

## A COMPARISON OF THE TILING OF ALI IBN HAMZAH IN TEYMURID ERA WITH THE TILING OF QAWAM HUSSAINIYA AND SCHOOL IN QAJAR ERA IN SHIRAZ

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### ABSTRACT

The art and industry of Qashani or tiling and making tiles which is a combination of the abstract and individual features of objects and colors has managed to add to the value of the work of the artist in combination of different phenomena. Thus, the tiler artist or a mosaic maker has reached different forms of decorations through the use and combination of different colors or by putting tiny pieces of colorful stones based on a preestablished plan. Simple geometrical designs, semicircle, triangle and etc., are pictures to which later a varied range of geometrical figures, flowers, leaves, plant and animals inspired by the nature has been added. These figures have been combined by the artisan in order to provide a beautiful scene that would satisfy high human and religious tendencies. An example of this type of design and unique figures can be found in Ali Ibn Hamzah Shrine in Teymurid era as well as Qawam Hussainiya and School in Qajar era. One can consider these two monuments as one of the most beautiful types of tiling among religious sites in Iran. The artists in these monuments have succeeded to create such tiles as Muaraq, Seven Colors and Muqali by combining tile with different colors. This shows itself the originality of this art in Iran with its ancient civilization in the domain of industry and art. Iran is a land that since time immemorial due to its rich resources of raw materials has been an appropriate context for development of tiling, ceramic, weaving and textile industry. The authors in this article has sought to show a corner of this art and industry by methods of observation, description and library sources in order to take a step towards paving the path for the designed goals for textile industry and textile design with original Iranian and Islamic figures and its presentation in Iranian and foreign markets.

**Keywords:** Tiling, Figures, Ali Ibn Hamzah, Qawam School, Qawam Hussainiya.

### INTRODUCTION

After expansion of Islam, art of tiling gradually turned to one of the most important decorations and covering for solidity of different buildings particularly religious mansions. Insofar as Iranian artist have managed to create new types of tiles including “Muaraq” by means of combination of tiles and mosaic with different colors as well as simple and unicolored bricks in preIslamic era. In this way, “Seven Colors” tile was born. Moreover, by combination of simple tile with brick and plaster, Iranian artists succeeded to create “Muqali” tile insofar as from 5<sup>th</sup> century onward one can find few buildings that have not been decorated by one of the abovementioned triple methods or another type of tiles. In current essay we have sought to comparatively study the Qashani (tiles) of Ali Ibn Hamzah Shrine in

Teymurid era and Qashani of Qawam Hussainyia and School in Qajar era in Shiraz. We will also provide an outline of the figures used in different parts of these two sites.

### ***Façade of Ali Ibn Hamzah***

The entrance façade is composed of Mualaqi tile, unicolored tile, Chinese knotted tile, Muqarnas, tablet of Muaqali tile with Ali figure, Allah, Muhammad Rasul Allah in Kufi, epigraphy with Mualaqi calligraphy at entrance, gussets with Mualaqi tile on façade, the gusset on façade in the entrance with Muaraq tile with Jovak margins, on the top of the door and forehead of the entrance there is a Muaqali tile with white background and blue writing with four Ali on Cymatium. The cymatium is composed of blue, yellow, black and dark blue tiles. The left side of the Muaqali tile is decorated with brick tableau with green margins and the figure of Allah and Mohammad. There is Mualaqi tiles on the vaults of the two walls in the entrance with gussets made of Muaraq tiles with blue margins. The tableau on the fissures of the walls in the entrance is of yellow background and words of Allah, Mohammad, Ali in four corners and at the middle of the tableau there are 8 Allah within squares with black margins. There is another tableau of tiling with yellow background with the figure of Allah, Mohammad, Ali with gussets, Muaraq tile and on the top of it there is another tiling with white background and black words and figures of Allah, Ali and blue margins.



**Image 1: Façade of Ali Ibn Hamzah Shrine (Source: Authors)**

- ***Façade of Qawam School and Hussainyia***

The entrance façade made of the marble with Nastaliq calligraphy that shows the date of construction of the Hussainyia building. An epigraphy composed of tile with dark blue background and Nastaliq calligraphy that demonstrates the date of restoration of the façade.

An epigraphy with Thulth calligraphy and blue background and white words inside the forehead of the entrance; seven colors tile with figures of vase; Arabesque figures of Gereh, Chang, Sarchang, Khataei flowers, blossom, leave, London flowers, Shah Abbasi; the façade on the fissure of the wall with vase figures and white background and dark blue lines in citron with rose flowers; all figures are used in symmetrical form on two sides of the façade. The tableau of Muaraq tile on two sides of the entrance with gusset made of Chinese knotted tiles; Muqarnas on ceiling with Muaraq tile – Chinese Knot – Muaqali and with yellow background and Ya Qazi Al Hajat prayer inside a lozenge; gussets over the wooden door, Chinese knotted tile and white margins and dark blue geometrical figures, on the top of wooden door with yellow background skylights and dark blue and white figures and margins of Khataei flowers, Muaraq tile on the fissure of the wall of the entrance; vase like marble columns and Chinese knotted tile and white background, dark blue Arabesque figures; the epigraph on the façade of cymatium with Nastaliq calligraphy and margins with seven colors tile and dark blue background and white words with Khataei flowers.



Image 2: Façade of Qawam Hussainia and School (Source: Authors)

#### *Tiling of the Dome of Ali Ibn Hamzah Shrine*

Tiling and the verses of Quran and prophetic traditions with Thulth calligraphy on blue tiles; knotted tiles with white words (the lower part of the dome); on the top of the dome there is a beautiful Muqarnas and knotted works and Muaqali tiles on the surface of the dome; Arabesque figures on the first stalk of Muqarnas tile; the second stalk of the curved part of the dome in the form of the rose flower and blossom; the dome is decorated by Mualaqi tiles with Kufi epigraphy, seven colors tile with Arabesque lines, Chang, Gereh, Sarchang and Khataei flowers.





Image 3: Dome of Ali Ibn Hamzah Shrine (Source: Authors)

- *Tiling of Dome of Qawam School and Hussainyia*

There is no dome.

*Tiling of Gussets of Ali Ibn Hamzah Shrine*

Gussets on the top of the façade of entrance of Muaraqali tile; gussets on the façade of the entrance of cymatium is made of the Muaraq tile; the gussets on the top of the window that opens into the yard made of seven colors tile with dark blue background and Arabesque calligraphy of Chang, Gereh, five petals and four petals flowers, blossoms, Shah Abbasi, gussets over 8 skylight; tiled dome with blue background and Khataei lines and flowers and two Divine Names in the middle of toreng, gussets around the dome; on the top of the tableau (with Arabesque and Khataei lines); blue background time with Arabesque lines and Khataei flowers and two Divine Names; in two citrons, gussets on the fissures of the walls of the entrance of Muaraq tile; gussets on fissures of the two sides of the wall; second tableau of Chinese knotted tile; the gusset on the top of the entrance of the women; Muaraq tile with white background and dark blue geometrical figures; gusset of the entrance; the lower part of the Muaraq tile; the gusset of the exist door with Muaraqali tile; gussets of the skylight arc on the street part, Muaraq tile with white tile with dark blue triangles; Arabesque lines and Khataei flowers and five petals and four petals flowers, Khataei blossom, Shah Abbasi flowers and white margin with flowers, petals and Khataei lines and words of “Ya Aziz”, “Ya Hakim” inside two citrons in the middle of flowers and Arabesque lines on the two side of gussets.





Image 4: Gusset of Ali Ibn Hamzah Shrine (Source: Authors)

- *Tiling of Gussets of Qawam School and Hussainyia*

Gussets on the façade of the entrance are decorated with seven colors tiles and Arabesque lines and white background, Khataei flowers, Chang, Gereh, five petals and four petals flower, hundred petals flower and Shah Abbasi flowers and vase figures with dark blue margins and Arabesque lines; gussets of entrance in the form of symmetric Muaraq tiles; gussets of entrance façade made of Chinese knotte tile with white background and brick figures and white margin and dark blue geometrical figures. The color of the gusset of tableau of dark blue background and Arabesque lines and Khataei and London flowers and four petals and five petals flower in the seraglio of the southern porch of the gusset; the tableau of white flower background and Khataei lines and the gussets of the entrance of the northern porch with Muaraq tile; the gussets of seraglio of the southern porch made of seven colors tile in the symmetric form on both sides of the arch with dark blue background and Arabesque lines and Khataei and four petals and five petals flowers, Chang and Gereh, simple petals and multi-milled petals and hundred petals rose with seven colors margins and Arabesque lines and Khataei flowers, the gusset of tableau of flower with dark blue background and Arabesque lines and Khataei and London flowers and four and five petals flowers in the southern porch in the symmetric form with seven colors tile and white background and Khataei flowers with simple and multi-milled leaves; hundred petals rose and London flowers and Arabesque lines. The gussets of Qawam Hussainyia and School and the tiles of the façade of the chambers and the cymatium of Hussainyia decorated by the seven colors tiles with dark blue background and white margins. The gusset of the seraglio of the northern porch is decorated with the seven colors tiles with white background and various flowers and petals and black blue margins with four petals flowers and Arabesque lines. The gusset of the second entrance of the northern porch is decorated by the seven colors tiles with white background and Arabesque lines and Khataei flowers and different flowers. The gusset on the top of the entrance of both chambers decorated by the seven colors tile and dark blue background and the figure of flower and shrub and Besmellah figure and the reversed Besmellah in the middle of flowers; the gusset



outside of heater in the king position of the southern porch is decorated with seven colors tile with yellow background and flowers and dark blue margins and lilly and simple blossom and petals.



Image 5: Gusset of Northern Porch of Qawam School and Hussainia (Source: Authors)

#### *Figures on Tiles of Mihrab of Ali Ibn Hamzah*

There is no mihrab.

- *Figures on the Tiles of Mihrab of Qawam School and Hussainiah*

Jovak tile used on the margins and hundred petals flowers and London flowers and simple and multi-milled leaves, three tableaus of seven colors tiles, tableau of white background and Khataei flowers (London flowers, hundred petals flowers, five petals, four petals, six petals, Arabesque lines, Muqarnas with London flowers, Khataei, hundred rose, five petals, simple leaves and two milled leaves, external margin, the arc of Mihrab contains an epigraph with Thulth calligraphy on the dark blue tiles; there are yellow branches on the epigraphs in Muaraq form. On the edge of the Mihrab there is a half column of seven colors tiles the bottom of which is in vase form and the two ends of the arc of the Mihrab are connected together. The ceiling of the Mihrab is decorated with the Muqarnas tiles and at the bottom of the Muqarnas of the ceiling in each side there are several seven colors tiles. The Mihrab is made of the Azarah stone and lime stone.



Image 6: Mihrab of Qawam School and Hussainyia (Source: Authors)

### *Epigraphs of Ali Hamzah*

The epigraph on the entrance with a Muaqali calligraphy of Quranic verses and prophetic traditions under the dome with Thulth calligraphy; the epigraph on the dome with verses of Quran and Kufi; the epigraph around the ceiling of the shrine and over it the mirrors with Quranic verses and Nastaliq calligraphy; the epigraph on the exit with Kufi calligraphy; the epigraph on the top of the skylight of cymatium with Bismillah in Nastaliq; epigraph with dark blue background and white words and blue margins and Khataei flowers on the wall of skylight with Quranic verse in Nastaliq; the epigraph under the cymatium with dark blue background and white words (Hazezi Al Buqah Al Mubarak Hazrat Ali Ibn Hamzah [this is the holy shrine of Ali Ibn Hamzah]) in Nastaliq.



Image 7: Epigraph of Ali Ibn Hamzah Shrine (Source: Authors)



- *Epigraphs of Qawam School and Hussainiya*

The epigraph on the façade of the shrine's entrance in Thulth with white words and blue background; the epigraph on the façade of the entrance with dark blue background and white words in Nastaliq; epigraph of the entrance of the first floor of the southern porch in Nastaliq; the epigraph on the forehead of the façade of the chambers and cymatium around Hussainiya on the tile in Nastaliq; white words with dark blue background in southern porch and the distance between the epigraphs, smaller epigraph in Thulth in southern porch; the epigraph in northern porch in cymatium in Nastaliq on the tile with dark blue background and white words; epigraph with Allah, Mohammad, Ali, on the tile in northern porch; the epigraph on the external edge of the arc of Mihrab in Thulth Muaraq on dark blue tile and white background.



Image 8: Epigraph on the Façade of Qawam School and Hussainiya (Source: Authors)

*Tile of Entrance of Ali Ibn Hamzah:*

There is no tiling.

- *Tile of Entrance of Qawam School and Hussainiah*

The Chinese knotted tile, Mualaqi tile and Muaraq tile are used.

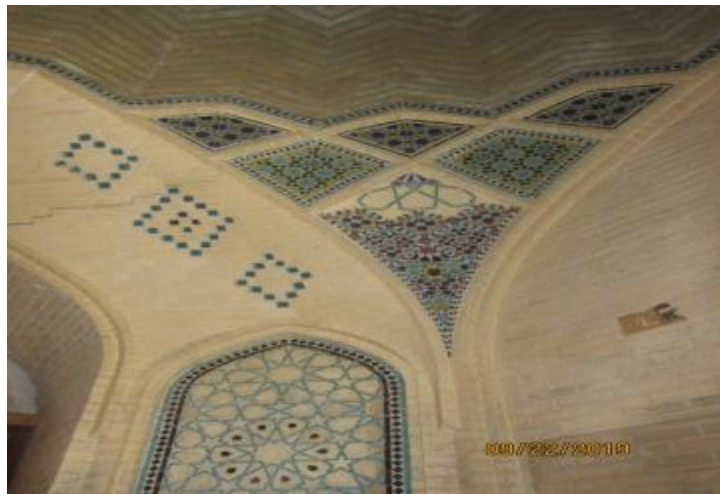


Image 9: Entrance of Northern Porch of Qawam School and Hussainiya (Source: Authors)



### *Tile of Skylights of Ali Ibn Hamzah*

Wall fissures; skylights of Hafez street in the symmetric form with Chinese knotted tile with white margins and repetition of geometric figures in dark blue; Arabesque lines and the skylight parts of seven colors tile and brick background and Khataei lines and Khataei flowers, four petals and five petals flowers (hundred petals rose, London flowers, animal figures), simple and multi-milled leaves; fissure of the wall of skylight of seven colors tile (vase figures); white background with margins; blue background and Khataei lines, four petals and five petals (hundred petals and London flowers), simple leaves and multi-milled leaves; epigraph of Quranic verses with dark blue background and white words in Nastaliq around the skylight.



Image 10: Skylights of Hafez Street of Ali Ibn Hamzah Shrine (Source: Authors)

- *Tile of Skylights of Qawam School and Hussainiya*

Seven colors tile with the figure of flower and plant and 48 holes in the form of star and white margin and Arabesque lines and Khataei (rose flowers) on the top of the corridor of two entrance of each chamber.



Image 11: Skylights of Yard of Qawam School and Hussainiya (Authors)



*Colors used in tiling of Ali Ibn Hamzah Shrine and Qawam School and Hussainiya*

- *Colors Used in Tiles in Ali Ibn Hamzah Shrine*

Blue, white, dark blue, dark yellow, brown, white, pink, purple, light green, dark green.



Image 12: Epigraph of Seven Colors Tile; Hafez Street Ali Ibn Hamzah Shrine (Source: Authors)

- ✓ *Colors Used in Tiles of Qawam School and Hussainiya*

Dark blue, yellow, pink, red, green, blue, white, black, and a lot of yellow.

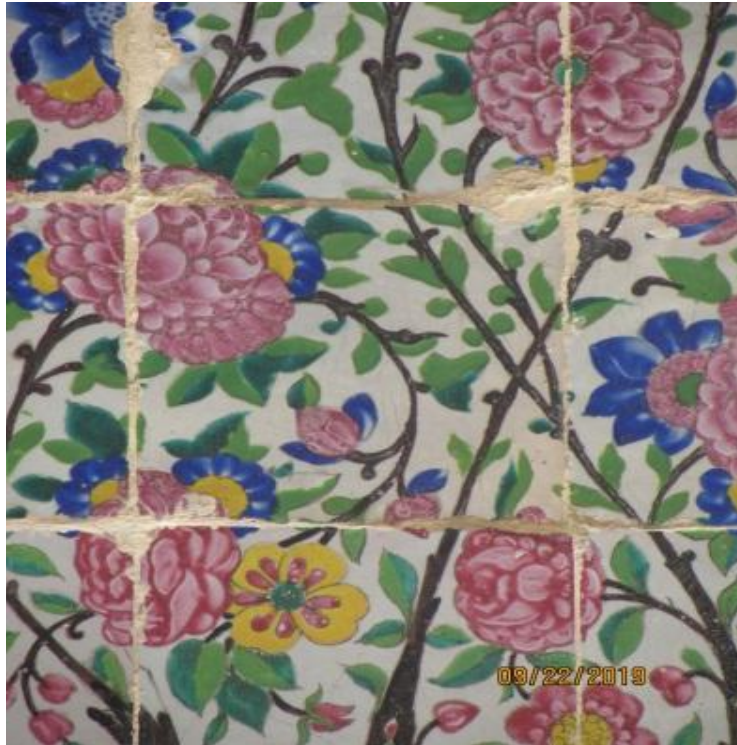


Image 13: Seven Colors Tile of Northern Porch; Qawam School and Hussainiya (Source: Authors)



*Techniques of Tiling in Ali Ibn Hamzah Building and Qawam School and Hussainiya*

- *Technique of Chinese Knot in Ali Ibn Hamzah Shrine*

Gussets of tableau under the fissure of the two sides of the entrance façade; fissure of wall of one of the skylights of Hafez Street; gussets of one of the skylights of Hafez Street;



Image 14: Chinese Knot Tile; Hafez Street; Ali Ibn Hamzah Shrine (Source: Authors)

- ✓ *Technique of Chinese Knot of Qawam School and Hussainiya*

Façade of entrance of Qawam school; corridor of entrance of Qawam school; entrance of northern porch; arc of northern porch;



Image 15: Chinese Knot Tile of Northern Porch; Qawam School and Hussainiya





- *Technique of Muaqali Tile; Ali Ibn Hamzah*

The tableau on the left side of the entrance; two sides of the fissure of the entrance of lower tableau; the middle tableau of the two sides of entrance door; the tableau on the top of entrance on the fissure of the sides of wall; ceiling of the entrance and Muqarnas of entrance ceiling; the façade of entrance; tableau on both sides of entrance; the top of the dome; the minarets; gusset of exit no. 1 (southern part); ceiling of chamber; Mualaqi tile in the entrance of four Allah on four corners and four Ali on four sides and four Mohammad in the middle of tableau.



Image 16: Tile with Muaqali Figure of entrance no. 1; Ali Ibn Hamzah (Source: Authors)

- ✓ *Technique of Muaqali Tile of Qawam School and Hussainiya*

Muaqali tile with yellow background and white words with Ali figure and with margins around it in each side of the northern porch and middle of the tableau; a tableau with yellow background and dark blue writing and figure of Allah, Mohammad, Ali; Muqarnas of northern porch; tableau with yellow background and figure of four Ali with dark blue writing and white margins and dark blue geometrical figures; fissures of entrance of southern porch with symmetric white margin; geometric figures in dark blue; wall of northern porch with Muaqali figure; ceiling of northern porch with Muaqali figure; ceiling entrance of all chambers; inside the heater of the king position of the southern porch; Muaqali tile with calligraphy and figure of Ali; in northern porch in reversed form.



Image 17: Muaqali Tile of Ceiling of Chamber of Qawam School and Hussainiya (Source: AUTHORS)

- *Technique of Muaraq Tile of Ali Ibn Hamzah Shrine*

The ceiling of women's entrance; the façade of women's entrance; Muqarnas of women's entrance; gussets on the top of tableau; lower sides of the fissure of the wall; gussets on the top of the tableau of entrance; fissure of wall of one of the skylights; Muqarnas of dome.



Image 18: Muaraq Tile on the Façade of Ali Ibn Hamzah Shrine (Source: Authors)

- ✓ *Technique of Muaraq Tile of Qawam School and Hussainiya*

Mihrab of Qawam Hussainiya and School; façade of southern porch; tableau of fissures of the sides of northern porch.





Image 19: Muaraq Tile of Façade of Entrance of Qawam School and Hussainiya

- *Technique of Seven Colors Tile of Ali Ibn Hamzah Shrine*

Tableau on the top of the skylight of cymatium; seven colors tile of entrance of skylight; gusset on the top of one of the skylights with dark blue background; the gusset on the top of the window opening to the yard; tile around the lower part of the dome; seven colors tile with white background on the top of the cymatium; it notes the date of the construction with the epigraph “Al Salam Alayk Ya Ali Ibn Hamzah Ibn Imam Musa Al Kazim with white margin and Khataei flowers.



Image 20: Seven Colors Tile; Hafez Street; Ali Ibn Hamzah Shrine (Source: Authors)

- ✓ *Technique of Seven Colors Tile; Qawam School and Hussainiya*

The southern porch's inside part is decorated with seven colors tiles and in the middle of the tile there is a beautiful flower and its black margin; the tile in the yard with Nastaliq calligraphy and dark blue gussets on southern porch; tableau in symmetric form on two sides



of the northern porch with white background and its gussets; the gussets of the northern porch with dark blue background; tableau with dark blue background and vase figure in northern porch; the tableau on the façade of the entrance with white background; tableau of northern porch with yellow background on the fissure of wall; tile with dark blue background in southern porch and on its tow sides with white background; seven colors tile with white writing and blue background epigraph; seven colors tiles of fissures of the two sides of porch and white background and gussets with dark blue background; seven colors tile with yellow background on the top of the fissure of the wall of northern porch; seven colors tile gusset of the entrance of northern porch with dark blue background; seven colors tile of Mihrab of Hussainiya with white background in the middle of the Mihrab of Hussainiya; the top of the entrance that has connected both chambers; seven colors tile with 48 holes and yellow background; tile around the heater in southern porch with the figure of animal flower and Arabeque lines and Khataei flowers; gussets of the corridor of entrance of both chamber with seven colors tile with Besmellah and the reversed form.



Image 21: Seven Colors Tile; Northern Porch; Qawam School and Hussainiya

- *Technique of Unicolored Tile of Ali Ibn Hamzah Shrine*

The technique of unicolored tile has not been used.

- ✓ *Technique of Unicolored Tile in Qawam School and Hussainiya*

Entrance of southern porch; inside the two chambers of two sides of yard; half floor of the southern porch;





**Image 22: Unicolored Tile of Southern Porch of Qawam School and Hussainiya (Source: Author)**

#### CONCLUSION OF STUDY OF FIGURES OF TILING OF ALI IBN HAMZAH SHRINE

The façade is central part of the bulding and Mualaqi tile has been used more.

There are less different figures.

Blue, dark blue and white have been frequently used.

There are also green and mustard.

Due to the restoration of some parts of the shrine the vase figures, animal figures and Shah Abbasi flowers can be seen.and. (Naima, 2016: 36).

The outside cover of the dome is decorated with the tiling as well as figures of flower and plant and geometrical figures and epigraphs of different types of calligraphy of Kufi and Thulth. (Zamrshidi, 2004: 4).

Existence of two domes on the top of the chambers that is a sign of Teymurid era.

The existence of skylights in the arc form in Hafez street; gussets with seven colors tile.

Direct, curved, complex lines with intense and slow lines tiling.

New combinations, continuous repetition and contiuity of the parts, compact combination of Arabesque and Khataei.

Use of white tiles with dark blue flower and its reverse.

Significance of Qiblah direction in the building of Ali Ibn Hamzah

Beginning of the use of seven colors tile. (Naima, 2016: 40).

#### CONCLUSION OF STUDY OF TILING OF QAWAM SCHOOL AND HUSSAINIYA

In Qawam school and Hussainiya the tiles are symmetric

Red rose, carnation and purple iris with green and long leaves.

Due to the use of the building the verses of Quran and prophetic traditions have been used and some poems of Karbala and its poet, Kalim Kashani.

Tableaus of flower in symmetric form.

The colors of white, dark blue, pink and yellow are used.

The use of white tiles with dark blue flower and the reversed.

The Arabesque lines and Khataei and flowers in numerous examples.

This is one of the buildings with numerous figures and techniques.

Adding black for drawing lines.

Use of natural elements like birds and flowers.

Direct, curved and intense and slow lines and plant figures (Khataei, Arabesque), geometric, animal and human figures.

The method of implementation in the asymmetric and symmetric forms, free combinations, gusset and citron and new combinations of flower and bird. (Goodarzi, 2009: 32).

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