The tile arch has not been used anywhere. Some parts of the arch wall are made as altars and have been whitewashed with plaster" (Qajar, 2014, 197-196).

The author of the book "History of the Athar Children" also reports; that there are inscriptions around Alisha Mosque in which all the words of God Almighty have been used in very good handwriting and some inscriptions that were written in the third line and copies, especially in the tower of the royal citadel still exist (Nakhjavani, 2013, 59).

Comparison of the Stone Columns of Alisha Mosque and the School with Two Minarets

Nader Mirza In 1298 AD, along with Vakil al-Roaya, after seeing the marble columns of the Ilkhanid era of Alishah citadel, wrote, According to the geometric law, they are weighted and sculpted, but they were half-finished without polishing, and the rest of the marbles are probably buried there (Qajar, 2014, 198). Recent excavations have uncovered stone columns with carved geometric patterns that bear many similarities to the Khatuniyeh School called two minaretes in Erzurum. Although some scholars try to

Table 2: Decorative designs of Alisha collection in Tabriz













	Pillar motifs (Azerbaijan Museum, Tabriz).“		A piece of ornaments with the role of a six-pointed star, Tabriz, 1310-1324 (Source: East Azerbaijan Cultural Heritage Organization)
	The motif of the column margin		geometric star Motif on the pillar (Azerbaijan Museum, Tabriz)
	Pieces of tiles obtained from Alisha Citadel (Tabriz Cultural Heritage)		The pattern obtained by repeating geometric stars, this image among the stars (Azerbaijan Museum, Tabriz)

Table 3: Comparison of the decorative motifs of the columns of Ali shah Mosque and Khatuniyeh School

The Columns of the Khatuniyeh school	The columns of Ali shah Mosque in Tabriz	pattern
		<p>Geometric and compositional designs</p>
<p>The columns inside the yard</p>	<p>The pattern on the sidebar</p>	
		<p>Combined and star-shaped geometric patterns</p>
<p>Columns inside the yard</p>	<p>The motif on the base of the column</p>	
		<p>geometric star Motif</p>
<p>Decorations on both sides of the school entrance</p>	<p>The motif on the middle column</p>	

link the map and columns of the Alishah complex with the mosques of Zavareh and Ardestan, the thick brick columns of these mosques have no relation to the stone columns of the Alishah mosque. These mosques are built in the Seljuk style and are far from the elegance of the decorative works of the Mongol period (Table 3).

CONCLUSION

The presence of skylights inside it, based on the remaining image of Matraghchi, seemed to have been located at the top of the tower and had a green dome. Based on the remaining architectural evidence and a comparative study with some of the buildings of this period, it is determined that the crypt was in the lower part, which stairs could access, and now

some of these stairs remain. The presence of stairs and crypt in this part is probably related to the tomb of Alishah, so that in many tombs of the crypt is the burial place. Also, how to reach the tomb, like most of the buildings of this period, was through the porch to the dome. Alishah's porch arch is of the cradle type, and thus it can be imagined that the arch pressure is on the current remaining walls, which were thick but hollow. The porch of this building was the largest part of it, which is a model of the buildings of ancient Iran. The huge columns on either side of it, which may have been turned into minarets, have been made smaller by an indentation. Even in Blair and Bloom's plan, another smaller space can be seen, connected to the middle space. Another architectural element of this complex is a school

and a monastery connected on its western and eastern sides. This general form of composite buildings is evident in the paintings and drawings and shows the characteristics of this period. This building includes a school, a monastery, a mosque, and a mausoleum, all of which have a religious and educational space and function. Also, the construction of Ali shah Citadel in terms of how the porch is connected to the tomb and also having an open courtyard around a column, a fountain in the middle of the courtyard, carved stone columns with common geometric patterns of the Ilkhanid era, can be compared with the school building with two minarets. In general, a comparative study of the Ali shah complex with some of its contemporaries, especially the building of two minarets, shows that the Ali shah complex is a mausoleum mosque with extensions around it, which are described in Islamic sources, and the lower part of the crypt. And can be the burial place of Ali shah.

ENDNOTES

1. The old name of the red mountains of Einali was Tori (Contarini, 1971, 135) and Turizi means someone who is from Tori, and this attribution also exists in the names of other people. Ibn Futi also mentions the community's events on pages 236 and 237. In his travelogue, Chalabi's parents also mention the main name of the city, Turis & Turiz (Katib Chalabi, 2012, 12)

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