Evaluation of Seljuk and Safavid designs and arrays monuments in Qazvin

1Malekosadat Taghavi and 2Gholam Ali Hatam

1Department of Research in Art, Central Tehran Branch, Islamic Azad University, Tehran, Iran
2Department of Research in Art, Central Tehran Branch, Islamic Azad University, Tehran, Iran

ABSTRACT

Iran’s Works of architecture art have been reflected philosophy and religious views during the historical centuries. Among these, the works of the Seljuk and Safavid Dynasty, the golden ages of Iran art, that they were established an independent and monolithic government in this territory, have more important because of the different religious orientations. Heydariye Mosque and the Big Mosque from Seljuk period and Hussein shrine and Peighambarieh mosque from Safavid period are the remnant of these two period in Qazvin city, which reflect the religious views and social attitudes of those days. So that, in this research, with comparative studies on designs and arrays, these effects can be observed. The results of this study, despite of the common cultural characteristics in both periods, was indicated many differences. These differences were included the use of many different types of decorative tile, paint, geometric designs, plants, techniques used, use of materials, content of carvings and pictographs, Asma’allah and hadith and statements in Arabic language in Seljuk period and Persian language in Safavid period.

© 2015 AENSI Publisher All rights reserved.


INTRODUCTION

Seljuk and Safavid era are known as brilliant ages from the aspect of historical cultural, artistic and scientific developments in Iran Islamic civilization. In these two historical eras, development of the arts was at such speed that was rare in other periods of history [21]. Seljuk period not only was the great age of technology progress and industry, but also it has achieved great developments in arts and culture [12]. The arts existing in this period highlights the close relationship between conceptual science and art [14]. Safavid period is one of the brilliant civilization of Islamic-Iranian Safavid periods. It also reaches to its climax trough this dynasty. The founder of the Safavid era, Shah Ismail, declared Shia-Islam as the official religion of the country. Iranian Safavids founded a new national government. The combination of religion in art is in a way that artistic masterpieces themselves are indicating religious issues or showing in a symbolic way. In this era, the content of the decorations arose from two important thoughts "national identity" and "Shiite". And also the effect of these two components, in diverse areas such as science, literature, philosophy and art is remarkable [21]. Handicrafts made in this era perfectly adapt to Iranian features and characteristics and innovation emerged in Safavid period, in arts such as painting, weaving, carpet weaving, metalworking, architecture and urban design in magnificent styles. According to the Cultural and artistic differences, common and different religions, different techniques and decorations and sometimes shared characteristics between Seljuk and Safavid Periods, in this study, we are going to compare arrays and patterns of religious monuments in the city of Qazvin in this period.

Three great periods of architecture after Islam, are considerable and worth pondering, Seljuq period (552-429 AH), patriarch (744-654) and Safavid period (1247-907 AH). Among these eras, the emergence of the Seljuk and Safavid dynasty in Iran's ancient history is of great importance in several respects, the most important reasons are national unity and progress of arts and industries. They need to study and review these periods can manifest their major role in the development of culture and country, and also can indicate the prosperity which they created In Iranians social, political, economic and spiritual lives.

Corresponding Author: Gholam Ali Hatam, Department of Research in Art, Central Tehran Branch, Islamic Azad University, Tehran. Iran.
E-mail: Qol.hatam@iauctb.ac.ir
Designs and Decoration Styles in Seljuk Monuments:

Seljuk period can be considered as a milestone in Architectural history of Iran. New forms of architecture and decorating methods led Iranian architecture to gain the development of a gradually gained final shape and finally reach the coherence, coordination and evolution. During the Seljuk period, brick and stucco were used rather than the use of color to create designs on buildings. The application of stucco and brick as the materials and also as parts of the decoration were considered the key indicators of architecture.

History of using brick goes back to ancient times. Stucco was also used as a binder and decorative material in Iranian architecture from old days. In Seljuk period various types of decorative bricks spread out a lot, bricks were applied in the form of ordination, nodes, contrasting forms, etc. and stucco was applied as whitewash, modeling, Stucco relief and etc. Along with the development of the decorative styles and with stucco and brick together and combining artistic and applicable attributes of these two elements, artists found new ways of applying ornaments. One of these methods is to utilize a brick bottom stucco decoration that can be named as a special ornament of this time. Brick bottom stucco decoration is an ornament which is made of brick and stucco, but it cannot be put in the category of decorative stucco nor in the category of brick decorations. It is a substantive array, which has strong visual power and can create liberation and freedom of those mysterious and complex ornaments in the combination of building decorations, using the structure coordination and simplicity. The main reason for creating brick bottom stucco decoration, in addition to aesthetic issues, was the Seljuk Architects and teachers trust in the bricks coating that was the hard material on brick and lack of scratch on the coating of bricks and application of brick Stucco pointing to cover the imperfections and to prevent the cutting of bricks in destroying the bricks coating. The designs used in brick bottom stucco ball-shaped decorations are considerably diverse. Although some of these patterns can be seen in architecture related decorations but the elegance of the brick bottom stucco ball-shaped decorations and the space restrictions where these ball shaped decorations are placed has led to the creation of some special patterns of this decorative style. It seems that Seljuk patterns are easier and not in depth, but then in the patriarch period, patterns became more complex and in depth. In addition the multitude of their deployment also increased.

Considering that the classifications of patterns require studying all the buildings containing this ornament, But according to the given the evidences, the used patterns in brick bottom stucco ball-shaped decorations can be divided into 4 groups:

Holy Names:

Including Allah, Ali, and Muhammad in simple Building on Kufic script theme, first type: words of Allah, Mohammed and Ali are only holy words which are used in brick bottom stucco ball-shaped decorations. Unlike the low diversity of these sacred words, they were used a lot in in many buildings specially the mosques. Examples of these patterns can be found in tombs of Pir-e-Bokran, Oshtorjan Jame mosque, Qazvin Jame mosque and shrine of Khaje Emadeldin in Qom [13].

Geometric patterns:

On the religious aspect, Muslims strong opposition with any idolatry decoration attracted their sharp attention to abstract and geometric decorations. Major patterns among brick bottom stucco ball-shaped decorations, are geometrical ones. Those Geometrical motifs that are used on brick bottom stucco ball-shaped decorations have specific and precise visual features. In all these patterns, without considering variety and dispersion, every pattern has been formed by using one or two basic elements such as line, triangle, circle, square and ..., applying two principals of repetition and symmetry along with rhythm, movement and coordination between elements have created various mass patterns. Examples of these patterns can be found in Pir-e-Bakran tomb Qazvin Jame mosque, Isfahan, Zavare, Golpaygan, Forumad, Varamin, Hamedan Alavian dome, Kharqan towers, Oljaito tombs and many other monuments [13].

Plant patterns:

Monuments decorative architectural in Seljuk period can be defined as it is located between live arabesques movement and plant patterns [1]. Thus placing Plant patterns in the geometric form of brick bottom stucco ball-shaped decorations is not too far from mind. All the Plant patterns in the decoration of ball-shaped, include leaves, flowers and arabesques would become small and delicate. Most of the times, Leaves are located on arches with intrinsic spin movement and in other buildings the placing of some aches has created a bigger decorative ornament. Some Old buildings in which plant pattern is used are Pir-e-Bakran tomb, Varamin Jame mosque, Khrqan towers, Oljaito tomb, Manarsin and Rabat-e-Sharaf [13].

Meander or Greek fret:

Greek frets are decorations which are produced only by the combination of visual element "line" There are two groups of decorations which can be placed in the category of Greek frets:
A. Decorations which are made by duplicating and chaining a major pattern. This type of decoration can be seen on brick pillars of niche stucco.

B. Decorations which are specifically made by the motion and twisting of a line in a ball shaped space. Greek frets can be seen Qazvin Jame Mosque, Golpaygan Jame Mosque, Parsian Jame Mosque, Zavare Jame Mosque, Isfahan Jame Mosque, Hamd-alah tomb in Qazvin, Bastam tomb tower [13]. Octagonal and hexagonal shapes like stars, six-sided were combined to form the plinth of the buildings beautifully [6]. Tiling used in decorative arts of Islamic period in Iran has had the maximum durability on buildings and is known as one of the elements which has been used more than others; So that it can be considered as a symbol of Iranian traditional architecture in Islamic period; in the architecture of religious monuments in Islamic Iran, from the Seljuk era until the present time, the use of tiles and ornaments of these buildings were of the first importance [15].

Patterns and Decorating Styles in the Architecture of Safavid Period:

One of the most important features of Safavid period includes the following of the rules of symmetry, reflection, repetition and geometric order. Deformation necessity of a motif to smaller parts includes the repetition or its divisions to the motivation of depth indication and movement into the two-dimensional world.

Geometric designs have always attracted the attention of Iranians in creating wonderful masterpieces, and it gained a great importance after the fifth century, and in pre-Islamic period, these geometric designs were only, "square" and "rectangular" and "triangle" and sometimes as regular octagon and inscribed circle. Due to the great mobility of these forms they have been used in many places. Another feature that have made the great use of geometric patterns applicable, is the expanding characteristics of them and due to the covering capability have been considered so much by the Muslim artists. In Safavid Period, geometrical designs have been applied in buildings tiling. Safavid Monuments that have been known as the greatest arts in Iranian architecture, having a combination of geometric motifs and inscriptions, represent culture, art, ideas, ideals, spiritual and earthly concerns, that when work together and are considered step by step, evoke a similar structure and mystical ways in the minds of the audience that cannot be simply passed [13].

Array and Patterns of Seljuk and Safavid Monuments in Qazvin:

Haideriyah Mosque of Qazvin as one of the most prominent mosques from Seljuk era in Iran is near the city of Qazvin. There is no detailed information available about building and founding of Haideriyah mosque, but there are some people who say that the history of first Haideriyah mosque that is one of the historical mosques of Iran is for AH second century. It seems that it is the mosque that imam Rafeei and Hamdela Mostofi have mentioned it as, Abu Hanifa companions. Imam Rafeei has noted that its great pulpit was transferred from Ray in the year 440 AH and was destroyed as a result of the earthquake in the year 513 AH, and its dome cracked. Great stucco of Heidariye Mosque is similar to the Jame Mosque of Qazvin, and can be the work of one person, according to Hamd-alah-Mostofi the large arch of Niche in Heidariye mosque is built by Khaja Azedine Hanifi. Haideriyah Mosque of Qazvin has been a gathering place for Hanifs during this period [8].

The mosque has been restored until the Safavid period and it seems to have been ruined and abandoned due to the selection of duodenal Shism by Safavid kings. The roof of the mosque is flat, and is covered by large square brown wooden boards. This surface is on four squinches which were used to keep the dome in the past [8].

Haideriyah Mosque of Qazvin is entirely built with brick and is decorated with stucco pointing of wall cracks and inner walls are also ornamented by beautiful inscriptions and arches. Stucco of small arches inscriptions include 6 inscriptions in Kufic, floral Kofic, floral and leafy and complex, the outstanding manuscripts contain verses of Tawheed, Hashr Surah and other verses, names of Allah and the Prophet and the traditions of the Prophet are on blue background, which is a masterpiece of calligraphy and stucco art.

A large inscription in Kufic continues on all walls of the porch and is similar to Jame mosque in Qazvin. In south wall of Haideriyah mosque, there is a niche that is the best examples of art and one of the most magnificent ancient sanctuary on which some Holy Quran verses are written by stucco on blue background. Front part of niche is pretty fine, but due to moisture half of it is dumped to the ground. Ceiling views of the dome is decorated with a beautiful inscription on bold Thuluth [8]. In this inscription, after praying of God and prophet and mentioning great king names, probably the name of time king, founder and construction date have been mentioned, but these parts were ruined and no precise information can be achieved about the constructors [8].

Building height is more than 30 meters and its massive dome was collapsed. Stucco of this mosque with its own special beauty and charm shows skills and art of artists of that time. There is proportion and harmony between applying the stucco and bricks of this mosque. This mosque is one of the most complete examples of four arches of 10/30 meters that has become to this form with few changes. Other decorations of this building are eight arches of the corners. Haideriyah School is built in one floor and has a simple structure, its remains are on eastern and western parts of the area and it was used for storage and servants accommodation.
Haideriyah mosque Maqsurah is the only remain of this four - porches magnificent mosque that was later destroyed and other parts were attached to it [8].

Fig. 1: Samples of Kufic inscriptions and manuscripts in the decorations of Haideriyah mosque [8].

Fig. 2: A Part of stucco Kufic inscription in Haideriyah mosque inscriptions in Qazvin related to sixth century AH (twelfth century), which was drawn by Farajollah Bazl [8].

Fig. 3: Samples of stucco pointing and parts of decorations in Haideriyah mosque in Qazvin [5].

Fig. 4: Samples of patterning on brick-making, Haideriyah mosque [2].

Great or ancient Jame Mosque of Qazvin is one of the worthy monuments of Iran Islamic period and its oldest part belongs to the early Islamic centuries [8]. It is known as one of the oldest and unique four-porch mosques of Iran, in which the architecture styles and the art of different periods can be observed in.

Magnificent dome and minarets, long porches, exquisite stucco and magnificent buildings represent the best architecture of Seljuk and Safavid periods. Over this beautiful mosque, there is a beautiful dome which recalls
Seljuks which is of two covered domes. The architecture of the dome is such that there is less damage and failure [8].

The oldest remaining building which is remained in mosque remained parts is a small domed atrium which is in the eastern part of mosque. The building is made of large raw Adobe and clay and is known by the name "Aaronic arch" or "ancient Maqsurah ". Other historical parts of mosque from are the double-shell dome from Seljuk ear and the unique Bedchamber which is located on the West and South sides of Aaronic arch and is known as one of the masterpieces in the early sixth century AH, it is called "Khomartashi Maqsurah ". There is a huge dome over Khomartashi Maqsurah. On 5 exquisite inscriptions, stucco is applied with great delicacy. The first inscription is applied around the dome and in Thuluth, name of the person who built Maqsurah and its Antiquity is written on that. The second inscription is written in Kufic and Khomartash named what have been dedicated to this mosque on this inscription. The third inscription is in in spiral Kufic and includes "Baqara" surah. The fourth inscription is written in Thuluth and is a description about the dedications of Khomartash left and also on their usage place. The fifth inscription is in Kofic script and it is about the dedications and the division of Khomartash subterranean water. On both sides of Maqsurah there are two Bedchambers by Amir Khomartash that is known as fire temples today. A Porch and high yard is located in front of the domed Bedchambers of Seljuk era; it was built in Safavid period in 1069 AH and was connected to Seljuk monument.

This porch is linked to a semi-dome with wide part to the base of Seljuk dome. The Relying place of semi-dome that is similar to two-shell Seljuk dome is firmly attached to the Bedchambers. In the corridor of this porch which is attached to Maqsurah, there are two great pillars in the porch which has been installed on marble slate. Provisions of the right slate are related to the cancellation and prohibiting the effects of the scale of Qazvin Dar-ol-Saltaneh in 1081 AH in Safavid era and the other one is related to the cancellation and removal of Court Sufferings in Qazvin in 1238 AH in Qajar period. In addition to these magnificent mosque minarets, they are also having a complex technology on construction aspect. Jame Mosque of Qazvin has Aaronic arche, so is older than Isfahan Jame mosque monument [8]. The most important and beautiful porch in the mosque is on south.

This porch is considered as one of the unique buildings, from some aspects such as grandeur and sublimity of the building and construction and decorations, the founder was Safavid Shah Abbas II and in 1069 AH has been successfully completed. The porch opening is Fourteen cubits and the width is 12 cubits and the height is 21 cubits. The diameter of the south wall of the Porch which is attached to the dome is six bricks. Porch Plinth is curved with stone and brick. In brick cracks instead of stucco pointing, blue narrow tiles were used; from this Porch two corridors that continue to the east-west corridors are blocked. And the western corridor is also locked with a big door. In this porch, there is also a narrow inscription in blue hieroglyphics and in yellow colored tiles.

There is also another inscription in this porch which is in Thuluth and Jome surah is written in golden color and in blue tiles and at the end this is written: "Ghulam Shah Sharif- tile maker ". At the both sides of the Porch, polished slates marble are installed and some bearings and duties are written on [8].

One of the inscriptions of Qazvin Jame Mosque, on which endowments of Khomartash Emadi is described and the first line reads:

Inscription in Kofic script of Qazvin Jame Mosque
Peighambarieh Monument which is also known as the four prophets, is located as the eastern side of Peighambarieh street and next to the school and Peighambarieh mosque is located on the west side of Chehel sotoon. The construction dates back to the Safavid dynasty, which is completed and restored in the next periods and are decorated with tiled walls, mirrors, and arched windows, arches. The entrance of courtyard has an inscription in white on blue tiles involving building completion date, at the entrance to the terrace and the Porch in front of the building itself has an inscription containing the names of unknown prophets buried in this tomb. Inside the shrine is square. The plinth Inside the Shrine is made of Tiles. And Jome sura is applied by stucco around the ceiling of shrine in Naskh. In the southern part of shrine there is a porch overlooking the courtyard, is joined to two antechambers from both sides and is connected to the by courtyard by stone staircases. Large courtyard is located in the hollow of a pond in the middle of it. On The grand entrance of the tomb a small inscription made of tile is installed (http://www.4anbia.ir/index.html).

It is stated that the shrine has four bedchambers on four directions and it design is twenty-sided. On four sides of the shrine, there are four long arches which have kept the shrine arches by squinches. From the place that arches are started and around the shrine, Friday surah stucco applied inscription is done on the squinches with golden color on a background of blue in Naskh, written by the Sheikhali Sakaki. In the middle of the shrine, there are three windows, behind two of them, tiles are separated. There is no decoration on shrine ceiling.

In southern shrine, there is a porch overlooking the courtyard, which is connected to antechamber from both sides, and also it joins courtyard with stone steps. Large yard is located in lower part and the porch in front of the monument is located about three meters above the courtyard floor. There is also a pool in the middle of the yard. In a large courtyard door opens to Peighambarieh Street, on which there is a small inscription made of tiles. Around the shrine to the height of 95 cm is covered with colored adobe glazed and glass tiles. The pattern of plinth tiles is not the same, the margins have arabesque pattern, and in the middle floral is used. Major colors of tiles are blue, green and brown, all of which have been conducted on white background [8].

The original building of Emamzade Hussain (AS) belongs to the Safavid period. Latter it was changed, current mirrored porch was linked to it and a beautiful entrance was built around it, and there are four porches on four sides of the building. East and West porches were changed to rooms during the Qajar era and they also include decorations. Walls have an inscription and two niches. The first niche is made of simple wood and the second one is a masterpiece of etching and engraving industry. The building also has the exquisite inlaid door of the monument, tomb shrine of Emamzade Hussain (AS), Imam Reza’s son and also the most well-known holy shrine in Qazvin. (806 AH.) Emamzade Hussain (AS), passed away in 201 AH at the age of two due to an illness in Qazvin. He was buried in the south part of the city. In addition to the unique wooden shrine which is one of the exquisite inlaid masterpieces (806 AH) the rest of the building belongs to Safavid and Qajar era. Geometric patterns, tiles decorations, huge doors and six turret on top of it gives a special distinction to the building, the large courtyard of the shrine with 52 small porches has covered around the monument [9].

There are four doors on four sides of the shrine, doors located on west and east do not have considerable decoration, the south door is ………….. and the door on the north belongs to Safavavid Shah Tahmasb which is inlaid and it has an inscription which dates back to 967 AH. .the monument is located in the middle of the courtyard, it is hexagon and decorated with mirrors and oval Framing of stucco and also has exquisite tiling. Two wall paintings had been done by Qajar painters, and inscriptions done by Calligraphers of that era, on four porches around the shrine attract the attentions. A relatively large octagonal Saqakhaneh also is located in front of the monument which has added magnificent to the building. Special design of the main porch and the quality
of decorations and interior spaces, "especially ceiling" official interior space of the dome and stucco and mirror decorations, the height of the upper lid of dome decorated with tiles to be shown better from far distances, the uniqueness of door and shrine etc are of important features of Shahzade Hussein's tomb. The Shrine of EmamzadeHussein is made of simple wood and 600 years later in 806 AH, an elegant and exquisite shrine was built by Fakhr al-Din Hasan zarendi with an inscription on the tomb which tells about the owner of the shrine, and the death date which is installed at that location [10].

There is a small grave at a depth of 16 meters in a corridor with 12 meters length and 2 meters, it is covered with stucco in Kufic script and has a marble plinth. The shrine of first tomb is made of simple wood in 1035 by "Abu Turab". But the second beautiful, rare and exquisite shrine is an etching and engraving masterpiece and it has "caved tie" with 2 meters length and width and height by Fakhr al-Din Hasan Zarendi in 806 AD. Due to this reason it was expected that the main building of shrine be suitable to its grave and be also similar but there was nothing done to two centuries. The main and current building of that is related to the safavid period in Qazvin, the courtyard With an area of about 4100 square meters from North and East and West sides is uniform and the southern part has crescent-shaped from. All around the courtyard, the eastern and western and southern sides there are some walls built into arches form and all these arches and rooms are decorated with carved bricks and colored tiles. Each arch is 4 meters long and 2 meters wide and the floor is covered with large pieces of marble. Northern arches in entrance hallway have ten large rooms, these rooms have wooden window called sash that each of them is dedicated to a family tomb. in front of the northern big door, in front of the porch there is a big arch, which its door is linked to a corridor of 3 meters length and 2 meters width form East-West sides, the length of the corridor which it is linked to is 10 meters and a width of 6 meters, where guides the pilgrims go to the yard trough main entrance door. The ceiling of corridor is decorated with Green, yellow and black bricks in an elegant spiral pattern. Between the corridor and north porch of there is a water pool made of marble. Courtyard floor and the plinth are fully furnished with large pieces of marble. In the northern part of the pool and in the middle of the courtyard pool and in front of the northern big door, there is a beautiful and massive Saqaqhanan at 8 sided base, and eight pillars with iron conical dome and a hexagonal. Arches area around the corridors and northern ten rooms is 979 sqm. In front of the Frontage there is a crescent shaped of 18 meters long and 10 meters wide, the plinth and pavement are of marble, and the frontage floor is carpeted with stones.

The northern entrance of corridor has six pillars, each of which has a short minaret and with two other minarets at the end of the north wall which is decorated with colorful tiles and they complete the the north side of the courtyard. Entrance doors of Emamzade Hussain tomb is very lofty and luxurious, each part of this huge door has a tapper and under each tapper it is written Mofateh Al bab (Door opener) which is from metal and written in a beautiful script. Inside the shrine is twelve-sided and is based on the four sides of the porch and the entrance door to the shrine passes from northern porch. In four directions of shrine, there are four big and exquisite doors which are the entrances to the shrine and the northern door is made of two parts, has height of 3 meters and width of two meters and promontory of three meters height and twelve meters diameter, doors are made of hard wood and is beautifully inlaid in tie style, this exquisite door was built in Safavid Shahtahmbsb era at a cost equal to eighteen thousand dollars. South Gate of the building is inlayed, some parts of the door are ruined and the East and West Gate are simple. The plinth of north porch, porch, antechamber floors as well as the outside large plinth expensive marble stone was used, some parts are very precious.

plinth in Shahzade Husain shrine in Qazvin is decorated with adobe tiles in seven colors and bold floral patterns, and there is an inscription in Thuluth script related to Safavid period, and the shrine floor is carpeted with linen tiles. Shrine porches as well as outer and inner surface of the dome are mirrored.

In the northern part there are four patterned wooden structure the porch ceiling was painted, but now it is ruined now. South wall is full of mirror work and the ceiling cover is Gable roof. On both east and west sides of the porch two antechambers for men and women were built and are connected to the courtyard by staircase. At the top of the antechambers i.e. on second floor there are two Shah-Neshin which are related to yard from North and to the porch from East and West. On the southern wall of each antechamber, a window of mosaic tiles has been built with considerable technic. Two rooms are located on the back of the antechamber which their doors are from the northern vault.

Inscription are the largest and most valuable texts which introduce the construction date Reconstruction, cultural and artistic features of a place and its history, in Emamzade Hussain tomb there are Eight historical inscriptions. It should be noted that mirror works of shrine porches and inside the dome were done in 1293 AH by Haj Mohammad Bagher Amini and daughter of the Muhammad Quli Khan Khalatbary (Amber Intisar) did the mirror works again in 1933.

Conclusion:

Works of Iran architecture arts, during the centuries of history, reflect the thoughts and opinions of the ritual and religious. Among these works, the works of Seljuk and Safavid dynasties which are great era of Iran and created an independent and integrated state, are very important due to various types of religious orientation.
The works of these two studied periods are presented with pictures: the Seljuks (Haideriyah and Jame mosques) and Safavids (Shahzade Hussain and Peighambarieh mosques) Picture provided by:

Haideriyah mosque: according to the researchers observations of Haideriyah mosque and photos from this place it can be said that the buildings decorations are indeed one of the most elegant and beautiful decorations in Seljuk period. Continuous designs (border) were well used beside the designs pattern. Furthermore, arabesque patterns are quite elegant and beautiful between Inscriptions lines.

Fig. 1: Example of stucco and brick work of Haideriyah mosque.

Mosque: something that is present in courtyard and is also attractive is the diversity of porch ceilings, which is reflective from role and color aspect. The use of beautiful words such as Allah, Mohammad and Ali in Kufic script shows the artists taste of those days. Presence of Blue color in this mosque is beautiful. This color is more visible on dome minarets and entrances.

Fig. 2: Example of stucco and poiting work of Haideriyah mosque.

Fig. 9: An example of tiling and brick and stucco work of Jame Mosque.
Monument Four prophets: Various arts such as Tile works, mirror works and calligraphy and etc. all have to express holiness and character of this building. The art of artists can be found at any spot of the tomb. In particular, the use of mirror manifestation around dome shows light and purity, and the dominant color is azure blue, that double the spirituality of this building and gives peace to the viewers.

Fig. 10: Example of internal mirror works and different decoration of the Peighambarieh tomb.

Fig. 5: An example of tiling and mirror works on the ceiling and around Peighambarieh tomb.

Emamzade Hussain:

In this Religious monument, the pattern diversity and color of the building is such that according to the porches around the courtyard, there was no repetition of pattern or combination of colors. In each of the 52 porches, around the courtyard is designed and implemented with a specific geometric composition and arrangement of its own color. Artists, architects and tile workers created the implementation and various pitch by using only four colors: black - white - yellow -blue and also by using brick, there is no repetition Yellow is more used in compare to Jame mosque.
Discussion and Conclusion:

The features of Motifs and designs of the Islamic period from the beginning to the end of the Seljuk period include: extensive use of various Kofi script with arabesque and diverse lines and design of Kofi script on the basis of arabesque, intensity and complexity of motifs, decorating the Empty space of arabesque or geometric designs, innovation in combining the variety of designs and different application of them in frame, stars, Chalipa, borders, text, line combinations, human motifs, arabesques and geometric together in decorating the works and objects, the effect of literary and religious themes and concepts in decorating the works, using designs in circular shapes, using arabesques with short and intensive Arches.

In Safavid period also that the use of the patterns in carpets and textile and decoration of the metal designs increases to its ultimate precision and delicacy, and Angelica arabesque are not only used on book layouts but also on the dome with the same elegance and proportion, but in larger spans. Safavid period features of traditional designs include: large arabesques and Angelica Arches with the same elegance and the proportion, combination of Angelica and Arabesque, decline of Arch compression schemes, combining extensive motifs of these aspects: human, geometric, arabesques, plant, floral arabesque and a variety of decorative arabesques.
(torpedo Mouth)in the Qajar era has faded the authenticity of traditional motifs and also the coming of Turkmen result in designs and flowers that have not been in Iran history.

The importance of religious buildings related to Imam and Imamzade in Iran is in a way that in every Islamic period, the most important and widely used decorative arts and architecture of that period were used their building. Decorations are an integral part of Islamic architecture and a major part of Islamic architecture is dedicated to decoration, decorations have an extensive and valuable performance toward Islamic architecture goals and even on its form and durability.

Although the architecture of the Safavid period were featured in religious buildings but many architectural innovations were not applied, and they mostly had innovation in decorations and rebuilding. Such as using tile work, and using various tiles such as seven-colored tiles, Diaphoretic tiles, mirror and stucco works and the use of arabesque and Angelica patterns. Among the Remains of two mentioned periods in the city of Qazvin, the buildings of Haideriyah Mosque and Jame Mosque of Seljuk era and Imamzade Hussein and Peighambarieh mosque of Safavid period, greatly reflect the religious views and social attitudes of those days, So that, in this comparative study on patterns and arrays, these effects can be seen. The results of this study shows that despite the same cultural and artistic features in both periods, there are many differences such as the usage tiling decorative types, color, geometric and plants patterns, use of techniques, use of materials, content and use of the inscription and pictographs, verses and hadith and Asma’ allh and in Arabic and Farsi language related to Seljuk and Safavid periods.

What attracts the attention at first is the use of brick and stucco, and geometric motifs in Jame and Haideriyah mosques. In Haideriyah mosque the remains of ball-shaped stucco works arecan be found. But in Imamzade Hussein and four prophets are similar to tombs there are more floral motifs and mirror works. Color variation and tile work is prominent in Imamzade Hussein (AS).

REFERENCES