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Thesis title: Interpreting Ghavam-el-Din Shirazi's Inscriptional Ornaments using a Spiritual Approach. Supervisors: Dr. Asghar Javani, Dr. Maryam Ghasemi Sichani.  
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4-1-2 the Inscriptional of Ivan Maghsoreh mouth: locating (Almolk Allah) on the pillar leg of Ivan Maghsoreh means: this construction is belonged to Allah and replied the basis of constructing this construction (mosque). This Inscriptional is considered among the unique samples of Kofi calligraphy in Goharshad mosque implemented in reticular approach. (A) alphabet is anchored in top and caused the geometric shape like twelve (table2). This work is considered among the prosperous works of designing, implementing and layout. Similar to such combinations could be found in Inscriptional of 8<sup>th</sup> century like Kofi frames and Inscriptionals in Soltanieh Gonbad. The Inscriptional painting is considerable too. The calligraphy colorful option, background color and the decoration are extremely in harmony (Sahragard, 2013;11)

**Table 3.** The Inscriptional of Ivan Maghsoreh mouth ID


	Location: The Inscriptional of Ivan Maghsoreh mouth	Inscriptional 2 ID
	Implementation method: The mosaic tiles	
	Calligraphy :Sols	
	Type of Inscriptional: religious, frame based on circular pillar	
	Size: 60*80cm, the tool to cut Inscriptional is installed	
	Calligrapher: unknown	
	Date :probably 1418/821	
	Text: (Almolk Allah)	

Authors

**The edge Inscriptional related to east and west porches**

This Inscriptional, the Inscriptional related to courtyard pillars and (Almolk Allah) frame in the north porch are the lonely independent Kofi Inscriptional of this construction. Except this case, the other cases with Kofi calligraphy are considered as a complimentary for Inscriptional main calligraphy which is Sols (table3). This epigraphy is written in Tarbiee Kofi calligraphy suited in Ghalamdan frame and repeated 28 times on the internal edge of porch. Of course all the frames in spite of small circular decorative pattern as thick as Inscriptional separated the frames, but the background of Inscriptional with the decorative pattern is in form of an indiscriminately blue and white strip. The background of Inscriptional Ghalamdan frame is decorated with the spiral patterns and it caused the illegibility. Repeating (Sobhan Allah and Alhamdolelah) emphasized the glorification and praising Allah in mosque. Also repeating this clause for the Muslims would provide them to say prayers, the required spirituality to have the condition to meet Allah (Saying prayers).

**Table 4:** The edge Inscriptional related to east and west porches ID


	Location: the edge Inscriptional related to east and west porches	Inscriptional 3 ID
	Implementation method: The mosaic tiles	
	Calligraphy : Kofi Tarbaee	
	Number:28 complete Inscriptional and two defected Inscriptional	
	Writer :unknown	
	Date: probably 821	
	Type of Inscriptional: religious, Ghalamdani Inscriptional	
	Size:25*118cm	
Text: (Sobhan Allah and Alhamdolelah)		

Authors

**The Inscriptional under the arch of east and west porches**

By repeating (Asmaolhosna) and (Ya Hanan, Ya Manan, Ya Dayan, Ya Ghafran, Ya Sobhan, Ya Borhan, Ya Aman, Ya bayan) by the author , the spirituality of the mosque environment would be emphasized. This pattern is original from the Timurid era, as the similar pattern could be seen in Alvah Sahn (In the middle of quarter at the top of stalls (table4). The design approach is so innovative, as the designer used (Asamolhosna) terminating with (N) alphabet and by locating this alphabet on the circular arch, it would have the circular form too. The other alphabets are placed in (N) alphabet and (A) alphabet is anchored to (Y) formed a geometric pattern. The approach of writing these names is so acute and fundamental and in case of being decorative and form making line, the form of alphabets isn't affected by the decorations. (Sahragard, 2013:11)

**Table5:** The Inscriptional under the arch of east and west porches ID



	Location: under the arch of east and west porches	Inscriptional 4 ID
	Implementation method: The mosaic tiles	
	Number: under each arch 30 similar at the middle	
	Calligraphy : decorative Sols, probably 821	
	Type of Inscriptional: religious, Shamsheh Inscriptional	
	Size:75*75cm	
	History: The original pattern is related to Timurid era and each era some of them are restored	
	Text: (Asmaolhosna) and ( Ya Hanan, Ya Manan, Ya Dayan, Ya Ghafran, Ya Sobhan, Ya Borhan, Ya Aman, Ya bayan	

Authors

**The Inscriptional Ornaments related to courtyard stand pillars**

(Fasaikfikehomolah) means: Allah would be sufficient for you .It is the longest connected vocabulary in Quran and one of the most useful vocabularies in Iranian mosques designed and implemented in Kofi calligraphy . The similar one is implemented in other constructions such as: Amirzadeh tomb entrance porch in Samarghand and Roknyieh dome earnings in Yazd. The combination is innovative and the continuation of making the Kofi calligraphy combination structure tradition increased in Ilkhan era. In designing this work, (Kafik) vocabulary at the middle of (Fasaikfikehomolah) decorate in half medallion color and included the other vocabularies. According to meaning of verse emphasizes on the efficacy of Allah to protect the creatures from the hurt, locating the vocabularies and Arabesque patterns inside the half medallion form originated from (Kafi) led to the connection between form and meaning. Also the architectures and the tile workers usually use this verse at the bottom of pillars i.e. parts of a construction which the other parts are located on. In this case, the relation between the meaning of verse and the place of installation would be specified, as though the constructors targeted to install the mentioned verse at the bottom of pillars to protect it from any hurt.

**Table 6:** The Inscriptional Ornaments related to courtyard stand pillars ID


		Location :at the bottom of courtyard stand pillars	Inscriptional 5 ID
		Writer: unknown	
		Calligraphy : Kofi Gerehdar	
		Number: fifteen	
		Type of Inscriptional: religious, geometric Inscriptional	
		Size:57*36cm	
		Date: unknown, but at least four of them are among the original works of Timurid era	
		Text: (Fasaikfikehomolah) means: Allah is sufficient to remove hurt and is aware	

Authors

**The Inscriptional Ornaments locating on small stands of courtyards**

There are 8 frames from this figure on the courtyard of mosque. This frame regarding the design is one of the most exquisite works of mosque created through the combination of Sols and Kofi calligraphy (table 6). (Alhamolelah) is written in Kofi calligraphy suited in the lowest part of frame and (A) alphabet is taken to the top of the frame in form of Geometric knot and led to a complete square at the top. In this regard, Kofi calligraphy of this Inscriptional is considered among the (Gerehdar Taribee) type. The clauses such as: 5 Sobhan Allah in the middle and La Ela Ha Elalah are suited symmetrically in the top row at two sides of Alaho Akbar at the middle of eight angles forms. The Sols calligraphy approach is similar to other medallion Inscriptional of mosque like forming the eight angles by repeating the knot from (A) and (L) alphabets related to Alhaamolelah filled the whole space of frame and also Sobhan Allah, Alaho Akbar, La Ela Ha Elalah and Alahoakbar are suited in frames.

**Table 7-** The Inscriptional Ornaments locating on small stands of courtyards ID



	Location : the Inscriptional Ornaments locating on small stands of courtyards	Inscriptional 6 ID
	The implementation method: The mosaic tiles	
	Number:8 on small stands of courtyards ID	
	Writer: unknown	
	Calligraphy : Taribi Gerhdar Sols and Kofi	
	Type of Inscriptional: religious, decorative frame	
	Size:105*210cm	
	Date: unknown, restoration in 2000	
	Text: Tasbihat Arbaeh including: Alhadolelah in Tarbie Gerehdar Kofi calligraphy for 5 times, Sobhan Allah for 5 times, La Ela Haela Allah 2 times and Allah Akbar for lonce in Sols calligraphy	

Author

**The Inscriptional Ornaments of quater at two sides of courtyard**

The courtyard Inscriptional is a Shamseh Inscriptional used 36 times on the courtyard (on each stand for two times) and a geometric Inscriptional installed on the arch of courtyard southern stands (table 7) furthermore, a trapezoidal Inscriptional is implemented inversely and symmetric at the basis of stands; exactly at the top of Azareh stone differently. This Inscriptional is Shamseh with eight repeated (Ya Allah). (A) alphabet in these two words are anchored at the center of circle and led to a geometric pattern in the center. Such pattern is similar to the works of Timurid era and undoubtedly is considered among the main decorations of mosque, but in each era restored necessarily, especially (Allah) in this Inscriptional is so similar to (Allah Baghi). In both cases (H) is written shorter than the original form. In designing these works, the remained impact of Kofi Inscriptional could be seen obviously. Formerly, such decorations have been trending to decorative Kofi calligraphy, but from the patriarch era, Sols calligraphy was replaced with Kofi. The Inscriptional writers tested all Kofi Inscriptional designs with Sols calligraphy and these works are a sample of the mentioned attempt. The similar samples of this pattern could be seen abundantly in other constructions related to end of eight or nine century such as: a Inscriptional on the quater of grand mosques which the name of (Ali) is written in the same way. Also there are some samples in Kabood mosque of Tabriz which some clauses are repeated three times. Also from the ancient samples of such combinations, the Sols Inscriptional of Soltanieh dome could be mentioned.

**Table 8-** The Inscriptional Ornaments of quater at two sides of courtyard ID

	Location : the Inscriptional Ornaments of quater at two sides of courtyard	Inscriptional 7 ID
	The implementation method: The mosaic tiles	
Calligraphy : Sols		
Type of Inscriptional: religious, Shamseh Inscriptional		
Number:36 on the quarters of courtyard 18 stands		
Size: a circle with a diameter of 52 cm		
Text: eight repetition of (Ya Allah)		
		

Authors

**The Inscriptional Ornaments under the arch of southern courtyard stand**

This Inscriptional is among the original works of Timurid era which some of them are remained under the arch of southern courtyard stand and in southern stands are replaced with plant and geometric patterns in different restorations. (table8) combining the calligraphy of this Inscriptional like the former one is inspired from (Kafi) Inscriptional which (Ya Soltan) clause is located



