



## The Holy Shrine Of Imamzadeh Qasim and Zeyd In Azna, Lorestan, Iran

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**Abstract:** Iranian architecture, like its other cultural and civilizational aspects, is an issue that has always been discussed with the confusion of matter and form, and among these, tombs and holy shrines have a sublime place in Iranian-Islamic art and architectural decorations in Different periods of Islamic history have been a large part of the art of Islamic lands, especially Iran. In this regard, in order to identify the architectural elements and decorations of the building of Imamzadeh Qasim and Zeyd in Azna in different historical periods, the answer to the research questions is: 1. What is the history of the historical building of Imamzadeh Qasim and Zeyd in Azna? 2. What are the decorative additions and elements of this building in different periods? In this article, while paying attention to the visual values of Imamzadeh Qasim and Zeyd in Azna during different periods, in a descriptive-comparative method and with reference to library resources and based on field research and in part laboratory studies, the most significant components and decorative elements of Imamzadeh Qasim and Zeyd in Azna was introduced and examined. The result of research indicates that the elements and components of architecture and decoration in the building of Imamzadeh Qasim and Zeyd Azna as a living and expressive document of the periods; Ilkhanid, Timurid, Safavid and Qajar. In this research, an attempt has been made to explain the components and decorative elements of this building, which will be briefly discussed in this research.

**Keywords:** *Architecture, Decorations, Azna, Imamzadeh Qasim and Zeyd.*

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## Introduction

Although the architecture of Iran has a history of several thousand years, efforts to identify and introduce its works have little history. There are many tombs and relics of Imams, mystics and saints, sages and scholars, writers and poets, rulers and kings, Ahl al-Bayt (offspring's of shia Imam) and etc. scattered all over the corner of this country (Haji Qasimi, 2010: 8-7). In the Islamic period, the architecture of the tomb was of special importance. In Iran, due to Shiite religious tendencies, the construction of this building is more than other Islamic countries. Tomb buildings are often named "dome" or "dome" according to their appearance and "Torbat" due to their most common function or "Imamzadeh" referring to their religious concept (Hillenbrand, 1987: 315).

The tombs and shrines of great religious and political persons, like the temples with different plans, dome coverings and arrangements such as bedding, tiling and brickwork, enjoyed special prestige in the architecture of the Islamic period (Kiani, 1993: 11) and in addition to beauty in strengthening the strength of the building Has played an important role (Ibid: 14).

The historical monument of "Imamzadeh Qasim and Zeyd in the city of Azna, Lorestan province" has been registered in the list of national monuments of Iran on November 16, 1996, with number 1757. In this research, 10 items of decorative elements and elements of the building of Imamzadeh Qasim and Zeyd Azna, which contain visual aesthetic values, will be studied as follows:

1. Ridge dome, 2. Decorations under the dome (painting on plaster in the style of brickwork), 3. Muqarnas worked entrance, 4. Combining bricks and tiles under the entrance, 5. Exquisite door at the entrance of the tomb, 6. White Thulth script inscription on ocher background, 7. Wooden tomb shrine Box of of Qasim and Zeyd, 8. At the entrance of Imamzadeh building, 9. Tombstone, 10. Tile work of the tomb.

Religious tombs, unlike non-religious tombs, are often restored, decorated and sometimes with additions in order to spread religious beliefs (Oqabi, 1997: 12). There are significant elements and decorations in the building under study, which have been added to the building in different historical periods. There are significant examples that this article tries to address, due to the characteristics of the construction and the type of decorations. Therefore, in order to identify the architectural elements and decorations of the building "Imamzadeh Qasim and Zeyd Azna" in different historical periods and a comparative study of the common features and decorative elements of this building in other contemporary buildings, research questions are answered. The research questions are as follows: 1. What is the history of the historical building of Imamzadeh Qasim and Zeyd in Azna? 2. What are the additions and decorative elements of this building in different periods?

## Research Background

So far, no complete and comprehensive study has been done on the architecture and decorations related to the architecture of the Imamzadeh Qasim and Zeyd in Azna buildings. However, in some sources, some architectural features and decorative elements of the building of Imamzadeh Qasim and Zeyd in Azna have been described (Meshkouti, 1970; Oqabi, 1997). But what is more important about this building and has been written in the past, is an article in which inscriptions are described in the exquisite wooden entrance of the tomb (Moqaddas, 2000). Unfortunately, this door was stolen on New year holidays in 2000, and since then, the cultural heritage of Khorramabad has not been able to obtain information about the current status of this work, which in part of this research has been done with research and having reasoned evidence, information Enough about the current state of the work. Jafari Fard also mentioned

this in his master's dissertation and quoted from the article of Mr. Moqaddas in the text of the inscriptions on the door (Jafari Fard, 2014), while he did not mention the entrance of the tomb that was stolen. The study of patriarchal tiling techniques of Imamzadeh Qasim and Zeyd Azna is one of the issues that have been considered by other researchers (Shokri, 2015). Therefore, in this research, as much as possible, the components, elements and decorations of the building of Imamzadeh Qasim and Zeyd in Azna are introduced, identified and adapted to their contemporary works.

## **Research Method**

In this article, by descriptive method and with reference to library sources and based on field research, the elements of architecture and decorations of Imamzadeh Qasim and Zeyd Azna buildings in different historical periods were briefly enumerated. In order to identify some of the components and elements, similar cases of contemporary works were applied, which indicate which of the Iranian-Islamic periods it belongs to. Laboratory studies (typology-wood) in this study were in order to determine the material of the wooden door frame of the tomb that was stolen in 2000, which fortunately obtained good results in this field, which will be mentioned in this study.

## **Imamzadeh Qasim and Zeyd in Azna**

The historical monument of Imamzadeh Qasim and Zeyd in Azna, in the village of Imamzadeh Qasim, 30 km North of Azna, on the way from Azna to Shazand, is located in Lorestan province in Iran (Meshkouti, 1970: 716) and has geographical coordinates 50E° 44' 30.29 and 36N° 38' 14.44, (Jafari Fard, 2014: 94). In the encyclopedia of Islamic buildings (tomb buildings) it is stated that according to the text of the endowment letter that was made in 598 A.H., arranged and rewritten in 1377 A.H. The shrine of Imamzadeh Qasim village, which is called "Slow White" was bought by Seyyed Ahmad al-Madani, nicknamed Mir Nizamuddin - the great ancestor of Sadat Shafi'i, Fatimid, civil and military militia - and after the construction of the holy shrine, all income It has been dedicated to Imamzadeh (Oqabi, 1997: 322). The holy shrine of Sayyid Ahmad al-Madani - nicknamed Mir Nizamuddin, the great ancestor of Sadat Shafi'i - is also located next to the holy shrine of the two great shrines of Qasim and Zeyd in the dome of the lower house of the holy shrine (Oqabi, 1997: 324; Moqaddas, 2000: 538).

## **Components, Elements and Decorations of the Building of Imamzadeh Qasim in Azna, Lorestan, Iran**

The historical monument of Imamzadeh Qasim and Zeyd in Azna has been registered in the list of national monuments of Iran with number 1757 on November 16, 1996. In this research, the remnants of decorative and functional components and elements of the building of Imamzadeh Qasim and Zeyd in Azna, which have artistic characteristics in different periods of the Islamic era, the date of emergence and accession will be introduced as follows:

1. Ridge dome, 2. Decorations under the dome (painting on plaster in the style of brickwork), 3. Muqarnas entrance, 4. Combination of bricks and tiles and glazed tiles under the entrance of the building, 5. In the exquisite entrance of the tomb, 6. Boxes The wooden shrine of Qasim and Zeyd, 7. At the entrance of Imamzadeh, 8. White Al-Thulth script inscription on ocher background, 9. Exquisite tombstone, 10. Tile work of the tomb.

### **1- 16<sup>th</sup> Cracked Ridge Dome**

The dome is one of the prominent components of Islamic architecture in mausoleum build-

ings, which reminds of its structural features, time of construction, artistic style of architects, decorators, etc. There are two types of tombs left in Iran. One type that has spread throughout Iran is known as the “domed cube” (Grabar and Ettinghausen, 1996: 301). The first examples of this type of plan are the tombs of the Samanid princes in Bukhara (related to 297 A.H.), which was probably influenced by the four Sassanid arches (Hoff, 1987: 402). Another type of Iranian mausoleum is the tomb tower. Qaboos dome is one of the first surviving buildings in Iran in the form of tower towers in 398 A.H. (Meshkouti, 1970: 189).

The tower tombs were in their original form in the form of tall cylinders with a conical roof or so-called ridge. This type of building in the next three centuries, simultaneously with the Seljuk rule, became the basis of one of the main forms of architecture in Iran and then Asia Minor (Rice, 2002: 66). During this period, the preference for square construction became stronger. Among the tomb towers in this period that were built for kings, rulers and saints, include: tomb towers in Maragheh and the tomb of Pir Alamdar (417 A.H.), forty girls of Damghan (446 A.H.), guest tower (490 A.H.), Toghrol tower (455 A.H.) (HillenBrand, 1987: 108-81; Haji Qasimi, 2010: 9) During the patriarchal period, the construction of religious buildings continued with the plans of the Seljuk era. The use of a double-skinned rack dome, which appeared in Seljuk architecture, became popular during this period. With the difference that the dome and its stem became taller. The main style of this era was octagonal tombs, usually with a hexagonal “Grio” dome, with a polygonal roof over it, and this design became the common standard of some Shiite tombs (Pirnia, 2004: 124).

The building of Imamzadeh Qasim and Zeyd in Azna has a two-skinned dome with sixteen cracks, which is installed between eight cracks, one between eight windows. The external height of the dome of the house from the top line of the dome to the roof level is about 12 meters (Oqabi, 1997: 323-324) (Fig. 1).



Fig. 1: 16 cracked Ridge domes, building of Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran, Photo by Mr. Farhadi's Archive of Imamzadeh Qasim Azna village, Iran.

Tomb buildings with cracked domes and long stems, which are characteristic of patriarchal domes, in the tomb of Sheikh Abdul Samad in Natanz (707 A.H.); Tomb of Baba Qasim Isfahani (741 A.H.); Tomb of Baba Rokn al-Din in Isfahan (8<sup>th</sup> century A.H.); Tomb of Khadijeh Khatoon in Qom (8<sup>th</sup> century A.H.) (Kiani, 2000: 82-83) (Table 1) can be seen that apparently, it is very similar to the dome of the building of Imamzadeh Qasim and Zeyd in Azna, and the date of construction of this dome can be attributed to the 8<sup>th</sup> century A.H.

## ***2. Decorations Under the Dome (Painting on Plaster with Brick Design)***

Gypsum has been one of the major and common materials in the decoration of early Islamic buildings in Iran. Remaining examples from the Seljuk period show the remarkable progress of the use of plaster in the decoration of buildings, which was in the form of whitewashing large areas of the wall, making inscriptions and altars and imitating brickwork marked by color; The use of plaster as a lining in the building was perfected in the patriarchal period (Wilber, 1965: 86). One of the famous works of the eighth century A.H. which has plaster decorations in the form of plant and geometric designs, can be mentioned from the Shamsieh school or the tomb of Seyyed Shams al-Din in Yazd (Kiani, 1997: 120). With the prevalence of plaster in the eighth century A.H. This method is mostly used to cover the walls with decorative designs (Hill and Grabar, 1996: 103).

On the side surfaces below the dome of Imamzadeh Qasim and Zeyd in Azna, it is decorated with brick paintings and seals on the ocher background. Parts of it have suffered severe erosion due to moisture penetration. A similar method of decorating on plaster can be seen in the Varamin Grand Mosque, Soltanieh Dome and Pir Bakran Tomb (Table 2), which is one of the architectural features of the eighth century A.H. and is very beautiful and spectacular in its kind.

## ***3. The Elevated Oblong Entrance Door with The Gypsum Protruding Muqarnas***

The most prominent feature that distinguishes Ilkhanid period's architectural works from earlier periods is its height (Pope, 1994: 170). The height of the head at the entrance of the building of Imamzadeh Qasim and Zeyd Azna, with a long and elongated arch is about 11 meters (Oqabi 1997: 323). And below the entrance is decorated with gypsum muqarnas.

Muqarnas are divided into four categories in terms of appearance: protruding Muqarnas, stacked Muqarnas, suspended Muqarnas, nesting Muqarnas (Javadi, 1984: 764). The advanced Muqarnas are called Muqarnas whose materials are self-made. This type of Muqarnas, in the end, simply and without any trim, in the form of bricks or plaster, arranges the ends of the external surfaces of the exterior of the building and their strength is high (Rafiei Sarshaki et al., 2008: 180). The method of performing Muqarnas at the entrance of the building of Imamzadeh Qasim and Zeyd Azna is of the Muqarnas type. A similar example of this art in the patriarchal period with high and elongated entrances can be seen in the Muqarnas decorations of Ivan *Uljaito* in Bastam, the entrance of Natanz Grand Mosque and the head of Nain Grand Mosque (Table 3). Thus, the elevated oblong entrance with the gypsum Muqarnas at the entrance of the building of Imamzadeh Qasim and Zeyd Azna belongs to the eighth century A.H.

## ***4. Tile Decorations under the Head at the Entrance Lintel of the Building (Combination of Tiles with Patterned Potter and Glazed Mosaics)***

Tile decorations under the arch of the entrance of the building of Imamzadeh Qasim and Zeyd Azna can be divided into two categories in terms of execution technique: combining tiles with patterned pottery and glazed mosaics. The first category includes regular and triangular hexagonal tiles in turquoise color in combination with Naghshin pottery. Also, next to the tiles of the

entrance arch, the name of the master who built the building in the form of glazing is written on a piece of turquoise square tile as follows: “*Amale Hussein ibn Mahmud ibn Muhammad ibn Esfandiar Sekli banna (bricklayer master)*”<sup>1</sup> (Table 4) with matching similarity Tile decorations under the entrance of the building (tiles with patterned pottery and glazed mosaics) of Imamzadeh Qasim and Zeyd Azna buildings, with tile decorations in the buildings of the patriarchal period, this part of the decorative elements can be attributed to the patriarchal period.

##### **5. The Inscription of The Al-Thulth Script on The Western Wall Around the Porch of The Building**

The inscription refers to the book, which evokes the beautiful lines of the buildings (Sanglakh, 2010: 960). Inscriptions are among the most important decorations of Islamic architecture and form part of the beauty and artistic values of the building.

The most important part of Imamzadeh, after the tomb and burial, is the western porch. During the repairs, before 1999, after peeling from the inner surfaces of the porch, white Thulth scripts on the ocher background were revealed. Unfortunately, in 1993, the wall was drilled to install the front guard on the wooden entrance of the tomb without prior study, so that the metal branches of the guard were installed on the wall, and this caused the destruction of part of the lines (right at the place of writing the inscription date). The history of this writing is as follows: (سنه سبع<sup>2</sup> و .... تسائه) <sup>3</sup> (the year around 900 and.....7 A.H.). The THULUTH script has always been used in the writing of buildings due to the possibility of magnifying the volume of lines and its ease of reading from a distance.

The inscription of the Thulth porch of Imamzadeh Qasim and Zeyd in Azna, read by the author from the right side, is as follows: Right side of «...» بسم الله الرحمن الرحيم / بخط العبد الفقير الحقير المحتاج «...» «*besm-ellahe-al-rahman-alrahim/bekhatte-elabde-elfaqirel-haqir-elmohtaj rahemahollah taala qawamoddin amir-addin askar rahemaallah*», In the middle of the first line: «...» بسم الله الرحمن الرحيم / انا فتحنا لك فتحا مبينا / ليغفر لك الله ما تقدم من ذنبك و ما تأخر ويتم نعمه عليك و محمديك «...» «*besmellah alrahman alrahim/enna fatahna laka fathan mobinan/leyaghfera laka ma taghaddama men zanbbeka va ma ta'akkhara, yutemma nematahoo alayka va yahdiaka seratan mostaqima*». The lower lines of the inscription are not very legible, but phrases such as: «...» سلطان «...» «*Sultan of the world (emperor of the world) ...., .... against peace be upon him and so on ....*» can be read. It was not possible for the author to read the inscription on the left, and only the word “Zeyd a”, which probably refers to the person buried in the tomb, has been recited in the first line.

At the bottom is the date of writing of the inscription, which was read by Mr. Moqaddas and mentioned earlier (Table 5).

Writing Thulth inscriptions on plaster in gypsum altars; In Bastam Grand Mosque (700 A.H.), Rabbieh Khatoon Ashtar Jan (708 A.H.), Bayezid Bastami Complex (700 A.H.), Marand Grand Mosque (731 A.H.), Abargo Grand Mosque (738 A.H.), The tomb of Shah Karam (740 A.H.), the tomb of Mir Zubair (751 A.H.), can be seen (Shekofteh, 2015) with this explanation considering that, part of the history of the Thulth inscription in the west porch of Imamzadeh Qasim And Zeyd in Azna has been purified, the possibility of attributing these decorations to the patriarchal period is close, and the date of 737 A.H. mentioned earlier by Mr. Moqaddas, is acceptable (Table 5).

1. عمل حسين بن محمود بن محمد بن اسفنديار سلكي بنا .

2. The correct spelling is “sab’aa”

3. The correct recitation is “Sana sab’aa o salasina o tesa meah” or “Sana sab’aa o salasina o saba meah”. The probability of the year is 737 A.H., which is at the same time the construction of the holy shrine entrance dooris more probable (Moqaddas, 2000: 540)

4. The correct word is rahemahu instead of rahema that is a wrong dictation

### **6. The Excquisite Entrance Door of Tomb**

The main entrance of the tombs of Qasim and Zeyd is located in the western porch, which in the past had an extremely exquisite wooden door with a very high artistic and historical value. The wooden door, with its geometric patterns and calligraphy, is a very exquisite and artistic treasure made in a knotted manner, which has the name of the builder and the date of construction. Unfortunately, this was stolen on New year vacation in 2000. This door is made in the style of frame and shaft and its connections are made in the form of crotch and tongue. In general, five and a half frames are created on each door leaf. The order of the frames from top to bottom is as follows: Rectangular half-frames include: first, third and fifth frames. The main square frames include: second and fourth frames. Inside these frames, knotting decorations can be seen and inside, only inlaid decorations or inscriptions are used, the knot components on the rectangular half-frames are the same as the knots on the square frames. The tools on the rectangular half-frames are: sun, armband and cracker. Knots on square frames: In the middle of the star there are eight feathers and around it there are eight hexagons and around the hexagons is a cracker. Inside most of them, there is an inscription. The inscriptions have Islamic motifs. Around the Bahoos (door stand frame) also has delicate Islamic motifs, including: Islamic elephant trunk and simple Islamic (Jafari Fard, 2014: 5-104). This door is similar with the entrance of Sheikh Jam complex, the wooden box of the tomb of Qedar Nabi, the wooden box of Esther and Mordechai in terms of construction technique and, the knotting decoration (Table 6).

### **Laboratory Studies**

The frame of the entrance door of the Imamzadeh Qasim and Zeyd tomb in Azna was sampled to determine the type of wood. There was a place. The results of laboratory studies show that the craftsman used a high-strength wood to make exquisite wood. The studied wood belongs to the *Juglans sp* type. And, depending on the region of the specimen, is probably *Juglans regia* L. walnut.

### **Matching Excquisite Wooden Door Located at Sotheby's Site**

On the Sotheby's site, an exquisite wooden door is inscribed. In the work's identity card, on the Sotheby's site, this door is attributed to eastern Iran (probably Khorasan). It is mentioned that the door was purchased from a private collector in Japan. In general, five and a half frames are created on each door leaf. The main frames are square in shape and are decorated with porcelain knots and inlaid or inscription decorations are used inside only. The tools on the rectangular half-frames are: sun, armband and cracker. Knots on square frames: In the middle is eight feathers and around it is eight hexagons and around the hexagons is a cracker. Inside most of them, there is an inscription. The inscriptions have Islamic motifs. The circle of the Bah, 'س and the pious is in the door, including: the Islamic trunk of the elephant and the simple Islamic (picture 2).

The authors have achieved results with the door displayed on the Sotheby's site by matching the written and visual documents available from the entrance of the tombs of Imamzadeh Qasim and Zeyd Azna, which the result of observations and studies, States as follows:

1. the exquisite wooden door displayed on the Sotheby's site, including the frame on which the door is installed, has; It is 220 cm high and 136 cm wide. The door, which is now installed at the entrance of the tomb instead of the stolen one, is 200 cm high and 130 cm wide. With this explanation, the dimensions of the door located on the Sotheby's site, without considering the frame, correspond to the door that is now installed at the entrance of the tomb, instead of the stolen door.



Fig. 2: Matching the exquisite wooden door located on Sotheby's site (Access date 2018/02/10).

2. The decoration and construction technique of the inscription door, which has been exposed on the Sotheby's site, is in complete accordance with the door that was located at the entrance of the tomb, according to the visual documents.

3. The material of the door wood that is displayed on the Sotheby's site is walnut wood. By sampling, the wood of the entrance door of the tomb of Imamzadeh Qasim and Zeyd Azna, which is synchronous with the stolen wooden door in terms of construction time and construction technique, the results of laboratory studies show that the material of the door frame is stolen. Gone is also made of walnut wood.

4. The text of the inscriptions on the embossed rak'ah on the door located on the Sotheby's site is completely consistent with the inscriptions on the entrance of the tomb of Imamzadeh Qasim and Zeyd Azna, which were read by Mr. Moqaddas a year before the robbery.

With these explanations, the door that has been displayed on Sotheby's site is probably the same one in the tomb of Imamzadeh Qasim and Zeyd, which was stolen in 2000. And its attribution to Khorasan in the mentioned site is wrong.

### Inscriptions at the Entrance of the Tomb of Imamzadeh Qasim and Zaid Azna

In this study, due to the importance of the exquisite wooden tomb that was stolen, with reference to the reading of inscriptions at the entrance of the tomb of Imamzadeh Qasim and Zeyd Azna by Mr. Moqaddas and pictures of the door that was displayed on the Sotheby's site, the text of the inscription Zinc was read on the door. The text of the inscriptions on the door is in Arabic and written by Raqa.

In the rectangular frame above the door, the owner of the tomb is introduced, this frame is fortunately located in its original place at the entrance of the tomb, the text of the inscription is as follows:

Above: «هذه المقبره المتبركه الشريفه لخليفه الله في الارضين امام المتقي خلاصه الماواطين» *"Hazeh-elmaghbaraho-lmotabar-raka-alsharifa-lekhalifa allah fi-alarzin imam-almottaghi-khallasatal mavaletin"*.

At the east: «زیده ال لاطه و یس الموکد بتائید» *"zabada al la taha va yasin almoakkad betayid"*.

At the west: «رب العالمین زین الاححاب الناطق» *"rabbolalamin zeinalashab"*.

At the bottom: «بالصواب قاسم زید طاب الله ثراه و جعل الجنة مشواه رضی الله عنه و غفر له» *"belsawab qasim zeyd tab-al-lah saraho, jaalal-jannaho meswaho raziallaho anho va ghofera lahu"* (Fig. 3).





«بما جميع اعينك التي لا ترام و اكفني برينك (كنك) الذي لا يرام و ارحمنا فقد منك علينا يا قديم يا علام برحمتك يا ارحم الراحمين *allahum-ma ajer memma Jamie a'ayoneka allati la turam va akfeni berelnaka (maybe berokneka) allazi la yuram varhamna faqad mannuka Alayna ya qadim ya allam berahmateka ya arhamolrahe-min*». Middle: «لا اله الا الله محمد رسول الله» *“la-ilaha-illallah/muhammadun rasulollah”* At the pentagons around the star: «هو الله الذي لا اله الا هو الملك القدوس السلام المؤمن المهيمن» *“howallahu-llazi-la-ilaha-illa howa/, almalikol-quddos-olsalam-olmomen-olmohaimen”* (Part of the first verse 22 of Sura (chapter 59 Al-Hashr) (Table 7).

Half small frame at the bottom of the eastern leaf: at the left side: «الجلال الدائم و» *“Al-Jalal Al-Daim va”*. At the right side: «القائم الجنات الغفور» *“Al-Qaim Al-Janat Al-Ghafoor”*. The right shamsa: «الواحد الغفور» *“Al-Wahd Al-Ghafoor Al-Qadir”*. The middle of the upper side: «المنصور» *“Al-Mansour”*. Middle of the lower side: four corners: «الله» *“Allah”*. Repeated four times (Table 7).

The upper half of the upper lintel frame: It should be noted that the western door leaf is quite similar and symmetrical with the eastern lintel. The small side of the west side: «وبله الشكر والنعمة» *“va lillahel-shokro val ne'emah”* Small side on the east side: «وإذكر الله اعلى» *“va lazekrollahe a'ala”*. The shamsa located in the middle of the left side: «لا اله الا الله» *“la ilaha illalla”*. Middle of the lower side: «النور» *“Al-noor”*. The middle of the upper side: «القادر» *“Al-Qadir”*. Square: «الله» *“Allah”*. Repeated four times (Ibid, 542) (Table 8).

Upper square square frame on the western leaf: The frame around the frame: «اللهم اختم لنا على» *“allahumma, akhem lana alassalam -val-saada-valshahada-valnoor-adkhelna darassalame behormate-nnabi-alayhelsalam”*. The middle shamsa: «لا اله الا الله محمد رسول الله» *“la-ilaha-illallah/muhammadun rasulollah”*. Inside the pentagons around the central sun: «الرافع، الخافض، الباسط، القابض، الفاطر، الرازق، الفتاح، الوهاب» *“Al-Rafi, Al-Khafiz, Al-Basit, Al-Qabid, Al-Fatir, Al-Raziq, Al-Fatah, Al-Wahhab”*. In the quadrangle: «الخبير، الحكم، المذ، الفر و يا المفر» *“Al-Khabir, Al-Hakam, Al-Maz, Al-Far or (Al-Muffar)”* (Table 8).

The second half of the frame on the west side: the eastern side (left): «معز الابرار» *“Moez Al-Abrar”*. Western side (right): «العزة اولها وحده» *“al-ezzato-awwaloha-wahdahu”*. Western Shamsa (right): *“Al-Hakim Al-Wadood”*. Eastern Shamsa (left): «والمحيط الباعث» *“val-mohitol-baeso”*. In the middle of the lower side: *“Walam Yolad”*. In the middle of the upper side: «ولم يكن له» *“va lam yakun lahu”*. The right corner at the top: «كفوا» *“Kufuwan”*. Lower right corner: «احد» *“Ahad”*. Two upper and lower left corners: «الله» *“Allah”* (Table 8).

Western door leaf Frame (Left): This frame is similar in shape to the symmetrical frame of the Eastern door leaf, and the middle part, which includes an octagonal star in the middle, eight octagons around the center star, and rectangular inscriptions, all of which were carved on a piece of wood. While Mr. Moghaddas was reading the inscriptions related to the door, this frame was stolen and a simple board was installed in its place, and only the inscription remained around the frame, the text of which reads: «اللهم يا رب الحل و يا رب البلاد الحرام و يا رب المسجد الحرام و يا رب الركن و المقام بلغ روح» *“allahuma ya rabbal helle va ya rabbal baladel harame va ya rabbel masjedel harame va ya rabbel rokne valmaghamel balighe roohe Muhammad va ma tahyahu va salama”*

5. It should be noted that in this part, the word «Al-Noor» has been misread by Mr. Moqaddas and researchers after him to «Al-Nuwayd».

6. The quotation «Al-Khafiz» was also recited by Mr. Moqaddas «Al-Khafafd», which was corrected in this article.

7. It should be noted that in Arabic we do not have a meaningful definition for the quotation «al maz» and this quotation was probably mispronounced which could not be read due to the unavailability of quality images. Also in this section, the phrase «al mafar» seems correct.

8. «ma tahyahu» does not seem very correct, and the phrase «ma» is added. This mistake was either made by the artist or was not read correctly when read by Mr. Moqaddas. Unfortunately, the lack of proper images does not allow for a definite comment.

(Ibid, 543) (Table 8).

The lower half of the frame on the west leaf (right) This frame was also removed before reading, which was later installed upside down for installation, with the inscriptions on it as follows: Western side: «سبحان الله» “*subhanallah*”. East side: «الملك القدوس» “*almaleke quddos*”. The middle of the upper side: «لم يلد» “*Lam Yalid*”. Middle of the lower side: «يا باري»<sup>9</sup> “*ya bare’e*”. Western shamsa: “*Al-Qawi Al-Wali Al-Hamid*”. Eastern shamsa: “*alshahid al hagh (Al-Waqid)*” (Table 8).

As mentioned earlier, a wooden door has two leafss, on each of which, in comparison with the other leaf, there are five wooden frames, two large and three small, rectangular, and approximately equal to half of the square frames (in the text of the report of them). As the half-frame mentioned) is made and installed, which is below the two-and-a-half frame of the first row of the two doors, the date of construction is mentioned as follows: the door in the west (right): «تم هذا الباب في شهر محرم الحرام»<sup>10</sup> “*Tamorro ha’zal bab fi shahr Muharram al-Haram*”. The eastern leaf (left): «سنه ثمان و ثلاثين و سبع مائه» “*Sana’a Samano Salasin and Saba Me’a*”. Which announces the exact date of construction of a wooden door in the month of Muharram al-Haram in the year 738 A.H. (Fig. 4). The lower part of the two door hinges, the upper part of the two half-end frames are also the following:

The western door leaf: «عمل المفخر النجار و نقاش استاد» “*amal-al-mufakhar al najjar va naqqash ostad*”. When this inscription was first recited by Mr. Moqaddas, the phrase “*Al-Mufakhr*” was recited by him in the error of “*Al-Haqir*”. The eastern door leaf: «حسن بن جمال احمد شيرگير خانيساري» “*Hassan Ibn Jamal Ahmad Shirgir Khanisari*” Specified The builder of the door, his job and place of birth, and it is interesting that the carpenter, painter, woodcarver and designer were probably the same person (Ibid, 544) (Fig. 5).

### 7. Qasim and Zeyd Wooden Shrine Boxes

One of the forms of shrines is the type of chest that can be seen in many places of pilgrimage; For example, in Imamzadeh Qasim and Zeyd, the wooden chests of Imamzadeh Qasim and Zeyd, which in the past were on the graves inside the dome of a house located on the west porch,

9. The phrase bar is correct.

10. In this context, the phrase «*tammat*» is correct and «*tamor*» is misspelled.

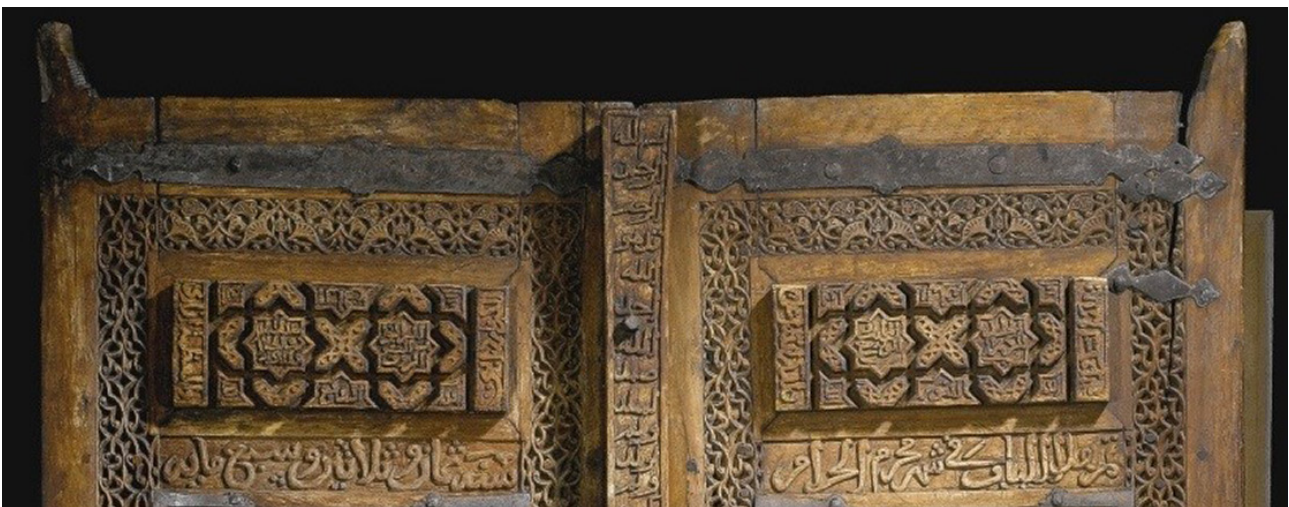


Fig. 4: Date of construction in the tomb of Imamzadeh Qasim and Zeyd in Azna, under two and a half frames of the first row of two legs in the tomb of Imamzadeh Qasim and Zeyd Azna, Lorestan, Iran (Photo Sotheby's site: Access date 2018/02/10).

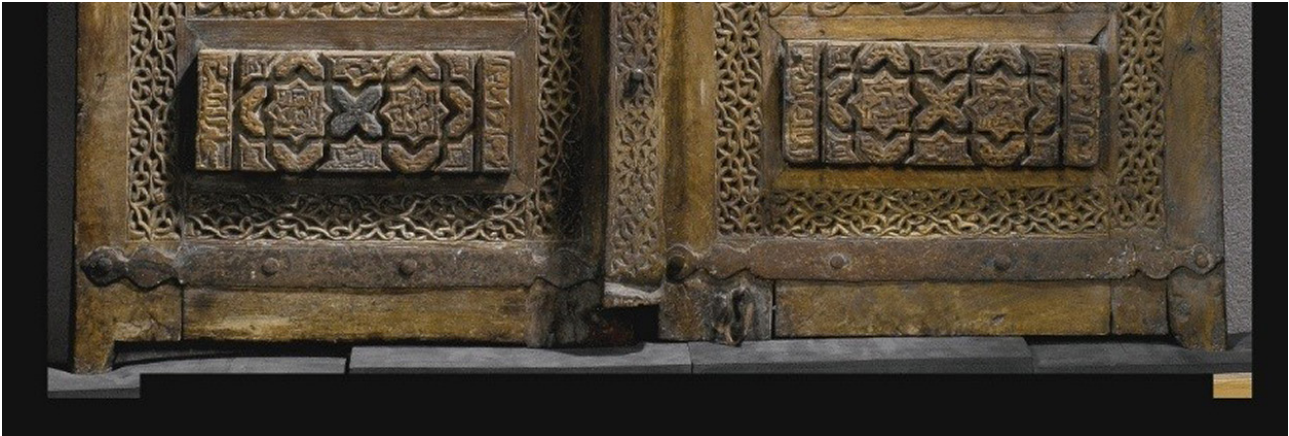


Fig. 5: The name of the master at the entrance of the tomb of Imamzadeh Qasim and Zeyd in Azna in the lower part of the two doors, at the top of the two and a half end frames in the tomb of Imamzadeh Qasim and Zeyd Azna, Lorestan, Iran (Photo Sotheby's site: Access date 2018/02/10).

are very beautiful and exquisite in their kind. On these boxes are inscriptions that contain the names and emblems of the nobles buried in the dome of the house. The date mentioned on the wooden boxes is «سنه‌ی خمسين و ثمانمائه» *“Sana Khamsin o Samanmeah”* (850 A.H.). This date coincides with the year of death of Shahrokh Teymouri (Oqabi, 1997: 325), which will be introduced in the following each of these funds.

### Qasim Wooden Shrine Box

Approximate dimensions of Qasim wooden box are 221 cm long, 110 cm wide and 113 cm high. The box of the mentioned work is made using the connections of crotch and tongue in the form of frame and shaft. The background of all four aspects is divided into several frames. The transverse face of the said fund; It is divided into a middle rectangular frame and two narrower vertical frames on both sides and two flat frames in the frames around the middle frame. The longitudinal faces are also divided into 5 rectangular frames with narrower rectangular frames on both sides of each frame. In the upper parts of the box, in each square, the art of carpentry can be seen in the form of simple cubic volumes. The art of emerald is seen in the mentioned work in the four corners of the box for strength and beauty, by metal fasteners, convex and simple nails are attached to the body of the box.

Around the upper part of the tomb of Imamzadeh Zeyd, a rectangular frame is drawn, which includes: Quranic verses, the name of the person for whom the wooden coffin was made (the person buried in the Imamzadeh): «امام قاسم ابن سيد ابن حسن ابن علي ابن ابى طالب عليه السلام» *“Imam Qasim Ibn Sayyid Ibn Hassan Ibn Ali Ibn Abi Talib (alayhessalam)”*, by the efforts of a person named: «امير» *“Amir Jalala Siddiq Ibn Amir Daud”* and the date of production of the work: «غره ماه صفر سنه خمسين ثمانمائه»<sup>11</sup> *“Gharre mahe safar sane’e Khamsin o Samanmeah”*. The text of Qasim’s inscription is as follows:

1. The transverse side: «بسم الله الرحمن الرحيم يس والقرآن الحكيم» *“besm-ellahe-alrahman-alrahim/yasin val quran al hakim”* (Fig. 6).

2. Longitudinal side: «مرتضاء معظم مجتباء مكرم سيد نظام الدين بن محمود بن اسيد اعظم سيد مرتضى اكبر بن سعيد مغفور سيد» *“murtaza muazzam mujtaba mukarram seyed nezamiddin bin Mahmood bin asid a’azam seyed murtaza akbar bin saeid maghfoor seyed zeyd qasim abadi fi”*<sup>12</sup>

11. The correct phrase is gharra and ghar is misspelled.

12. It seems that Mahmud ibn Asid, Mahmud ibn Sayyid, and Ghar are the same as Ghar, and these are considered misspellings.



## Qasim Wooden Shrine Box

Approximate dimensions of Qasim wooden box are 221 cm long, 110 cm wide and 113 cm high. The box of the mentioned work is made using the connections of crotch and tongue in the form of frame and shaft. The background of all four aspects is divided into several frames. The transverse sides of the box have a rectangular protrusive middle frame with two narrower frames on the sides and two flat frames on the sides of the frames around the middle frame. The longitudinal faces also have 5 rectangular frames of the same size as the transverse face frames. All frames are separated by two narrow vertical frames on both sides. There are also simple, parallel surface grooves across the frames. On each of the upper four corners of the box, the art of carpentry in the form of simple cubic volumes and emerald decorations, on the upper and lower corners of each side of the box, in the form of iron sheets and for connection and decoration by convex nails, is remarkable. Around the coffin of Imamzadeh Zeyd is a rectangular frame on the edge of the frame, in which the inscription refers to the person for whom the coffin was made: «عمل المنفخر اصناع<sup>15</sup> و» *“zeyd ibn husain ibn ali”* And craftsman and fund maker: «النجار استاد حسن بن عليشاه علي خانساري قصاب و عمل استاد علي بن بادارنجا وانشاني كذا *“amal almufakhar assana’a va al-najjar ostad hasan ibn alishah ali khansari qassab, amal ostad ali bin badaranja vanshani (kaza)”* Also, the historical inscription of one of the longitudinal aspects of the fund shows that this fund was built in the beginning of the holy month of Safar Saneh Khomsin and Samanmayeh (850 A.H.). On the top of the box, in one of the transverse sides, there is an inscription in two lines, the first line is written in two lines spaced from a bit of poetry and the second line is written in a complete line without a space.

The inscriptions on the box in four sides and the top of the box are as follows:

1. Transverse side: «هذا مشهد مقدس امام الاعظم» *“ha’za mashhad mughadas imam al-a’azam”*, the word “Ali” repeated 4 times in bannai (kufic script) and «شهيد زيد بن حسن علي» *“shahid zeyd bin husain bin ali”*, with the word “Ali” repeated 4 times in bannai (kufic script) (Fig. 10).

2. Longitudinal side: «اللهم اغفر وارحم / {.....} سيد نظام الدين بن سيد مرتضى بن سيد زيد قاسم في اوائل ماه مبارك صفر سنه» *“allahumma aghfer va arham / {.....} Sayyid Nizamuddin bin Sayyid Morteza bin Sayyid Zeyd Qasim awayel mahe Safar, sane’e Khamsin and Samanmeah* (Fig. 11).

3. Transverse side: «نصر من الله وفتح قريب و بشرا» *“Nasr min Allah va fathun gharib”*, the word “Ali” repeated 4 times in bannai (kufic script) and «للمؤمنين يا محمد يا علي» *“Lil mumenin ya Muhammad ya ali”* (Fig. 12).

4. Longitudinal side: «عمل المنفخر اصناعا / علي / علي / علي / علي / علي و النجار استاد / علي / علي / علي / علي و عمل استاد علي بن بادارنجا وانشاني (كذا) دعا مي خواهند *“amal mufakhar Asna / {Ali / Ali / Ali / Ali} AS and Al-Najjar Master / {Ali / Ali / Ali / Ali} بن Hassan Ibn Ali Shah Ali Khansari qassab / {Ali / Ali / Ali / Ali} and the action Master Ali ibn Badaranja Vanshani (kaza) dua mikhand”* (Fig. 13).

5. The top of the box in the transverse side, which is written the 13th verse of Surah (chapter) Al-Saf (الصف), First line: «ملكاً معبوداً بادشا / ها برو در كارا» *“Maleka, ma’abooda, bazesha / Ha boro dar kara”*. Second line: «ايام دولت بادشاه اسلام شاهرخ محمدر خداالله مدضله اميرزاده اعظم سلطان محمد محمدر» *“Ayyame dolate BadShahe Islam Shahrokh Bahador Khaldollah modda zellehe amirzade a’azam sultan Muhammad bahador”* (Fig. 14).

The method of the calligraphy performance of the word Ali in Kufic script is similar to the method of performance the inscription in the script by repeating Ali’s name four times, in a rhombus bergamot frame like the top of the box of Imamzadeh Ismail (AS) to date: *“shahro Muharram of the year 811 (or 814) Master Hassan Isfahani, Allah is mine ...”* (Tawhidi, 2015: 26) (Fig. 15).

15. The correct spelling is «الصناع».



Fig. 10: Transverse side inscription of Zeyd (AS) Shrine, located in Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran (Photo and design by Authors).



Fig. 11: Longitudinal inscription of the chest of Zeyd (AS), located in Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran (Photo and design by Authors).

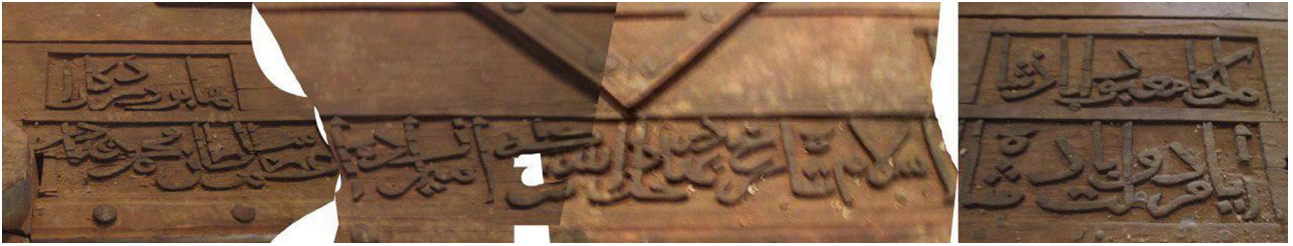


Fig. 12: Inscription on the side of the tomb of Zeyd (AS), located in Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran (Photo and design by Authors).



Fig. 13: Inscription of the longitudinal side of the tomb of Zeyd (AS), located in Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran (Photo and design by Authors) .

Also on the right door leaf in an inscribed wood, the tomb of Imamzadeh Sultan Ali Ibn Mohammad Baqir (AS) (830 A.H.), in Mashhad Ardehal (source / image), in the right margin, has been mentioned the 13th verse of Surah Al-Saf, «نصر من الله وفتح قريب و بشر المؤمنين» “*nasro menallah va fathun qarib va bashshir Al-Mu’minin*” (Tawhidi, 2015: 8-26) (Fig. 16), that this verse has also been performed in the tomb of Zeyd (AS). According to the inscription of the remained wooden shrine boxes, this place is the burial place of two nobles named Qasim and Zeyd, the sons of Imam Hassan Mojtaba (AS), which was built for them in 850 A.H.



مکرمه عیوب انشا  
زیاد ولایت شایسته اسلام شایسته جمیع اهل بیت  
مهاجر و مدینه  
عظیم سلطان محمد عجمی

Fig. 14: Inscription on the top of the chest of the shrine of Zeyd (AS), located in Imamzadeh Qasim and Zeyd Azna, Lorestan, Iran (Photo and design by Authors).



Fig. 15: Kufic inscription on the top of the box, Imamzadeh Ismail (Tawhidi, 2015: 26).



وَبَشِّرِ الْمُؤْمِنِينَ يَا مُحَمَّدُ يَا عَلِي

Fig. 16: Picture and design of a part of an inscription in Imamzadeh Ali Ibn Mohammad Baqir (AS) in Mashhad Ardehal (Tawhidi 2015: 28).



### **8. The Building of Imamzadeh Qasim and Zeyd in Azna Main Entrance Door**

The building of Imamzadeh Qasim and Zeyd in Azna main entrance door, it has two hinges and has very precise knot decorations; But the harsh green color with which they painted the door has made the subtleties used fade and indistinguishable from the point of view. This is a wooden door, inside a frame whose upper arch is from the kelyl type. This arch is also embedded in another high arch with a sharp arch and it seems that the historical period of the two is different from each other (Oqabi, 1997: 323). It seems that the entrance had a different form from the beginning, which in the second stage, in It is made of wood and installed at the entrance and its height has been reduced (Moqaddas, 2000: 540).

There is no doubt about the attribution of the entrance of Imamzadeh Qasim and Zeyd in Azna to the Safavid period by matching and considering the location of the knot in the center, with similar examples of Abyaneh historic doors, including: in the house of Hossein Miri (895 A.H.); In the house of the Mostafais (934 A.H.); In the house of Ali and Ismail (937 A.H.); In the house of Rabieinia (980 A.H.), in the house of Jalili (1035 A.H.); In Amini House (1044 A.H.); According to the technical and decorative similarities and considering the most similarity in Khanizadeh house, Abyaneh, which belongs to the eleventh century A.H. (Table 9).

### **9. The Tombstone of The Room Next to The Dome of the House**

On the western porch, next to the dome of the house, there is a module that is located above the floor of the porch. it is buried a person on the floor of module with a tombstone horizontally on his burial site. The inscription on the tombstone, is in Nasta'liq script in eight horizontal lines, is carved in frames with beautiful calligraphy and artistic penmanship.

According to the text of the tombstone inscription, it seems that the person buried known as Haj Arbab in this module was from Qajar, who died in 1269 A.H. Text scrolls of tombstone as follows: استقَد تجافى عن دارالغرور و آرتحل إلى دارالسُرور \* السيد و السند الحَيَّر المَعْتَمَد العابد الزاهد الكامل الماجد ابوا\*مكارم و المناقب العارف المُوَيَّد: المُسْتَد الاينس قُدوه الانام و زَيْدَه الايام\*اولوالبصرات و الحجى و التَّروَت و النهى الذى سَمِعَ ما يَنْظُرُه\*الدَّهر فى امثاله و اقرانه فَخَرَجَ و صاحب ... المعراج الحاج\*سيد محمدنبي المُشْتَهَر/المُشْتَهَر بالحاج ارباب غَفَرَ اللهُ له ابنُ المرحوم المغفور\*الحاج سيد أكبرعلى/على أكبر موسى فى يوم السبت من ثامن العشر «من شهرى ذا\*قعدة الحرام من شهر سنة تسع و مائتين و ستين بعد الف من الهجرة النبويه ١٢٦٩ *Astaqid Tjafy an Daralghoror va Artahal ela daral soroor \* Sayed va Sanad alKhair Almotamid al-Abed Alzahd al-Kamil al-Majid aboLmakarm va Almnaqb Alaref Muayyed Almosanad Alanis Qodvah Alanam va zabadato olAyam \*oolullbasarat va al-Hejji and Alsarvat va nooha Allazy samaa ma Yanzorrh \* Al-Dahr fi amsalehe va aqranehe fa kharaja va sahaba exorcist... Al-miraj Al-Hajj \* Sayyid Muhammad Nabi Al-Mushtahir / Al-Mushtaher bel hajj arbab ghafarallahu lahu ibnelmarhoome-lmaghfoor\*al hajj seyed akbar ali/ali akbar musawi fi yawm-elsabt men samen alashar men shahri za-lqa'ada alharam men shohoor sana'a tes'e va meatayn o settin ba'ada alf men alhijra-alnabawie 1269* (Fig. 17).

### **10. Tiling Performance of The Dome of the House**

An obvious example of the architectural changes of this tomb is the tiling in the dome of the house. The date of these repairs, which was carried out by the order of Ayatollah Haj Seyyed Mohammad Shafi Chaplaghi, can be considered as contemporaneous with the late Qajar period - that is, at the same time with the construction of a large castle built by him in the village of Imamzadeh Qasim (Oqabi, 1997: 324). Access to the dome of the house is possible from the southern front of the western porch. The floor of the porch is above the floor of the tomb. Seven colored tiles are installed on the side of the stairs. Inside the tomb, there is a platform 6.80 meters length, 1.5 meters height and 1.75 meters width, which is completely covered by seven-colored tiles. It is located on the platform of a metal shrine, which in the past had two wooden chests on the platform. Around the walls of the tomb room with a height of 1.25 meters is decorated

with seven-colored tiles, the design, pattern and framing of the walls of the tomb of Imamzadeh Qasim and Zeyd in Azna, There are many similarities with the sample of tiles attributed to the Qajar period with the technique of glazed painting in the Shah's bath in Mashhad and the design of the altar around the sample of seven-color tiles kept in the Brooklyn Museum and attributed to the Qajar period. We see the reflection of the design and role of many tiles of the Qajar period in the art of carpet weaving of this period, including the example of woven carpet, which is kept in the Brooklyn Museum (Table 10), which is very similar to the seven-color tiling of Imamzadeh Qasim and Zeyd in Azna has it.

### **Conclusion**

The historical monument of Imamzadeh Qasim and Zeyd in Azna belongs to the eighth century A.H. Among the evidences that confirm this view, the obvious architectural features of the building include; The dome is a double-skinned rack and brick paintings with plaster on the inner body of the dome. Muqarnasworked performance at the entrance door and tiling under the entrance arch (combination of patterned pottery and glazed tiles) and the date of construction in the exquisite entrance of the tomb and the presence of a third inscription on the wall of the west porch, including architectural features and decorative elements related to architecture in the period It is a patriarchy that can be seen in this building. In this study, ten decorative components and elements related to the architecture of the building of Imamzadeh Qasim and Zeyd Azna were studied on a case-by-case basis, which shows that in the building of Imamzadeh Qasim and Zeyd Azna, there is evidence of additions of decorative elements in the Timurid period. We see Zeyd), Safavid (at the main entrance of the Imamzadeh building) and Qajar (exquisite Qajar tombstone and seven-color tiling of the tomb wall) in the building, which is described in the following results:

During the Ilkhanid period, the construction of buildings with a ridge dome became popular. Imamzadeh Qasim and Zeyd in Azna have a double-skinned ridge dome, in the form of 16 cracked dome., The tomb of Baba Qasim Isfahani (741 A.H.) located in the Shahshahan neighborhood of Isfahan, the tomb of Baba Rokn al-Din in Isfahan (8<sup>th</sup> century A.H.), the tomb of Khadijeh Khatun in Qom (8<sup>th</sup> century A.H.), which They are apparently similar with the dome of Imamzadeh Qasim and Zeyd in Azna.

The interior of the tomb buildings received more attention, during the Ilkhanid period. The side surfaces under the dome of the house of Imamzadeh Qasim and Zeyd in Azna are decorated with brick paintings. A similar method of decorating on plaster has been performed in famous buildings of the eighth century A.H. including Varamin Grand Mosque, Soltanieh Dome and the tomb of Pir Bakran and the tomb of Seyyed Shamsuddin in Yazd.

One of the most prominent features of patriarchal architecture is its height and height. Muqarnas under the entrance of the building of Imamzadeh Qasim and Zeyd Azna is a type of gypsum Muqarnas, which is similar to the decorations at the entrance of the Natanz Grand Mosque, Ivan Oljaito Bastam, and the entrance to the Nain Mosque.

Below the entrance door of the building of Imamzadeh Qasim and Zeyd in Azna, tile decorations can be divided into two categories; 1. Tiles in combination with patterned pottery, 2. Glazed mosaic tiles. Similar to these two tiling techniques, which are well-known techniques of the patriarchal period, can be seen in the famous patriarchal buildings, such as: Gonbad Soltanieh, the entrance of Sheikh Abdul Samad Natanzi monastery and the altar of Mozaffari school.

The most important part of Imamzadeh, after the tomb and burial, is the western porch. On the inner surfaces of the porch, inscriptions in the third line have been executed on the ocher



Fig. 17: The tombstone of the module next to the dome of the house, the western porch, Imamzadeh Qasim and Zeyd in Azna (Photo by Authors)

background. The Ilkhanid period is very important in terms of the passage of inscriptions from the Kufic script to the Thulth script and the abundance of inscriptions with the Thulth script in the seventh and eighth centuries is proof to this claim. The calligraphy of these inscriptions is very similar to the inscriptions of one third of the gypsum altars; Alavian Dome, Prince Abdullah Kudzar, Haft Shuyeh Mosque, Mir Natanz Alley Mosque, Bastam Grand Mosque, Rabieh Khatoon Ashtarjan, Isfahan Grand Mosque, Pir Bakran Tomb, Bayezid Bastami Complex, Jameh Mosque of Ashtarjan, Foromad Mosque, Marand Grand Mosque, Grand Mosque Abarqoo, the tomb of Shah Karam, the tomb of Mir Zubair, has a mosque in Kermani, and considering that part of the history of the inscription has been erased, the possibility of attributing these decorations to the patriarchal period is close.

The main entrance of the tomb of Qasim and Zeyd is located in the west porch, which in the past had a very exquisite wooden door with a very high artistic and historical value. Darchu Bey with geometric patterns and calligraphy is a very exquisite and artistic treasure that has been made in a knotted manner and while engraving Quranic verses and Asma Allah on this door, the name of the builder and the date of its construction are also mentioned on it. Unfortunately, it was stolen on Nowruz in 2000. In terms of the technique of making and decorating the Chinese knot, it is very similar to the entrance of the Sheikh Jam complex, the wooden box of the tomb of Qidar Nabi and the wooden box of Estro Mordechai.

An exquisite wooden door with an inscription is displayed on the site of Sotheby's, which is very similar in appearance to the entrance of the tomb of Imamzadeh Qasim and Zeyd in Azna. The author has adapted the written and visual documents from the entrance of the tomb of Imamzadeh Qasim and Zeyd Azna. It is also available by sampling the frame at the entrance of the tomb, which is already in this frame at the entrance of the tomb and is historically and technically synchronized with the stolen door, citing the door evidence displayed on the Sotheby's site, The same in the inscription history is the entrance to the tomb of Imamzadeh Qasim and Zeyd in Azna, which was stolen in 2000.

The wooden chests of Imamzadeh Qasim and Zeyd, which used to be on the tombs inside the dome of a house located on the west porch, are very beautiful and exquisite in their kind. Inscriptions are engraved on these boxes, which contain the names and emblems of the nobles buried in the dome of the house, and the date 850 A.H. is written on these boxes. The technique of making these boxes is frame and shank. The studies performed with concurrent samples, although limited, are noteworthy. These similarities are as follows: 1. The method of performing the word Ali in the Kufic script of the building of the shrine of Zeyd (AS) is similar to the method of executing the inscription in the building line by repeating Ali's name four times in a rhombus frame like the roof of the Imamzadeh Ismail (AS) box. Also on the right lintel in an inscribed wood, the tomb of the Imamzadeh of Sultan Ali ibn Muhammad Baqir (AS) (830 A.H.), in Mashhad Ardehal, in the right margin is mentioned, verse 13 of Surah Al-Saf, "Nasr o men allah va fathun qarib va bashshir almomenin". This verse has also been performed in the tomb of Zeyd (AS).

The main entrance of the tomb of Qasim and Zeyd is located in the west porch, which in the past had a very double exquisite wooden door with a very high artistic and historical value. The wooden door with geometric patterns and inscriptions is a very exquisite and artistic treasure that has been made in a knotted manner. It is mentioned on it. Unfortunately, this door was stolen on New year vacation in 2000. This door is very similar to the entrance door of Sheikh Jam complex, the wooden box of the tomb of Qedar Nabi and the wooden box of Estro Mordechai in terms of construction technique and decoration of porcelain knots.

It is displayed an exquisite wooden door On the Sotheby's site with an inscription , which is very similar in appearance to the entrance door of the tomb of Imamzadeh Qasim and Zeyd in Azna. The

author by matching the written and visual documents, which is available from the entrance door of the tomb of Imamzadeh Qasim and Zeyd in Azna, and also by sampling the entrance door frame of the tomb, where the entrance door of the tomb was already in this frame and historically and technically with The stolen door is contemporary, according to the evidence of the derby that is displayed on the Sotheby's site, it is the same historical door with the inscription at the entrance of the tomb of Imamzadeh Qasim and Zeyd in Azna, which was stolen in 2000.

The wooden boxes of Imamzadeh Qasim and Zeyd, which used to be on the tombs inside the dome of a house located on the west porch, are very beautiful and exquisite in their kind. Inscriptions are engraved on these boxes, which contain the names and emblems of the nobles buried in the dome of the house, and the date 850 A.H. is written on these boxes. The technique of making these boxes is frame and shank. Studies performed with concurrent samples, although limited, are noteworthy. These similarities are as follows: 1. The method of executing the word Ali in the Kufic script of the building of the shrine of Zeyd (AS), similar to the method of performance the inscription in the building script by repeating Ali's name four times, in a rhombus bergamot frame like the top of Imamzadeh Ismail (AS) is On the right side of the wooden door with the inscription, the tomb of Imamzadeh Sultan Ali Ibn Mohammad Baqir (AS) (830 A.H.), in Mashhad Ardehal, in the right margin, verse 13 of Surah (chapter) Al-Saf: نصر «من الله وفتح قريب و بشر المومنين» *Nasro men allah va fathun qarib va bashshir elmumenin*, It is stated that this verse has also been performed in the tomb of Zeyd (AS).

The main entrance door of the Imamzadeh building with knotted decorations is very similar to the historic doors of Abyaneh, which were made by Safavid woodcarvers. Among the most well-known historical doors attributed to the Safavid period with the role of knots in the center of the door: in the house of Hossein Miri (895 A.H.), the door of the Mostafa family (934 A.H.), the door of the house of Ali and Ismail (937 A.H.), the door of the house Rabie Nia (980 A.H.), the door of Jalili House (1035 A.H.), the door of Amini House (1044 A.H.) is in Abyaneh. The entrance door of Imamzadeh Qasim and Zeyd in Azna is most similar to, in Khanizadeh House, Abyaneh. It belongs to the eleventh century A.H.

There is a person buried in the module next to the dome of the house, on the west porch, who has a historical tombstone with Nastaliq script, which belongs to the Qajar period.

Seven-color tiling of the tomb wall design and pattern and tiling of the tiled walls of the tomb of Imamzadeh Qasim and zeyd in Azna, with examples of Qajar era tiles with a glazed technique in the Shah of Mashhad bath and an altar design around the seven-colored tile pattern and woven carpet The wool, which is kept in the Brooklyn Museum, is very similar in design, role and framing to the seven-color tiling of the walls of the tombs of Imamzadeh Qasim and Zeyd in Azna.

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Author's Personal Archives (Access date 2018/02/20)

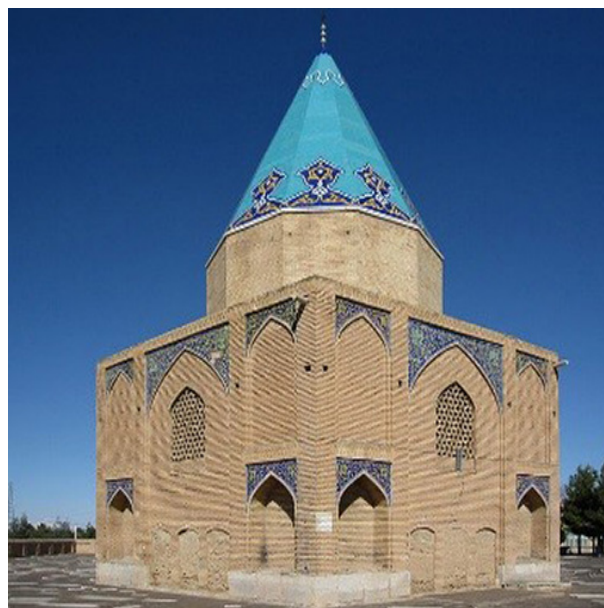
Brooklyn Museum (Access date 2018/03/10)

<http://www.sothebys.com/en/auctions/ecatalogue/2015/arts-islamic-world-115223/lot.318.html> (Access date 2018/02/10)

Table 1: Matching the Ridge Dome of Imamzadeh Qasim and Zeyd in Azna with Tomb Buildings with the Ridge Dome in Iran (Photo by Authors).



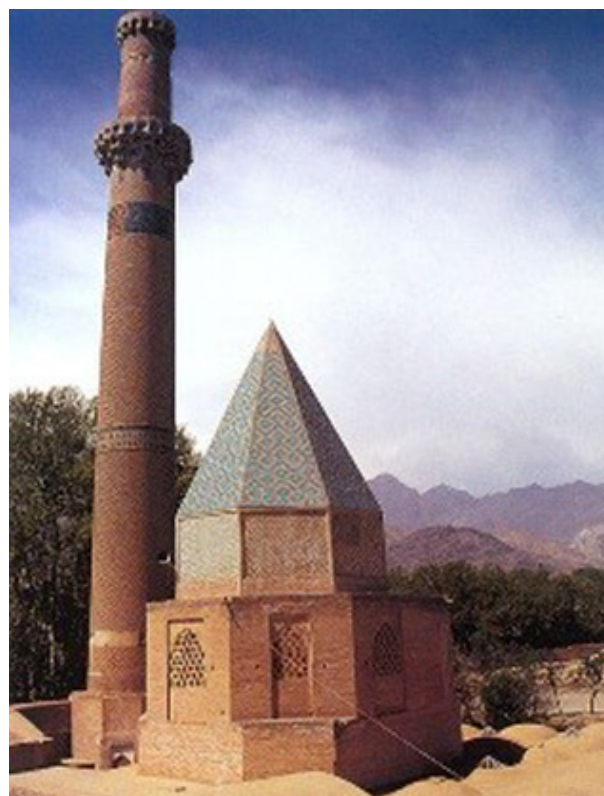
Tomb of Khadijeh Khatoon in Qom, Iran (8<sup>th</sup> century A.H.).



Tomb of Baba Rokn al-Din in Isfahan, Iran (8<sup>th</sup> century A.H.).



Tomb of Baba Qasim Isfahani, Iran (741 A.H.).



Tomb of Sheikh Abdul Samad in Natanz, Iran (707 A.H.).



Table 2: Matching the brick design with plaster under the dome of Imamzadeh Qasim and Zeyd Azna with the buildings of the eighth century A.H. in Iran (Photo by authors).



Brick design on plaster, under the dome of Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran



Simulation of a brick design with plaster under the dome, Varamin Grand Mosque, Iran, 721 A.H.



Soltanieh Dome, Simulation of a brick design on plaster, Soltanieh, Zanjan, Iran, 702-712 A.H.



Simulation of a brick design on the plaster of Pir Bakran tomb, Falavarjan, Isfahan, Iran, Ilkhanid period

Table 3: Comparison of the elevated oblong entrance with the gypsum Muqarnas of the protruding building of Imamzadeh Qasim and Zeyd in Azna with the tomb buildings of the eighth century A.H. in Iran (Photo by Authors).



Elevated entrance lintel with Outstanding Muqarnas, Imamzadeh Qasim and Zeyd, Lorestan, Iran



Elevated entrance lintel with Outstanding Muqarnas, Oljaito porch, Bastam, Semnan, Iran



Elevated entrance lintel with Outstanding Muqarnas, Entrance lintel of Natanz Grand Mosque, Isfahan, Iran, 704 A.H.

Table 4: Matching Naghshin tiles or pottery and glazed tiles under the entrance of Imamzadeh Qasim and Zeyd Azna with contemporary buildings in Iran (Photo by Authors)



The Combination tiles with Naghshin pottery, under the arch of the entrance of Imamzadeh Qasim and Zeyd Azna, Lorestan, Iran



Glazed tiles, under the arch of the entrance of Imamzadeh Qasim and Zeyd Azna, Lorestan, Iran



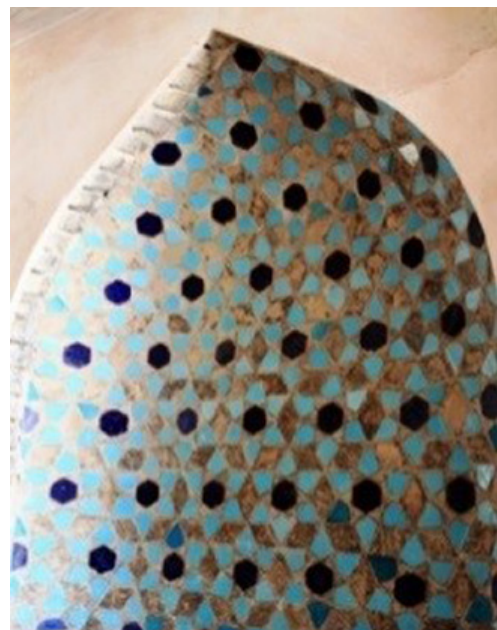
Entrance arch of the building of Imamzadeh Qasim and Zeyd Azna, Lorestan, Iran



The Combination of colored pottery tiles and pottery and glazed tiles, decorations under the dome of Soltanieh, Soltanieh, Zanjan, Iran, Ilkhanid period



Combination of colored pottery tiles and glazed tiles, Abdolsamad Natanzi Monastery, Natanz, Isfahan, Iran, Ilkhanid period



The combination of colored pottery tiles and pottery and glazed tiles, altar of Mozaffari school, Isfahan, Iran, Ilkhanid period

Table 5: Thulth script inscription on the western wall next to the tomb of Imamzadeh Qasim and Zeyd Azna, Lorestan, Iran (Photo by Authors).



The Thulth script inscription, at the right side , westen porch wall next to the tomb of Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran



The inscription of the Thulth script, at the middle, wall of the western porch next to the tomb of Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran



Inscription of the Thulth , at the left side, western porch wall next to the tomb of Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran

Table 6: Matching the decorations of the Chinese knot on the entrance of the tomb of Imamzadeh Qasim and Zeyd Azna with the wooden works of the 8th century A.H.



The entrance door of Imamzadeh Qasim and Zeyd in Azna, Lorestan, Iran (Khorramabad Cultural Heritage Archive, Lorestan, Iran).



Wooden box of Gheidar Nabi tomb, Zanjan, Iran, 7<sup>th</sup> and 8<sup>th</sup> centuries A.H. (Jafari Fard 2014: 88).

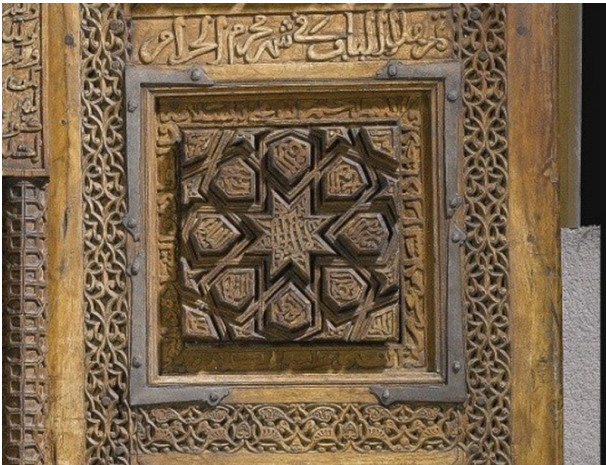


Estro Mordkhai wooden box, Hamedan, Iran, patriarchal period (Jafari Fard 2014: 104).



Entrance door of Sheikh Jam collection, Torbat-e-Jam, Khorasan Razavi, Iran, patriarchal period (Jafari Fard 2014: 82).

Table 7: Images related to Eastern Leaf at the tomb entrance door of of Imamzadeh Qasim and Zeyd in Azna, Lor-  
estan, Iran (Photo Sotheby's site: Access date 2018/02/10).



The upper square frame of the eastern door leaf



Top half frame on the eastern door leaf



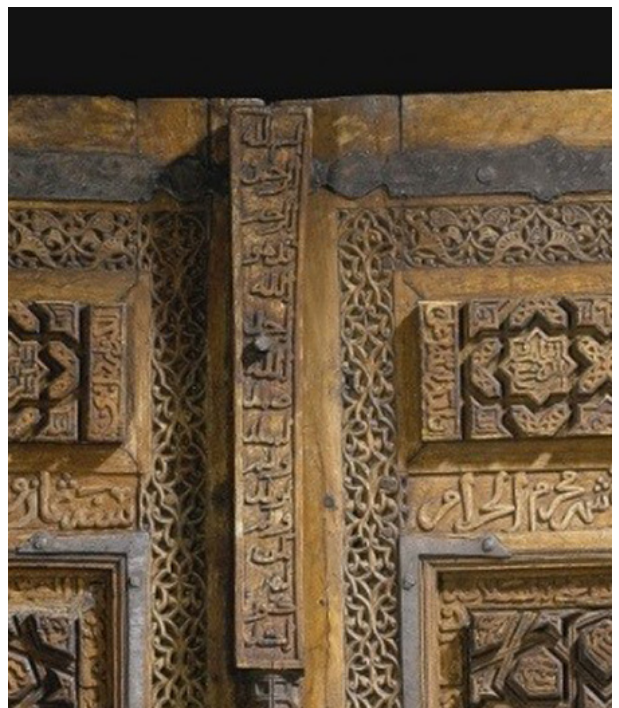
Half small frame at the bottom of the eastern door leaf



Half middle frame on the eastern door leaf



Square frame on the eastern door leaf at the bottom



The promontory at the entrance door to the tomb

Table 8: Images related to the entrance door of the tomb of Imamzadeh Qasim and Zeyd Azna western leaf, Lor-  
estan, Iran (Photo Sotheby's site: Access date 2018/02/10).



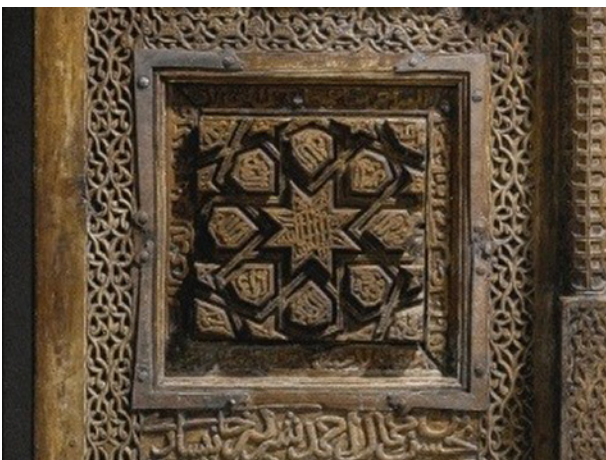
Half middle frame on the western door leaf



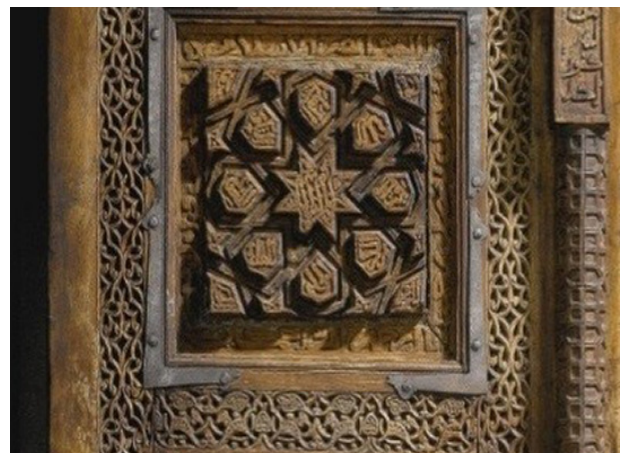
The small half frame down the western door leaf



Top half frame on western door leaf



Square frame on the western door leaf at the bottom



Around the square frame of the western door leaf

Table 9: Matching the role of the knot in the center at the entrance of the building of Imamzadeh Qasim and Zeyd in Azna with the Safavid historical houses in Abyaneh, Kashan, Iran.



The main entrance door of the building of Imamzadeh Ghasem and Zaid Azna, Lorestan, Iran (Photo by Authors).



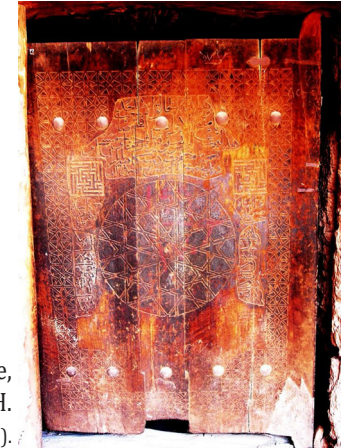
The role of the knot on the main entrance door of Imamzadeh Ghasem and Zaid Azna, Lorestan, Iran (Photo by Authors).



Door of Khanizadeh House, Abyaneh, Kashan, Iran, 11<sup>th</sup> century A.H. (Mashhadi Noshabadi, 2013: 66)



The role of knots on Khanizadeh House, Abyaneh, Kashan, Iran.



Door of Amini House, Kashan, Iran, 1044 A.H. (Mashhadi Noshabadi, 2013: 65).



Door of Jalili House, Abyaneh, Kashan, Iran, 1035 A.H. (Mashhadi NooshAbadi 2013: 64).



Door of Ali and Ismail House, Abyaneh, Kashan, Iran, 973 A.H. (Mashhadi Noshabadi, 2013: 70).



Door of Mostafaei House, Abyaneh, Kashan, Iran, 934 A.H. (Mashhadi Noshabadi 2013: 60).

Table 10: the Matching seven-color tiles in the Qajar period with seven-color tiles on the walls of the tombs of Qasim and Zeyd in Azna, Lorestan, Iran.



Seven-color tile on the wall of the tomb of Qasim and Zeyd in Azna, Iran (Photo by Authors).



Under-glazed tiles, Shah Mashhad Bath, Iran, Qajar period (Photo by Authors).



Carpet, Iran, Qajar period, Brooklyn Museum (Access date 2018/03/10) .

Seven-color tile, Iran, Qajar period, Brooklyn Museum (Access date 2018/03/10).