

# Review of the City of *Khiva*: Manifestation of Iranian Culture and Civilization in the Region of *Khwarezm*

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## Abstract

*Khiva* has such a resemblance with Iranian art, culture, and civilization and it will not be irrelevant to consider it as a gemstone in the field of culture and civilization of Iran in *Transoxiana*. This city is located in the *Khwarezm*. Reviews tell of earlier historical and cultural links of *Khwarezm* with Iran. *Khwarezm* name has come in the Achaemenid inscriptions. *Khiva* is a city with a plethora of historic buildings with curved and flat common Persian coverings, surrounded in a mud and brick enclosure and the urban structure of which includes Old castle, "Sharestan" which is known as *Ichan-Qala* (inner fortress) and Rabaz that is called *Dishan-Qala*. *Ichan-Qala* urban structure is comparable with Bam castle. Similarities in art and, architecture and urbanism of this magnitude cannot occur at once. As referring to the history reveals that, until, recent centuries, even Qajar era, this area was part of Iranian territory. Schools of this city are built with chamfered corner plans and with the Iranian architectural style and their geometry, decorations and inscriptions are Iranian. Recent sources have proposed other interpretations based on their own ideas of its architecture and art spaces and do not much refer to their Iranian artistic spirit. There are a variety of manifestations of the Zoroastrian religion in *Khwarezm*. This study investigates different architectural and urban aspects of *Khiva* and their roots, and the identification of the cause of physical similarity, the works of art of *Khwarezm*, and Iran, based on a comparative style methodology.

**Keywords:** *Khiva*, *Ichan-Qala*, The Pahlavan Mahmud Mausoleum, Chilpik Dakhma, Kosh Method (Pair and Symmetrical)

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## 1. Introduction

Questions of the present study, Architectural and artistic affinities recount the deep historical ties of culture and civilization. One of the clearest and most telling signs of Iranian culture and art in the city of *Khiva* is Persian inscriptions which is evident in great number in architecture of the city. So that some researchers have called it as the city of inscriptions (Karami, 2016:124). However, in many cases, we see the incomplete descriptions and interpretations and not very detailed features and it works of the city, so that the name of urban spaces is written in the form that creates a problem understanding its meaning, a sample of which is Kunya Ark (Encyclopedia of Great Britain: 2009). Studies shown that the origin of this word is "Old castle" which is pronounced "Kuohna Ark" or "old fortress" in Turkish, which on the contrary to Persian, the place of noun and adjective changes. Then the incomplete pronunciation of which caused the word "Kuohna" to be pronounced and repeated as Konya or Kunya Ark. The author on a map of a Russian site Seeing the word "Kuhna Ark" found its main concept which is the same "Old castle" (Mastrook: 2012). Application of Iranian signs in before Islam in different arts (Table 2), the existence of works such

as Ostudan (Fig.2) or the Zoroastrian dakhmas (Fig.1), and circular urbanism system like "Qui Grylgan" (table 1) are notable examples, showing the deep-rooted culture, art and civilization of this region. Construction Excellence and the number of schools, compared to other public architectural elements, seen in the city of *Khiva*, which is a significant phenomenon. Flat roof of Mosque lays on wooden pillars, which evokes the columned mosques of Safavid era in Azerbaijan, such as the mosque of *Molla Rustam* (Fig. 12) and "mosque Zarir of Maragheh" and "mosque Mehrabadof Bonab (Khairy, 2015: 110-140). It is also noting beaming practices of pillared halls ceilings or "Apadana" in the Achaemenid era (Pirnia, 1990: 41). Inside the citadel, 24 schools have been built; each with beautiful and diverse design. What is most visible, chamfered corner plans, including half eight the sample of its Iranian plan exist in Prince Hussein Qazvin (Tavoosi and..., 2015: 33) and eight and a half eight, including the Palace of the Sun of "KalatNaderi" (Rezazadeh, 2013:35). Some researchers speak it as of *Eight Heavens* (Soltanzadeh, 2009: 89) dice and "Kashkouli" (Bozorgmehri, 2006: 16), which boasts common architecture plans of the Patriarch era in Iranian culture. Construction of schools and science colleges in

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the past is a matter existed in the time before Islam and Shahnameh (Mahmoud Abadi, 1992: 192) notes of schools in every corner near the temples, continuation of which is seen during the Islamic era as well (Shekari, 2005: 261). About the extent of schools in the Islamic lands, it has been written as: "For Christian nation of that period, there was not only the need to learn the language and Latin script, but also the general education was totally unacceptable. But the Muslim countries were contrary to this. Children of different classes went to elementary school In Islamic Spain, excess of eighty schools which existed in Cordoba, "Al-Haakem-II" in the year 965 AD, built twenty-seven schools for the poor. (Hunke, 1997: 399). Today *Khiva* is a museum city; three thousand living there, have revived the charm of the ancient traditions. *Khiva* has had been an oasis and the last home of caravans before crossing the desert to go to Iran. To see how old traditions are kept alive by families, we not have to drive very far In Islamic Spain in addition to eighty schools in Cordoba there was "accession low-II" in the year 965 AD, twenty-seven schools for poor construction. (Hunkh, 1376: 399). Today *Khiva* city museum is three thousand people living in the charm of the ancient traditions have been revived. *Khiva* oasis and the last homes caravans before crossing the desert to go to Iran. To see how old traditions are kept alive by families, do not have to drive very far. Traditional bread baking comes from the old religious philosophies, Zoroastrian tradition. "The figures you see on the bread are the symbol of sun worshiped by the era of Zoroastrianism and Mithra worshipers (Tucker, 2015:84). Sun is symbol of peace, good will and happiness, and you can find the same patterns as in religious buildings." Zoroastrian beliefs influence can easily be seen in the walls of *Khiva*. Even in mosques and religious schools, symbols of different religions can be seen. The Symbol indicating that, urban centers on the Silk Road have been intersection of philosophies, religions and Cultures (Euronews, 2014).*Khiva* city had two main parts, including *Dishan-Qala* (Outer Castle), once surrounded by a wall with 11gates, and *Ichan-Qala* (inner fortress) with four gates surrounded by adobe walls with a height of 10 meters. The Cities with four gates was common in Iranian urbanism from pre-Islamic times. *Khiva* was registered on UNESCO World Heritage List in 1990. Illuminating the sphere of influence in the way of decorations and inscriptions, construction and implementation, coverage whether curved or flat as well as architecture elements and urban layout of *Khiva* with Iranian architecture and urbanism, and stating its reasons are of the objectives of this research.

## 2. Research Methodology

The research method in this paper is based on documentary research including the study of texts and resources, especially new research and studies of electronic resources available on the World Wide Web, which involves the most

extensive descriptions and comments on the subject of the present study. Observation and study are the main research tools. Analysis and survey based on open views of some data and samples discussed in this research for necessary conclusions is based on the comparison of available samples with historical analysis of cultural, artistic, and architectural fields and monuments in *Khiva* with samples available in the current territory of Iran, Which is necessary for the conclusion for deductive inference conclusion. The present research studies similarities in two aspects of architecture and urbanization, and studies around them and compares similarities in terms of spatial, cultural and artistic time with a stylistic approach.

## 3. History of *Khwarezm* and *Khiva* Lands in Iranian historical and cultural backgrounds

Once, *Khiva* was the heart of the lands *Khwarezm* and Iranian territory, and today lies in the country of Uzbekistan and is the provincial capital of *Khwarezm* in this country. The name *Khwarezm* was first seen in the inscriptions of Darius, the Achaemenid in Naqsh-e Rostam which has been come as (uvarazmish / Huvarazmish) and this name is visible on MehrYashttexts of Avesta (Zarshenas, 2013:54). It turns out that during ancient and then, Islamic eras, *Khwarezm* was the continuous part of the extended states of Iran, with very close cultural features (Yarushuski, 2013: 2). Middle East businessmen were mentioning of this city in the tenth AD century, although archaeological record suggests it was of sixth century. Before the Russian conquest of *Khwarezm*, khans ruled over this land the center of which was *Khiva*. By the early fourth century, *Khiva* and *Khwarezm* were part of Iran in the composition of the Sassanid Empire, which was captured by the Arabs in the year 812 AD. Some sources have mentioned *Khiva* fall into the hands of the Arabs in 711 AD, in accordance with the year 92AH. (Blount, 1984:79). *Khiva* was in the hands of the Mongols from the year 1221 AD, and in 1388 AD was held by the government of Amir Timur. Nader Shah Afshar invaded to *Khiva* in 1840 AD and until 1847, the city was in the hands of the Iranians. *Khwarezm* oasis was considered as Khorasan component and was always politically part of Iran and was isolated from Khorasan with the coming of the Mongols and Safavid kings could renew the alliance of *Khwarezm* with Iran (Rahmati, 2008: 47). With the death of Nader, Iranian dominance vanished in the region of *Khiva* (Rahmati, 2008 : 56). Repeated lasted in history that Khans of *Khiva* rebelled and attacked Iran's territory, such as: Shir Ghazi Khan attacked

Khorasan in 1716 AD and did many killings and plunders and captured many people and sold many people as slave (Marvi, 1995: 627). *Khiva* was the only city in Central Asia which was of the ancient developed trade and industry and large and luxurious buildings of which are spared from harm in times. When King Abbas invaded Khurasan to fight Shaibanid, helped Haj Makhan to recapture their 1007 freehold driving out the Shaibanid. Haj Makhan put his third child, Sivanj Muhammad in the court of Shah Abbas as a hostage, and was loyal to him until the end of his life. Since then, nearly a century, the friendly relations were established between the Safavids and Arabshahi, and the Safavid state was a kind of ruler of *Khwarezm*. Until Mohammad Amin Khan era, *Khiva* Khans had friendly relations with the court of Iran and were more or less governed by the Iranian government. Due to the merit and services which he had done, Mohammad Amin Khan came to power in 1261, after his brother Rahim Qoli Khan, while *Rahim Quli Khan* had several sons (Vambery, 2012:322). Mohammad Amin Khan wrote his fate the other stop or a caravanserai at *Kheyvak* the insurgency of M.H. Khan-e-Salar in Khorasan. The very long cone-shaped minaret which (*Khiva/Kheyva/Kheyvak*), on the ancient route from Merv to Gurgandzh. Proceeding from this, archaeologists believe that the remains of ancient fortified constructions around the caravanserai were partially the basis of the *Ichan-Qala* walls, dating back to the V century. (Fig. 7)



Fig. 1. Chilpik dakhma in Karakalpakstan (Richardson: 2015)



Fig. 2. Sharif Abad Dakhma in Ardakan (Khobredast.2015)



Fig. 3. East-west section through Allah Quli Khan Madrasa (left) and Qutlugh MuradInaq Madrasa, with its underground winter mosque (Herdeg, 1990:53)

Table 1  
 Comparison of Urban Similarity Systems, in Iran and *Khwarezm*, (Author).

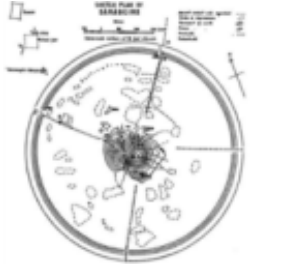

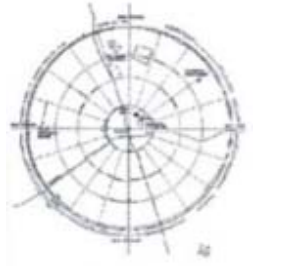

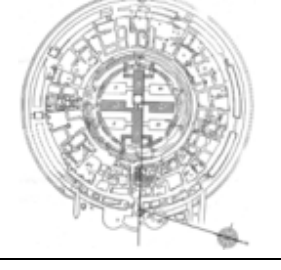

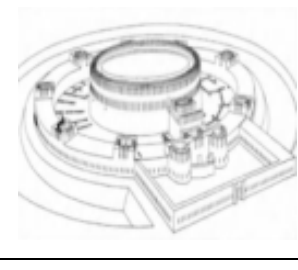






Title	Plan	Image	Scheme
<b><i>Darabgerd</i> City in Iran</b>			
<b><i>Firuz Abad</i> city (<i>ArdeshirKhorreh</i>) Iran</b>			
<b><i>Khwarezm</i> Koi Krylgan Qala</b>			
<b><i>Bam</i> Citadel</b>			
<b><i>Khiva</i></b>			



Fig. 4. Tomb of Muhammad Amin Khan of *Khiva* and heads, out of the state gateway, Photos of Luigi Pesce (Khomehyar, 2016:63).



Fig.5. Mohammed Amin Khan Madrasah (EurasiaT.2017).

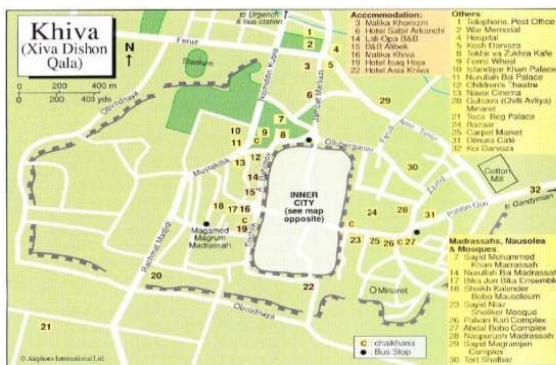


Fig.6. *Khiva* Map, *Ichan-Qala*, (Inner fortress) and the remains of *Dishan-Qala* (Eurasia travel: 2017)



Fig.7. aerial photo of the *IchanQala* plurality of beveled corners plans. (Google earth, 2017)

meet the Khan of *Khiva*. In this year, a war broke out between the two armies and the *Khwarezm* army failed and Mohammad Amin Khan were killed in this war along with his fourteen cousins and 32 of his courtiers. Severed heads of the killed were taken to Tehran and they were buried outside the gates of Tehran by the order of Nasereddin Shah and a mausoleum, were built on it (Majdzadeh, 2014: 790). Despite that, most of the historical books of the Qajar era, have pointed out this event, but there was no drawing or image of this building; until recently a picture of "Luigi Pesce", famous Italian photographer, of this building was identified in an album with old photos of Tehran (Figure 4) which is kept in the National Library in Paris (Khomehyar, 2016: 64). This picture shows a surrounded building with long model (Tarkin) and ensured it remains the most homogenous collection of architecture in the Islamic world, Grieve (shoot) dome with 8 angles (Figure 4).

To realize the cultural and artistic similarities of *Khwarezm*, it is enough to look at the examples of urban architecture of the two territories such as *Krillkan* and *Darab* or *Bam* and *Khiva*, and briefly compare them with each other (Figures 1 and 2) (Table 1). *Khiva* has four gates and *Bam* 2,000 of *Khiva's* 40,000 people live inside *Ichan-Qala* - but in the soft light of dawn and dusk the quiet riot of Central Asian life again murmurs behind baked mud walls. from a bad dream, and traditional building work continues apace. Tourists and wedding parties can appear to outnumber local families - some Today, however, *Khivans* are cautiously returning to the *Ichan-Qala*, as if awakening city of thieves and slave traders was tamed by Soviet rule into a showcase city without a soul. deep-frozen, immune to time and lost in romantic imagination. The formerly renegade has two known ones, but it was perhaps of the four gates when formation (Joodaki & ..., 2005: 135). Since 1967 *Khiva's* status as a museum city has.



Fig. 8. *Khiva* overall plan is accompanied by the presentation of space components (masterok, 2012)

#### 4. *Khiva* and architecture, Arts & Culture affinities with Iran

*Khiva* is a city with a plethora of historical monuments laid in a fence of mud called "*Ichan-Qala* (inner fortress)" (Fig. 10) These buildings, in the style of Islamic and Iranian architecture, includes gates, mosques, schools, cemeteries, public baths, palaces and traditional houses, and has been of interest to archaeologists and historians and has always attracted many tourists. Tomb of the *Pahlavan Mahmud* is located in the midst of this cultural-historical plethora.

This tomb is itself a historical and cultural complex, and has been built at a distance of the eighth to fourteenth centuries AH (14 to 20 AD), to honor the "hero Mahmoud" An embroider boy which in addition to being a hero, was also a poet and chivalrous. (Fig.17) In the Middle Ages, each city which was the capital of *Khwarezm* land, a land where was famous as *Khiva*, was founded the same Name (Blount, 1984:171). So calling *Khiva* with *Khwarezm* territory is according to this, rather than the history of *Khivais* the Mongol period, because before the Mongol, this place can



Fig. 9. The open plan of The Bam citadel, fort tissue entirely of brick and clay (Rezaeian, 2007:125).

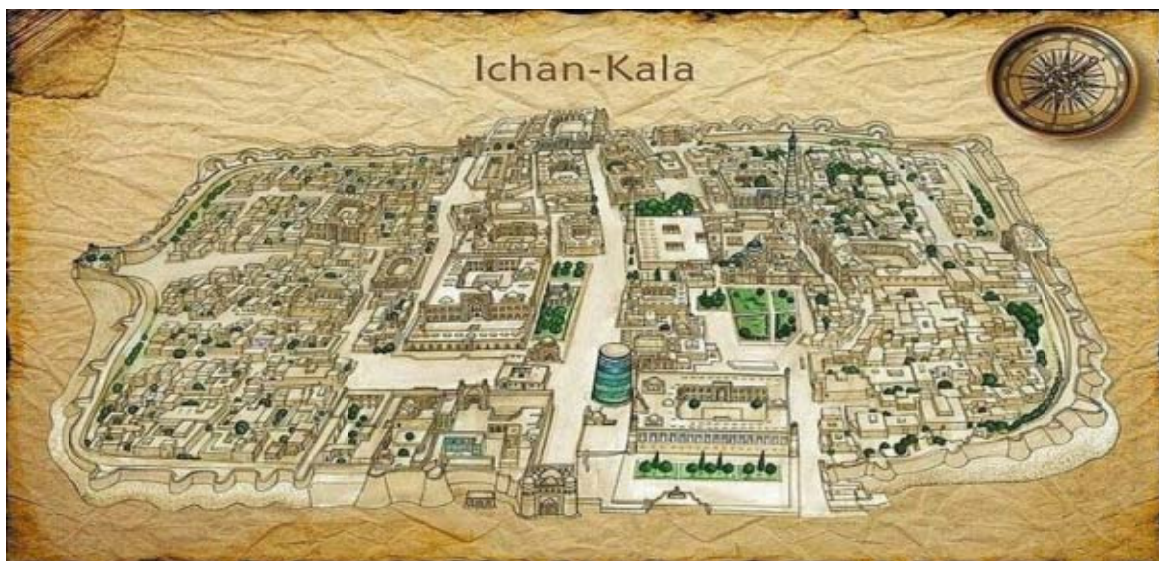


Fig. 10. Khiva. The *Ichan-Qala* and collections of architecture and building (Tuvanxaydung, 1990).

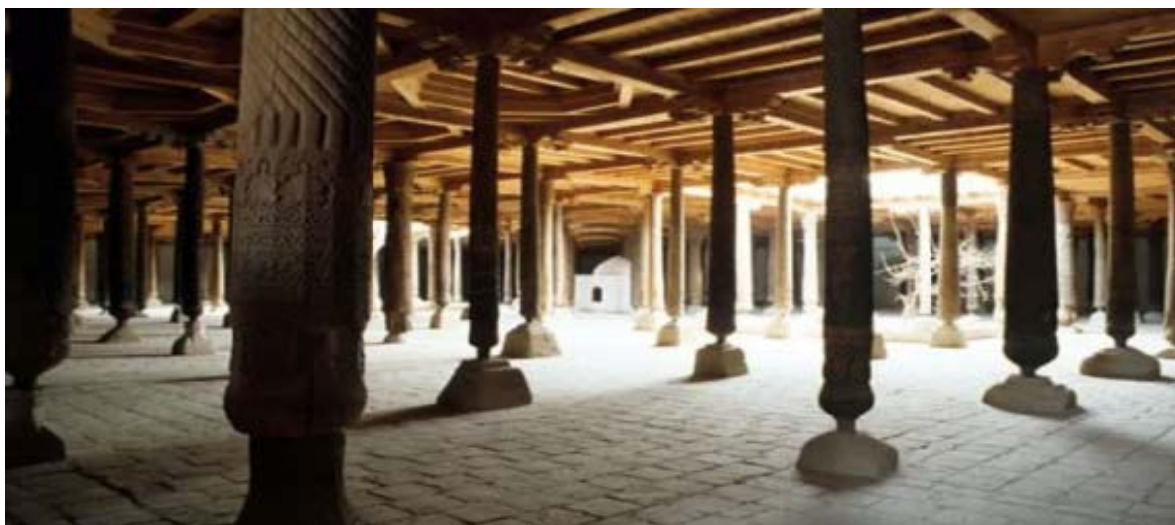


Fig. 11. 215 wooden carved columns of the Djuma Mosque, (Archnet, 2017).

Table2

Comparison of similarities in architectural design and the role of Iran and Khorezm (Author).





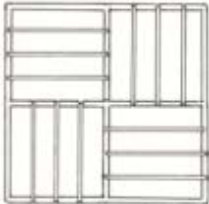









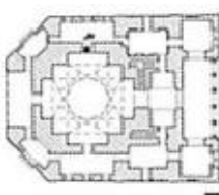
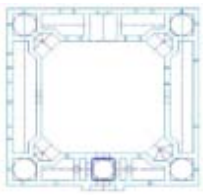
Architecture Details of <i>Khiva</i> mosque, screws, penthouse, dome-like. beam				
Similar examples of architecture in Iran				
<b>Place in Iran The</b>	Beam in Persepolis	Azarshahr , Mosque	Penthouse Darreshar	Vakil Mosque column
<i>Khiva</i> architectural spaces for eight and a half eight, Mithra wheel Lotus flowers				
<b>Design Khiva</b>	lotus P. Valy grave	TashKhuuli	Matrana school	Eight & a half
Elements and architectural motifs of Islamic and pre-Islamic As in Iran				
<b>Place in Iran The</b>	Lotus, Persepolis	Sassanian stucco	Imamzadeh Hussein	Siahkal T.T karvansary



Fig. 12. Mragheh, *Molla Rostam* Mosque.  
(kheyri,:290)

be seen in historical texts with the same name: From *Shahab-al-ddin Khivaqi*, vicar *Sultan Khwarazmshah* was mentioned that "*Khiva* is a city with the Kingdom of the nearly thirty thousand horsemen obeying him and send the king of Persia messengers and gifts and know themselves dependent on this life time government (Qazvini, 1996: 10-609). So, *Khiva* existed before the Mongol invasion. *Khiva* has been built in Iranian architectural and urbanism style in the tradition of central Asia, and has three



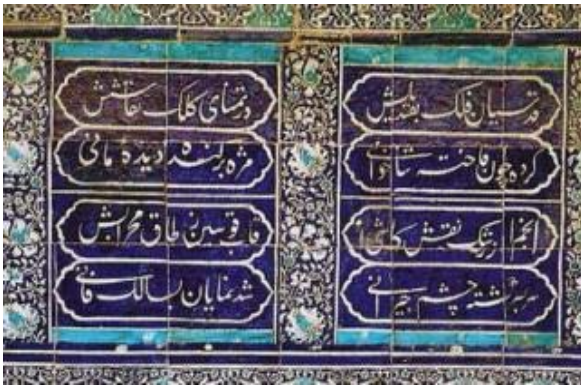


Fig. 13. Persian poetry, the porch of the mosque, "the old citadel» (Capone, 2015)



Fig. 14. Persian inscription on the plinth (Copone, 2015)

parts like the Iranian cities, the two main parts of which are called respectively *Dishan-Qala* ;(Fig.6) the outer part which had a wall and fertile with 11 gates, and the inner part which is called the *Ichan-Qala*. This part has a mud brick surrounding this part. Some believe that the foundation of this wall has been poured in the 10th-century. Scalloped walls of which with the height of 10 meters go back to the seventeenth century. *Ichan-Qala* (Fig. 7) is a rectangle with dimensions of 650 by 400 meters, which is drawn from south to north and has four gates in the four cardinal directions. North Gate called "Garden Gate" is on the Urgench way. South Gate is the "Tash Darvoza"(Fig.21) which is faced with Karakum desert. Eastern Gate "hero shot", is located in the track road to the Caspian Sea and the Amu Darya River former site. Western Gate, "Ata gate"(Fig. 24) is established near the government headquarters of Khan "Old castle". Ata gate was destroyed in 1920 and was rebuilt in the 1970s. This city is of 50 monuments and 250 old houses from the eighteenth and nineteenth centuries (UNESCO.1990) (Fig.8). For example, the Friday Mosque of this city was founded in the tenth century AD, and was rebuilt in the years 1788-89. This mosque has 212 columns and an ancient building which still lasts. (Tucker,2015:78)The ancient land of *Khwarezm* was of major culture and language and Islamic civilization centers in the long-term and Islamic era, and Iranian dynasties have always considered it part of their territory (Shekari, 2015: 5).

### 5. Zoroastrian Butterfly Tiles

Many of the buildings in *Khiva* are dotted with deep green butterfly-shaped tiles. This design originates from Zoroastrian times and Symbols a whole and whole and balanced life.



Fig. 15. Style building in the city of *Khiva*, (arch net,2014 )



Fig. 16. bulk head wooden, Rastegar house, Tabriz (Tehrani Archives)



Fig. 17. *Khiva* architectural elements, including the mosque and the tomb of P. Valy (uruktravel : 2017)



Fig. 18. Iranian star in the TashKholipalace, (Uzjourney.com:2014)



Fig. 19. Overlapping Eras Iranian Star, buildings patriarch (Mirzaee, 1391: 103)

The two inward-pointing triangles represent good thoughts and good words while the narrow strip in the middle represents good works. (fig.20) The older tiles bear triangular markings whilst the newer ones are generally blank. The tiles should be placed vertically but many of the slaves working on the *Madrassas*, had no knowledge (Alexander, 2017: 5) of Zoroastrianism and placed them horizontally. (Fig. 20).

The Mohammed Amin Inaq Madrassah is a particularly good Inaq Madrassah is a particularly good example of the sheer number of these tiles used in decoration. Older tiles can be seen in *Hojelli* near Nukus, in the underground caravanserai there (Alexander, Macdonald, 2017:5). It is a city steeped in tradition, with an age-old way of life maintained by the locals. Even bread-making has roots in the ancient religion of Zoroastrianism. Historian Khudayberganov Kamiljan says bread is much more than just food:

Table 3  
List of some schools in the city of *Khiva*, (author).

Row	Name School	Date	Row	Name School	Date
1	Abdulla Khan Madrasah	1855	13	Matpanabay Madrasah	1905
2	Abdul rasulbay Madrasah	1906	14	Matrasulboy Mirzaboshi Madrasah	1905
3	Allah Kuli Madrasah	1834-5	15	Mazari Sharif Madrasah	1882
4	Amir Tura Madrasah	1870	16	Muhamad Amin Inaq Madrasah	1785
5	Arab Muhammad Khanmadrasah	1616- 1838	17	Muhammad Amin Khan Madrasah	1855
6	Atajanbay Madrasah	1884	18	Muhammad Rakhimkhan II Madrasah	1871
7	Dost Alyam Madrasah	1882	19	Musa Tura Madrasah	1841
8	HajashMarama Madrasah	1839	20	QutlughMuradInaq Madrasah	1804-12
9	Hojashberdibiya Madrasah	1688-1834	21	Shergazi Khan Madrasah	1718-26
10	Islam Khodja Madrasah	1910	22	TalibMakhsun Madrasah	1910
11	KazyKalyanMadrasah	1905	23	Yaqub bay Khodja Madrasah	1873
12	MatniyazDevan-begi Madrasah	1871	24	Yusuf Yassaulbashi Madrasah	1906

Bread is everything for Uzbek people. In the Zoroastrian book Avesta it's said that bread is sacred, and it can make you strong and healthy. In our tradition it has been like a main course for a long time”The link between bread and Zoroastrianism can be found in the shapes formed in the dough. “The patterns you can see on the bread Symbolizes the sun, which was worshipped in Zoroastrian times. It was a symbol of peace, good will, happiness and respect, and you can find the same patterns on religious buildings,” said Khudayberganov Kamilj an, Zoroastrian influences are evident on the facades of *Khiva*'s buildings. Even mosques and madrasah carry the symbols of different religions, revealing how the cities of the Silk Road were crossroads of philosophies, faiths and cultures (euronews.2014).



Fig. 20. Zoroastrian Butterfly Tiles (Alexander. 2017:5).

## 6. An Overview of *Khiva*

The old town of *Khiva* in which is sited the *Ichan-Qala* (a medieval fortress with palaces, mosques, madrasahs, mausoleums, trading places, and hammams) was declared a historic reserve in 1967. Since then it has been the subject of a restoration campaign. The 10th Century town, when *Khiva* was a flourishing caravan stop on the route between Gurganch and Merv, was almost completely razed by the Mongols in 1226.(Alexander,2010:17) The new political capital of the 15th and 16th Centuries Was captured by Nadir Shah of Iran. What we see today is the rebuilt 18th and 19th Century version of the *Ichan-Qala* (Fig.10 ). Its splendid monuments, built in the classic style, have been restored to their original pristine state. The citadel of *Ichan-Qala* is rectangular in shape and measures 650 by 400 metres (26 hectares), its long axis running in a North to South direction. There are 54 historical monuments within its walls. These include 23 madrasahs, (Table 3) 6 mosques, 1 caravanserai, 6 mausoleums, 1 trading dome, 1 working hammam, 290 listed old houses,(Fig.8) and other varia that include the Kunya Ark citadel, the city walls and gates, and cemeteries. The monument that greets the visitor on entry into the town is the truncated but impressive KaltaMinar, a tall, fat minaret that is entirely covered in blue glazed tiles ( Al-Radi, 2013:2). The Kunya Ark (Fig. 25) takes up the central portion, its citadel towering over the rest of the town. The restoration program concentrated on the major monuments of the town and the areas immediately around them. The property is the site of 51 ancient monumental structures and 250 dwellings and displays remarkable types of architectural ensembles such as Djuma Mosque, Aq

Mosque, madras as of Alla-Kulli-Khan, Muhammad Aminkhon, Muhammad Rahimkhon, Mausoleums of Pahlavon Mahmoud, SayidAllavuddin, Shergozikhon as well as caravanserais and markets. (Osmano,1999:184) The attributes are outstanding examples of Islamic architecture of Central Asia. Djuma Mosque (Fig.11). a mosque with a covered courtyard designed for the rugged climate of Central Asia, is unique in its proportions and the structure of its inner dimensions (55m x 46m), faintly lit by two octagonal lanterns and adorned with 213 columns. The madrasahs, which make up the social areas, have majestic proportions with a simple decoration, and they form another type of Islamic architecture specific to Central Asia (Archnet.org:2017).

### 6.1. Ichan-Qala, in Khiva

Ancient *Khiva*, as well as other Iranian and eastern cities, was divided into three parts: the fortress - Kuhna-Ark, (Kohan Dezh) suburb - *Dishan-Qala* (Rabaz) and the inner city - *Ichan-Qala*. (sharestan) Today *Ichan-Qala* (Kala) is open-air museum. It is the old part of the city, surrounded with wall and turned into the State Historical Archaeological museum. (Fig.10) Here on the vast territory of 26 hectares the exotic image of the eastern city has been preserved. But the most striking is that, *ItchanQala* is not a frozen museum city. It is a home for 300 families, mostly engaged in crafts. The clay wall (more than 2.1 km long, up to 10 m. and 5-6 m at thickness) that surrounds the city and punctuated every 30 m or so by colossal round towers . *Ichan-Qala*, has four gates (Fig. 8) - on each corner of the earth. Western gate "AtaDrwaza"(Tucker, 2015:76) Gate Bagcha leads to Urgench, the former capital of Khorezm, Gate Palvan open the way to the Amu Darya and then in an easterly direction, and the gate "Tash" - in a southerlydirection, TashDarvaza (Fig.21) the southern gate of *Ichan-Qala*, built in the 30 - 40' XIXth century during the reign of Allah Kuli Khan. This six-chamber construction with passing along the axis. Central (Petrof, 1989:15) On both sides of the passage are four domed rooms for customs and guard. Gate used by caravans came from the Caspian Sea. South main facade has two massive towers. (Size: according to plan - 9, 7 m; height - 9.3 m. width) *InItchanQala*, there are about 60 historic buildings. Here one can see such unique monuments of history, as the citadel complex Kuhna Ark, the complex of TashHauli Palace, (Fig.27) the minaret of "Coltha" Minor that is completely covered with glazed tiles, famous Juma Mosque with its 213 carved pillars, the Juma Mosque for about 10000 sum and a symbol of *Khiva* Islam-Khoja minaret, etc(advantour.com.2017). According to the Uzbek Institute of Restoration there are 54 historical monuments within the walls of the old town. These include 24 medreses, 6 mosques, 1 caravanserai, 6 mausoleums and one working hammam. (Fig.8) there are 290 listed old houses (Piperno, 1997: 1). The city of *Khiva* was one of the

first in Central Asia, a series of preservation projects were undertaken between 1981 and 1996, to be added to the UNESCO list as a place pertaining to the world heritage of mankind in 1990. *Khiva* celebrated its 2500th anniversary under the aegis of UNESCO in 1997. (Eurasia.travel, 2017). *Itchan Kala* was the site of the khan's Palace.



Fig. 21. TashDarvoza (southern gate) City gates of the *Ichan-Qala* in *Khiva* (Ibbotson, 2016)

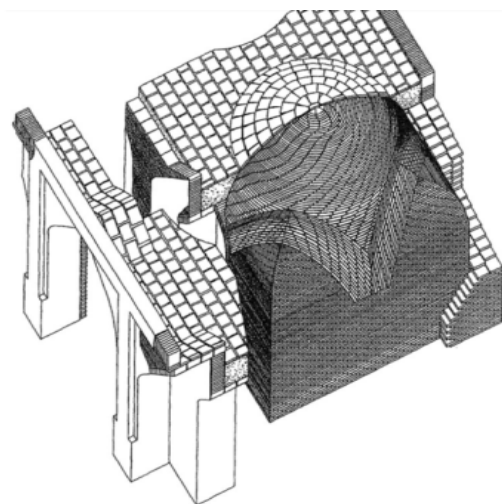


Fig. 22. Isometric view of a typical the Iranian Module Dome covering and its front (Petruccioli, 1999:176).

High officials and clergy and rich merchants used to live here. This is why we find the most important buildings in the *ItchanQala*. The ordinary people, small merchants, craftsmen and peasants lived in *Dishan-Qala*. As in other cities in Central Asia the city walls were built of sun-dried bricks. The city walls were destroyed several times, but they were always rebuilt (Tucker, 2015:76). The oldest mosque in *Khiva* is the Juma Mosque (Friday Mosque), which has its origins in the 10th century. It was the largest mosque in the city and caught the attention of medieval Arab travellers, including "Al Istahri" and "Al Makdisi". Four of 213

*karagacha* (the elm columns supporting the roof) survive from this earliest period of the building's history, though most of what you see is from the rebuild undertaken in 1788 for Khan Abdurakhman Mekhtar (Fig. 11). The mosque is unusually simple in its design and as you step into the open courtyard, a sense of calm washes over you, even if the crowds are jabbering and hustling outside. The hand-carved pillars and doors and the marble plaque on the south wall detailing the mosque's land holdings are the main attractions, though the mosque also provides access should you wish to climb the Juma Minaret (Eurasia.t 2017). Friday mosque or Jome mosque is the only mosque of its type and structure. At the entrance you see a big gallery roofed by wood, number of wooden pillars dating back to different periods. In the center of the building the roof is open and dim light comes through it. (Tucker, 2015: 78) Around the trees a vertical formation of 213 pillars (Fig.11), each 3.15 meters apart, exhibits a millennium long spread of *Khivan* history. The four oldest pillars were rescued from the dying Khorezmian capital of Kath in the tenth century and were joined 100 years later by a further 17 pillars that still stand. The most recent mosque was completed at the end of the 18th century. For once, the focus of a mosque, the mihrab, seems strangely incidental. The minaret climbs 81 steps and 33 meters to provide an unfettered panorama of deeply-etched streets (Fig.17)



Fig. 23. View of the western walls including those of *Kuhna Ark* (Piperno, 2017:1)



Fig. 24. Ata-darvaza ( gate). Architectural monuments of *Khiva* (Baiens, 2017: 1)

(Fig.16) The bazaar is located outside of the eastern gate Palvan Darvaza. It can be reached through the caravansaray. At present this Caravansaray is used as department store of *Khiva*.

### 7. *Khiva*, *Kuhna-ark*: history of the fortress

*Kuhna Ark* (old Citadel) also called the *Kuhnaark* (Piperno.2017.1) *Kunya-ark*, According to historical evidence, in 1686, Arang-khan began the construction of the citadel *Kuhna-ark* (Fig.25) at the western gates of *Ichan-Qala*. The fortress covers an area of 130 x 90 m and was enclosed by a fortification wall 9 m high. Have a close look at the well preserved Summer Mosque. The glazed blue and white tiles are peculiar for the decoration used in *Khiva* (Fig. 18). The ark presented a complex multi-yard composition, containing a house for khan, the members of his family, and dignitaries. From the large numbers of constructions of the ark only several buildings of the nineteenth century and the beginning

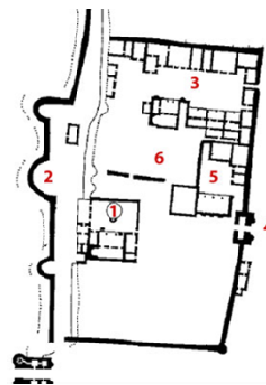


Fig. 25. Plan of *Kuhna Ark* in *Khiva*, 1. Khan's Court and Aywan. 2. City Walls. 3. Harem. 4. Main Gate 5. The mosque. 6. Receptions room. (visituzbekistan, 2010)

of the twentieth century were preserved. They were the official reception hall (*kurinish khana*), a mosque, the mint, and a harem. Previously, there were an arsenal, a powder-mill, and an official building, warehouses, a kitchen, guardhouses, a stable, and a parade area. Fortified gates led to the citadel. A high-cogged wall separated the ark from the neighborhood dwellings of *Ichan-Qala*. (Advantour, 2001). There was an outer yard, serving as a waiting room for the khan's audiences. There were cannons in a second yard. The officials of khan gathered in the third yard, and only then the main door of the *kurinish khana*, was visible. A felt *yurta* (nomad tent) was put up for the khan's use. A narrow corridor led to the harem and a staircase led to the Ak Sheikh Bobo Bastion, (As high baba, Probably) mount from here. (Fig. 26) The two-layered ayvan (verandah),

which was practically merged into the city wall, opened in the direction of the city. This was a good place for an observation post. (Fig. 28) From here one could see the panorama of the whole city and the neighborhoods. They say that *Khiva's* rulers liked to rest here on warm nights. Ak Sheikh Baba Bastion, aivan has also been used for military observation. The Khans had several residences in *Khiva*, but that on *Kuhna Ark* (old citadel) next to the western gate was the safest one. It included a high bastion (Ak sheikh-baba) from which they controlled what was going on in the whole town. It is indeed a fine observation post: the whole of ancient *Khiva* can be viewed from here:

(romeartlover.tripod.com) Pass through the main entrance gate and turn right for the gorgeous tilework of the summer mosque (1838), open-air and beautiful with superb blue-and-white plant-motif tiling and a red, orange and gold roof. The tiles were made by local masters "Ibadullah" and Abdullah Jin, who also decorated large parts of the *Tash-Khovli* Palace and *Kuhna Ark*.

### 8. TashHauli palace

The Tash Hauli Palace in *Khiva* was built in the 1830s, as a royal residence by prominent *Khivan* ruler Allah Kuli Khan (1826-42). TashHauli Palace is located within the walls of *Ichan-Qala* or Inner Fortress. The name of TashHauli translates to 'stone house', demonstrating an urban interpretation of the traditional, stronghold-like country



Fig. 26. Ak-sheikh-baba (Alexander, 2010: 13).

houses in Khorezm known as "hauili". Apparently built more than eight years by thousand Persian slaves, the TashHauli Palace in *Khiva* marked the shift of royal residence and patronage from the ancient Kunya Ark in western *Ichan-Qala* to its eastern section. (visituzbekistan, 2010) it's said to have more than 150 rooms of nine courtyards, with high ceilings designed to catch any breeze

(Fig.27). The palace was first commissioned by the impatient khan in 1830 in a move that reflected a shift in emphasis from the west to the east of the city. When royal architect "Usta Nur Mohammed Tajikhan" timidly suggested that the 163 rooms and three courtyards could never be completed in the stipulated three years he was promptly impaled and replaced by Kalender, *Khivaki* and famous tile decorator Abdullah Jin. (Fig.28) The palace was finally completed some eight years later, but only with the help of over 1,000 Iranian slaves. (eurasia.t:2017) This complex of a building with three yards has rectangular plan, in the southern part are the receiving yard, Arz-Khovli, and a yard for entertainment, Ishrat-Khovli. The northern part is occupied by a harem. Labyrinths of corridors join the yards and buildings. The brothers and relatives of the khan lived in the palace. The two gates face the west and south. All the constructions were built from the high quality bricks, Arz-khovli and Ishrat-Khovli have an identical plan. Around the southern part of the square yards, high single-pillar aivans are built with main houses behind them. On the other sides are the rooms for guests with small aivans on the second floor. Five excellent eyvan come one after another in the harem. They are open to meet the northern winds. Two rooms were built behind the aivans through a main majolica entrance with a painted ceiling. (Fig. 29) All the elements of architecture are efficient and elegant. Outside facades are not faced, but the walls of the yards are separated into separate panels and decorated with majolica of a carpet pattern. The high aivans have retained their decorative design. The decorative pendant ceilings were installed. Geometrical and plant decorations on the carved marble bases and wooden pillars, and majolica slabs are replete with epigraphic narratives about the history of *Khiva* khans. The decorated ceilings are of a golden-red color. (Alexander, Macdonald, 2017:19) The Tash-Khovli yard is famous for its thoughtful design. Contrasting of open and closed structures and the creative use of light and shade has drawn special comment.



Fig. 27. TashHauli Palace.1.Harem.2.Court office (ArzKhana).3. Reception Room (IshratHauli). (visituzbekistan, 2010)

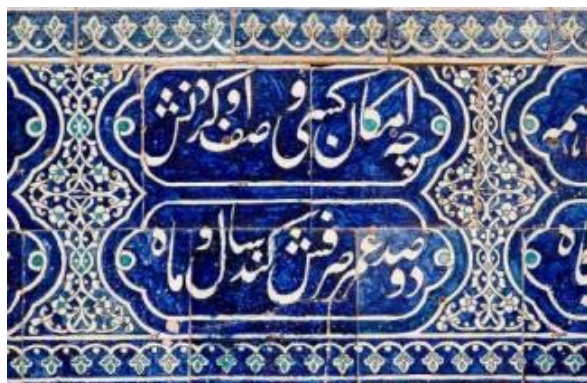


Fig. 28. Wall Decorations, Tash Hauli Palace whit Persian Poetry (UNESCO,1990)

The original Synthesis of architecture and monumental decorative art in the creative work of the Khorezm masters are vividly represented by this palace. A secret corridor, or "Dalan" to which only the khan was permitted access, joins the private world of the harem to the public offices of the court. The third courtyard is the similarly laid out ArzHauli or Court of Law (1837-38), where the khan would dispense justice for an expected four hours a day. All three courtyards were built at separate times and so all have individual gatehouses, but the ArzHauli has two heavily guarded and complicated exits: one for acquittal, the other for execution. Again, tile decoration is at its most opulent with cucumber and medallion motifs crowding the walls, in a formal synthesis of local designs. The view from the roof of the Stone Palace is timeless, (Eurasia.t. 2017)

### 9. Pahlavan Mahmud (PouriayeVali) Mausoleum.

It is difficult to summarize the personality of Mahmoud Pahlavan; (PuriayeVali) saint, PirarVali the Persian poet, He is always called with some nickname. In Kharezm he is called "Pahlavan Mahmud" or "Palvanpir", in historical books he is noted as *HazratPahlavan*", "Mahmoud Piryovali" or "Mahmoud Puryoye valiy". He was a Persian Sufi teacher, but also a gymnast and a wrestler known for his strength as the Hercules of Asia. He is attributed the following verse: "Learn modesty, if you desire knowledge" which is recited at meetings of *Varzesh-e Pahlavani* (Sport of the Heroes), which is still popular in Iran. In *Khiva Pahlavan Mahmoud* (who died in 1325) was regarded as a sort of patron saint and the last khans chose to build their burial chamber next to that of Pahlavan (Piperno, 2017:2). Professional Iranian wrestlers still pray to the great Pakhlavan Mahmud before every fight today. It is considered as one of the most important buildings of Islamic Central Asia due to its interior totally covered with glazed tiles and due to it's artfully facade. Built in the 19th century, it has been called 'the last great mausoleum building in

completely rebuilt between 1810 and 1835 along with winter and summer mosques and a chai-khana, is generally considered the most beautiful building in *Khiva* (Fig.29). It is also an Royal Centre of burial ground (Alexander, Macdonald, and 2017:17). Among the tombs whose domes and vaulted brick roofs spill down to the east from the main turquoise cupola were those of Abulkhazi Khan (1644 - 1663), Shirgazi Khan (1715 - 1730), Mohammed RakhimKhan 1 (1806 - 1825) and Allakuli Khan (1825 - 1842). That cupola sits in octagonal base over a rectangular main chamber. The design is Persian, as the verses incorporated into the sumptuous painted majolica which covers the interior (Alexander, 2010:59). Mohammed Rakhim Khan II (1865 - 1910) is buried here. Pahlavan Mahmud himself is buried in the smaller chamber to the left under a mausoleum whose ornamental tiling, restrained in color but breathtakingly ambitious in design, probably represents the apogee of Khivan decorative art. The inscription over the entrance reads: 'It is easier for me to say these words 100 times, languish in gaol 100 years or climb 100 mountains of sand than to teach a single idiot wisdom (fig.30). Legend has it that Mahmud wrote "quatrains" poems (rubais) in Persian under the pseudonym, (təxəllüs) Puryayevali (Alexander, 2010: 61). Iranian professional Wrestlers, apparently still offer prayers to him before fighting. The Shirgazi Khan madrasa (1725), across the street was built on that khan's orders by Persian slaves he had captured on a recent raid to Meshed and Russian ones who had survived the massacre of Prince Bekovich's 1717 expedition. In 1720 they killed the khan on one of his site visits. Hence the inscription over the entrance: I accept death at the hands of Slaves (Khashimov, 2001:2). A labyrinth of layered tombs surrounds the holy magnet, bricked up when full, and even the remains of a Opposite the mausoleum is the Shir Gazi Khan Madrassah (fig.17).



Fig. 29. Pahlavan Makhmud Mausoleum. (Petrof, 2017:32)

An inscription above the entrance stoically reads: Nadir Mohammed and carved columns in the mosque aivan summer (second half of XIX century (Alexander, 2010:3). Zoroastrian ossuary can be seen sunk into the earth outside the



Fig. 30. *Pahlavan Makhmud* Mausoleum, The inscription over the entrance, (silkadv.com, 2017)

right-hand wall of the complex"English Translation of poetry: To crush one hundred Caucasian mountains with a pestle, To languish one hundred years in prison To dye the sky red with the blood of one's heart, Is easier than to pass one moment, with a fool. (Abdulahkim, 2017.18)"I accept death at the hands of slaves. to crush one hundred Caucasian mountains with a pestle. (Alexander.2010:2)But is particularly rich in décor: the walls, domes and tombs, they are, entirely covered with majolica "*Khiva*" pattern. Their main creator was Jean Abdullah, head of the architectural work of the architect Mullah al-Din Muhammad Murad hazarasp (town south of *Khiva*), and finishing works involved hereditary.

#### 10. Juma Mosque of *Khiva*

Friday mosque or Jome mosque is the only mosque of its type and structure. At the entrance you see a big gallery roofed by wood, number of wooden pillars dating back to different periods. In the center of the building the roof is open and dim light comes through it. The building's construction dating can be seen on its entrance doors: 1778-1782. This original one-storeyed building, without portals, arches, domes and any ornaments, represents a huge hall with an area 55x46 m with a flat roof, with three light wells and 212 carved wooden columns for support.(Fig. 17) Of these, 25 of them are ancient (X-XVI centuries). Four columns dating back to the X and XI centuries are among them and are especially valuable. They were delivered here from other ancient constructions. A unique carving decorates their trunks and capitals. They vary in sizes, form and decoration and are depictive of the high art value of the mosque. Scientists consider that all these features make it

comparable to ancient mosques of Islamic world. The vertical formation of 212 karagacha (black elm) pillars, each 3.15 meters apart, exhibits a millennium long spread of *Khivan* history (Fig. 11). The four oldest pillars, as mentioned above, were rescued from the dying Khorezmian capital of Kath in the tenth century and were joined 100 years later by a further 17 pillars that still stand. The most recent mosque was completed at the end of the 18th century. For once, the focus of a mosque, the mihrab, seems strangely incidental. The mosque's composition is original: blank walls and a flat ceiling create a large, but low volume of the building. The archaic construction of the mosque adjoins the high trunk of the minaret (XVIII century), contrasting it with one of the earliest in *Khiva*. Its diameter at its base is 6.2 m, and its height - 32.5 m. The top is finished by an eight-arch lantern with stalactite eaves and dome, the narrowed brick trunk has seven narrow cross-section corbels of turquoise bricks. It is sparsely ornamented unlike other minarets of *Khiva*. 81 stairs lead to the top of the minaret, and 47m Juma Minaret to provide a magnificent view of the city opens a panorama of deeply-etched streets (Fig.17). Opposite the Friday Mosque lies the small Matpana Baya Madrassah (1905), Whose Soviet-era Museum of Atheism has been replaced by an odd collection devoted to the Avesta, the Zoroastrian religious text.

#### 11. Conclusion

Evidence of ancient civilizations, including architecture, art and literature works represent a long link of the *Khwarezm* land with Iran. Its name mentioned in the Achaemenid inscriptions and Zoroastrian texts or Avestais an irrefutable evidence to prove this issue. Evidences of civility in this regard are numerous as well. The existence of circular urban plans like "Koi Crylgan Qala" (Fortress) and the dakhma or "Ostudan" in this land narrates of the important aspects of the



spread of Iranian cultural civilization and Zoroastrianism in this land since the days before Islam, and reveals the extent of cultural influence of Iran and the reasons for the civilization affinity with this land. Studies and investigations indicate the continuation of this affinity and influence and cultural and artistic spread throughout history. The influence of Persian culture is spread to the extent that even now is apparent in the affairs of daily life, so that the designs of lotus circle of the sun and the symbols of Zoroastrian and Mithraism religions on the bread are widely used; Symbols seen in surfaces of Islamic works in the town of *Khiva* and other cities of *Khwarezm* region such as Bukhara and Urganche and so on. Even the popular motifs on Islamic monuments such as knots and arabesques etc. are used in carpet designs and clothes. Today, the most obvious example here is the city of *Khiva*, not only its urban design is Iranian, but also its architectural design and use of materials and building practices have been implemented in the same way in the Iranian manner. *Khiva* can be compared with the fort of Bam due to the Suburbs, Sharestan, old castle, and adobe fort and with cities such as Darabgerd, Firuz Abad, or other cities due to having four gates, in four directions. Also, many of the techniques of construction, including reinforcing walls with wooden structures, widespread use of arches and arch in facades and dome and arch coverings, and even the use of columned halls on flat roof of religious buildings such as mosques which are reminiscent of the beaming way in Persepolis and similar mosques in Azerbaijan. The use of chamfered corner geometric designs common in the architecture of Iran from the Timurid era of eight and a half eight, the use of tiles and Iranian Tile designs and use of inscriptions with lines and texts in Farsi with white lines on a blue background, especially Persian poetry with hieroglyphics common from the Safavid and Qajar periods, are of numerous cases to mention in this context. This shows the continuity of Iranian art and architecture in this region during the Islamic period, which was in eclipse. This estrangement is such that the wide position of the architect of Iranian art, in books and articles is seen in the blank or very faint. Even exact knowledge of the position of the Pahlavan Mahmud poems was not known in literary circles, until recently, thanks to new researches, reveals itself slowly. It was sometimes such obsolete that make difficulties in the concept of spaces; "Kohan Dezh" which is said "Kohne Arg" in the local language, is written as "Kunya Ark" and Kunya Ark in translations sometimes. We are speaking of a city which has unique examples of Islamic Iranian architecture. The importance of science and its expression in architecture of schools in the city of *Khiva* is to the extent that the number of schools in it was more than the number of mosques, 24 schools versus 7 mosques, and this indicates the particular importance of science to people of the area. Even

great scientists such as al-Khwarizmi and Bīrūnī belong to this land. The city's major monuments were built of Islamic Iranian architecture, as referring to the history shows that until recent centuries, even Qajar era, it was part of Iran's territory. All buildings and places inside this Castle are of historical and cultural value. Mohammad Amin Khan School is the largest school of *Khiva* with Iranian architectural style, the Ruler who failed in the riots and war, and his head along with those around him were buried outside the Darvaze-e-Dolat by order of Naser-al-din Shah, and a mausoleum was built on it. Studying architecture and urbanism with history, culture and art, shows that the extent of Iranian art and architecture is reflected not only in the city of *Khiva*, but also across the whole of *Khwarezm* and vast spread from the era before Islam and the Islamic period. Ramparts and battlements, marketing, design and geometry, schools and mosques and caravansaray and minarets in designs and colors with minor differences, all indicate of Iranian architectural style, including the minarets of *Khiva* with their conical volume are of distinction. Studies show that the designs and symbols implemented in this area of Iran is of considerable originality, priority, and coordination. It should be noted that some authors and researchers pass beside the common shapes and widespread Iranian architectural and artistic extent at this place, probably due to lack of knowledge or some other cause and, according to a researcher, if we do not act in the field of cultural heritage, others will do this through their reading.

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