

THE ILKHANY ARCHITECTURE'S MAIN SPECIFICATION

Azeri style has considered as a method in Iran Islamic architecture related to the Azerbaijan known as Mongol or Iranian –Mongol method and coinciding with two Ilkhany monarchy era on Iran (654-736 Hejria/1256-1336 A.D).

The building works of Ilkhany era has been considered as a stage of joining history of Iran Islamic architecture and also reflecting the forms of the previous periods and the drawing specifications with their details.

The architecture method has been passed the logical and direct way in Iran, but against with the architecture method of thee European Middle Ages periods couldn't find a way to guide efforts towards gradual composing of the forms.

In Iran we can't find reflection of eagerness which continues during generations. In such a form of changing the method, the smallest parts and all details of forms and structures examine and then maybe reject or are used in a better way.

Researchers of art and architecture history, often have related of the Iran 1400 years period of art and architecture after Islam, to the important governmental dynasties and used the term of style without any explanations and just Wilber has wrote about the

Because kings of days just supported and prepared the field for progressing architecture not creating it, so instead of term style, the political title uses.

Although he, himself has used the explanation of Mongol style, Ilkhany style and sometimes the Ilkhany architecture in every whereof his books. Between these researchers, Mohammad Karim Pirnia has used consciously the term style in his stylistics essay for the first time in yea 1347 Hegira, and in order to gain logical and suitable names for some buildings which had the same style, but different names such as Mongolism, Teymourian, Gharaghuyunlu, and etc., has offered the new terms in the research of Iran architecture history after Islam. He, following the Persian poem stylistics, has related the architecture style to their birthplaces and has offered the names of Khorasani, Razi, Azeri and Isfahani in architecture.

Paying attention to the historical and geographical specifications as well as the architectural specifications and the remained buildings related to the Azeri style, it can be coincided with Iran Islamic architecture in Ilkhany 9Mongol) era.

From Pirnia point of view, after Holakoo settlement in Maraghe (657 Hegira/1259A.D) , Iran architecture found a new life and following changes resulted of political , social and economic situation dominant in society for Razi

style ,(Saljughi era architecture) , the Azeri style begun and in name of Mongol style passed Tabriz and THE soltanieh way and influenced all over of Iran and out of Iran , and became more glorious, day by day and masterpieces of Teymour children, specially Shahrokh (1404-1446 A.D) have been made based on the style when it was the most glorious style in its era.

From this word and the other words of Pirnia in his two essays, like as mentioning the cemetery of Sheykh Safy -idn Ardebily and the Goharshad mosque as well as some of the other works related to the period after Ilkhany era, it is clear that he considered the Azery style is same as Ilkhany and Teymoury architecture, whereas most of the researchers considered art and architecture of Mongol (Ilkhany) era and Teymoury time is completely separate and different to each other.

Even Künel, who considered this era as the Mongol-Irani style, noted that these two successive eras are specified in the short time length. According to his idea, in the first era which is related to the Ilkhany , the Mongol element has effect on Iranian art works and in the second era in which the Mongol element has been solved in Iran culture, the Teymour style became famous . But, we should accept this fact that although the Ilkhany era came to the end by death of Abu Saeed, the last powerful king of this era (736 Hegira/1335 A.D), but this death didn't resulted to stop making building nor the architecture style, and so the other buildings of the 14A.D century are belonged to this era and this style.

Denomination way:

Pirnia didn't refer obviously to the denomination way of this style, but paying attention to these explanations, reason of this denomination maybe find out.

This style has been appeared by combination and joining together of the south architecture and the customs and methods which had been from the ancient days and had become native in Azerbaijan, so in fact has denominated in Azeri style. But, he didn't clear that, this style when, by whom and where has denominated in Azeri and in which ancient or new tent has been used?

Of course, paying attention and referring to the Azerbaijan native architecture, has a previous record in the other researchers' writings. Before Pirnia, Andre Gudar in talking about the Maragheh cemeteries which have been made in the second half of 6Hegira/12A.D (before the Mongol attack), has used the definition of the Azerbaijan buildings and the Azerbaijan architecture. Also he, in talking about the Oljayto cemetery (King Mohammad Khodabandeh), the most important architecture work of Ilkhany, has noted the Azerbaijan ancient buildings and old architecture.

Origin

Some of the researchers like as Abbas Eghbal believe that the relation between the Islamic world and China (center of Mongol rule) which has been

started from the Holakoo times has a mutual effect on the Islam world architecture.

One of these effects is form of the cemeteries and mosques domes which have been completely imitated from the Chinese and Buddhist temples and the other effect is the light blue color in tile-works as well as covering out side of the domes by shiny dark blue. Especially some buildings remained from Ilkhany era, seemed like as camp or specific rooms. The effect of these rooms form in the cemetery famed as Holakoo daughter in Maraghe is clearer than every other place.

Ernest Künel also has said about entering lots of drawings to Iran and neighbors country from the East Asia and effect of Mongol element on Iran art during Ilkhany era. But he added that the past innovations and evolutions of that era was so strong which could resist in front of such a danger.

In fact, the tower form in the Saljughy era buildings have been stayed same as before. For example cemetery of Holakoo girls in Maraghe have the same style as the Nakhjavan cemeteries.

Against these ideas, Karl Dory believes that in this period of Ilkhany architecture, the traditionally developed style of Saljughian had been accepted and the Saljughian mosque and schools drawings had been performed without any important changes. The cemetery of Holakoo,s mother and sister in Maraghe is like as Saljughian dynasty.

The Godar Speech with more frankness rejects the idea of researchers like as Eghbal. He reports that method of the structure of the upper dome of the two covering domes which has been started from the Mongol era follows the Sassanian era method of building domes and writes:

This method has been used during Saljughian era, and also has continued till the Mongol era. He even obviously reports that the cemetery of King Sanjar ,dome building of the Sang Bast and the Haroonieh dome , which all of these three buildings exist in Khorasan province , have been considered as a sample and design for building Soltanye dome and Shanab Ghazan , two important architectural works of the Ilkhany era.

Donald Wilber , who has compiled a comprehensive book about the Iran Islamic architecture during the Ilkhany era , has considered the building works of this period as a stage of Iran Islamic architecture connected history which reflex the previous forms and the design specification with its details .upon his belief, the architecture forms of the Saljughian historical buildings ,are as a heritage of Sassani days which have passed through the architecture specification of the Saljughian era as well as the Mongol fearful destruction and stayed also in order to make fix the main specification of dome and balcony for all of later eras.

Also in his mind , the Ilkhanian architects have followed all of the Saljughian era drawings , materials and methods of building , specially this fact

cancels ideas of researchers like as Eghbal about the effect of the Chinese dome on Mongol (Ilkhany-Azeri)era domes totally.

The domes which have been made in this era, from traditional point of view reach directly to the Sassani era with the Saljughian era mediation.

Pirnia, ha inspected this issue by presenting witnesses from the remained works of architecture in order to rejecting the idea of Eghbal and the others who has the same idea. He, at first considered the buildings of the Rabe Rashidi, Shanab Ghazan, and the Yazd hospital as missed rings of series buildings from the Maraghe to the Soltanye dome and writes:

If these buildings have been remained, the evolution of the Razi style (Saljugh architecture) to the Azeri could be studying easier. Also, Pirnia writes that the dome of the Yazd Ziaeeh school, which Jame Jafari specifyingly said it has been made in 623 Hegira/1226 A.D, as well as the Jablieh Kerman and the Haroonie Toos domes are the final proof for this idea to be baseless.

Although the Pirnia speech seems right and the other researchers confirmed it obviously, but base of his analysis is weak, because at first, we can't rely on the dust remained of the Rabe Rashidi, the Shanab Ghazan and the Yazd hospital, and the second it is true that the Ziaeeh school building according to the Yazd history has been started in year 631 Hegira/1234A.D, but its building has been ended in year 750Hegira/1305 A.D or 750 Hegira/ 1349 A.D.

Obviously saying, paying attention to the ending time of the Ziaeeh School and its dome which is the last part of making building, it seems that this architecture work belongs to the Ilkhany era (Mongol) not more.

Specifications:

The Ilkhany architecture has been built on base of that time caravanserais and mosques style with this different that schools have been built in one or two floors of cells or chambers for seminarians' residence, instead of places for prayers sleeping or nocturnal places:

The Ilkhany schools are as following:

- 1- The Imami school in the Isfahan
- 2- The Ziaeeh in the Yazd
- 3- The Shamsieh school in the Yazd
- 4- The Isfahan great mosque school

The Ilkhany era,s cemeteries :

Most of the Ilkhany era's cemeteries, also have been built as the same style as Rashid of the Saljughy era, which totally have been built according to the following plans like square, round, polygon and octagonal and usually has a dome on them.

- 1- Cemeteries with square plan: The Ghaffarieh dome in the Maraghe, the Alavian dome in the Hamedan, and the cemetery of Hassan ibn key khosro.
- 2- Cemeteries with round plan : The Alaaedin cemetery in the Varamin

3- Cemeteries with the octagonal and polygon plan : like as the Soltanieh cemetery or dome , the Chalappy Oghlov cemetery near the Soltanieh , Shrine of Jafar in the Isfahan and ...

The Ilkhanian's era and irreligious works:

Remained parts of a castle in the Takht Soleyman, signs and remains of the Maraghe observatory, Caravanserai includes the Marand Caravanserai in the Marand-Jolfa way, the Sarcham Caravanserai in the Zanjan-Mianeh way, the Samin Caravanserai in the north part of the Isfahan, the Robat Sepanj Caravanserai in 50 km of the north of Shahrood.

Künel, in talking about the Mongol architecture based on the Iranian style has examined the cemeteries separated from the mosques, schools, and the other buildings. Upon his opinion this era's tower -shape cemeteries is same as the Saljughi era style, but the cemeteries with dome with their development have been changed and specially emphasize on the vertical aspect and the beaked crescent -shape dome which has been built on the octagonal is obvious. He also believes that the mosques making style have followed the style which had innovated during the Saljughi era, with this different that their drawings had been completed during the Ilkhany era with four balconies, one church and a resting place for the prayers, connected to the church.

Karl Dori, has shown the first special sign of the Mongol architecture in the cemeteries: the great two covering dome and small place for the grave. .

To Wilber mind, Iran Islamic architecture has a regular and evolution during a 300 years period (from the Saljughi to the Ilkhany). The Saljughi architecture can be the primary form of the Ilkhany style. The structural elements elegance is one of the main specifications of this era. The common structural elements and details with the Saljughi era have been more elegant and decorated in this style and the building's body has been lighter and thinner. Being lighter the body of the buildings, has prepared the possibility of making the bigger windows and making homogeneity between the inner and outer walls. The natural results of using the big windows has made brighter inside of the buildings and this specification in the Ilkhany buildings (Azeri) was the opposite point of the Saljughi era dark buildings. The other main specification of this style is emphasizing on making buildings higher.

The ways which have been used consciously for making more vertically structures, if are not new toward the previous era, but if considered together with the other mentioned specifications, have a difference with the Saljughi era techniques:

1- Increasing the rooms and halls height comparing with their horizontal sizes.

2- Making higher and narrower the balconies: The other specification of this style is making the high and narrow balcony of top of the door with a pair of stars in its both sides, which show more its height.

3- Increasing the buildings height which has a dome: Considering aesthetics, caused paying more attention to the height, plan and has been made manifest the dome. Efforts for accessing glorious and finding a new solution for structural issues in this era is obvious. Using two cover domes, help to their builders to make them higher, because they haven't any problem in keeping the certain relative relation between the halls width and length with their height and it was without any problem for them to increase height of the outer covering of the dome with any sizes if possible.

In this style, not only the outer covering of the domes are higher than the primary single domes, but also the height of the cylinder of the dome was increased, so the dome has been separated from the down walls totally.

This way of working shows obviously the evolution of dome making in this era toward the Saljughy era in which the dome base disappeared behind the huge walls.

The way of making eight angle semi dome on the cubic room and the dome building on it, has been continued following the Saljughy era, except the place of the eight angles had changed to the upper place and also in some of this era's buildings changed to the sixteen angles which has turned to the circle shape in the later eras.

4- Consciously efforts in making similarity and homogeneity between the domes drawings, the sharp-pointed oval form domes, the hallways sharp-pointed section and the walls arches are recognizable and mentionable in this style.

5-Paying attention to the beauty and also tendency to making the domes more salient, caused to cover the dome with bricks or the azure ceramics which had been continued from 2Hegira / 8A.D.

6- Showing narrow the building's details: the corner semi columns which are efficient for height, have a narrow dimensions, and the huge and thick walls which had been remained from the Sassani era, and also have been used in the Saljughy era, became narrow and suitable according to the weight on the structure on them, and also some of the altars are narrower.

Specification of the Azeri era buildings decoration:

Arched structures in the buildings which have the usual specification in the saljughy era became more completed and variable in the Ilkhany era. We can't find some specification of this style arched structure in the Saljughy era. The specification of the hanging plaster arched parts, using totally gatch plastering arched parts, gathering all arched parts in the pyramid form places or in the centre and preventing distribution of the decorated works on all over the arched parts have reached to its highest point in the Teymuri era.

The other important specification of this style's architectural decoration is its extra skill in the gatch working and using it in the various forms. Gatch, as an adding material for the buildings, brick-end circles, flat covering, high gatch working, solid and hollow gatch-work decoration, patched gatch-working, painted gatch-working, so far the brick finish has been abolished gradually in this era.

Although Pirnia believes that can writes many books about the specification of the Azeri style of the Iran architecture, it was enough upon his opinion to say about this specification just with these sentences:

One of this style specification is arch and the covering known as the Kalil Azeri which we can see in the Shekh Saffi cemetery and monastery in the Ardebil, and also there are much in the Khodabandeh dome. Based on this opinion every where we see such an arch, we should look for the Azerbaijan architecture trace.

From his opinion the other specification of this style, is the buildings elaborate work with brick and stone , the balconies pipe coverings, the simplicity of the bends (**irises** and **earrings**) of bellow of the dome, according inside and outside of the building with the prefabricated and decorated bricks , full knot working and plaster moulding and also decorating the altars and the notable inscriptions with the ceramic and with the lumpy drawings, using the **MOARRAGH** tiles and sometimes using gold painting, azure and cinnabar inside the buildings.

The remained works:

Wilber has presented a list including more than one hundred building works with their pictures.

Some of these works consist: Shah Cheragh(Shiraz), Shrine Yahya(Varamin), Radkan Column(88 Mashhad), Bokran Oldman(Lanjan of Isfahan), Ghazanieh(Tabriz), Rabe Rashidi(Tabriz), General Mosque(Natanz), Sheikh Abdol Samad Isfahani Cemetery(Natanz), Mohammad Oljayto(Soltanie), General Mosque Alishah (Tabriz), Haroonieh(toos), General Mosque(Varamin), Sleeping Place of the Prayers in the Imam Reza Shrine(Mashhad), Hamdollah Mostoofi Cemetery(ghazvin), General Mosque (Semnan), Top of the Door of the General Mosque(Isfahan)

Pirnia , who believe the time development f this style, counts its remained masterpiece as following:

Khoda Bandeh Cemetery, Goharshad Mosque, General Mosque(Varamin), General Mosque(Natanz), General Mosque(Yazd), Khaje Nasir Mosque(Maraghe), and lots of the other shrines which their decoration have increased during the Safavi era.

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Պարսկաստանի իլխանի դարաշրջանի ճարտարապետության առանձնահատկությունները

Սույն հոդվածում ուսումնասիրվել է Պարսկաստանի իլխանի դարաշրջանին պատկանող ճարտարապետության (ամվանում են Ագերի ոճ) շինությունների դեկորացիան և արվեստը:

Կրոնական և ոչ կրոնական աշխատանքների, մզկիթների, հյուրանոցների, ինչպես նաև դպրոցների շքեղ և յուրօրինակ ճարտարապետությունը և դեկորացիան շատ վիճելի է, որը պատճառ է հանդիսացել բազմաթիվ արվեստի և ճարտարապետության պատմաբանների և հետազոտողների համար ինչպիսիք են Պիրնիան, Քոնելը, Եղբալը և այլն, հետազոտել և ուսումնասիրել այդ դարաշրջանը և դրա հետ կապված ճարտարապետական ոճերը, որոնք ներկայացված են սույն հոդվածում: