



TYPOLOGY OF KHĀNQĀH SPACE IN THE ARCHITECTURE OF THE ISLAMIC PERIOD OF ĪRĀN UNTIL THE QĀJĀR PERIOD

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ARTICLE INFO

Volume: 8

Issue: 2

Page: 545- 568

Received: August 23th, 2023

Accepted: April 21st, 2024

Available Online: December 30th, 2024

DOI: 10.18860/jia.v8i2.23418

ABSTRACT

The current study aims to investigate the typology of Īrānian Khānqāhs and to identify the architectural patterns of these spaces. Qualitative research methods and comparative analysis were employed. Numerous Khānqāhs of Īrān are currently either abandoned, destroyed, or located outside the borders of Īrān's political geography. In this study, all Īrānian Khānqāhs constructed up to the end of the Safavid period, which are located within the current political geography of the country, were examined. Either their structures or their architectural documents are still available. Due to the variety of types of Khānqāhs of the later period (Qajar), this study does not include them. The results show that their plans were more introverted than extroverted, with residential and devotional uses. They were classified into five types: 1) Khānqāh in Urban complex (*Arsin*), 2) Urban Khānqāh-Mosque, 3) Khānqāh-Tomb (*Boq'ih*), 4) Suburban Khānqāh-*Zāwīyih* and 5) Khānqāh-Village, based on scale and settlement quality in residential complexes. Their spatial patterns are also analyzed. The results showed that the architecture of the Khānqāhs follows three patterns including, *Chāhār_Soffih* (four-platform), a dome, and a central courtyard. In this study, a general comparison was conducted between the architecture of Iranian Khanqahs and the secluded spaces in Christian architecture. Before the arrival of the Mongols in Iran, the common patterns in the architecture of mosques, mosque schools, tombs, or *rabats* of Iran were also used in the architecture of Khānqāhs. The prevalence of building churches in the Azerbaijan region of Iran, following the plurality and religious freedom of the Il-khānid period, caused the model of a small number of Khānqāhs to follow the model of Byzantine churches. The Khānqāh's architectural evolution reflects a deep respect for tradition, intricately weaving influences from diverse cultures. It plays a positive and harmonizing role as a unifying space for various religions.

Keywords:

Typology; Khānqāh Architecture; Privacy; Īrān Architecture; Islamic Period

1. INTRODUCTION

A Khānqāh is a privacy space for *tazkiah*, austerity, and contentment. Sufi dervishes took such social distances that they were in solitude with God and relationships with people. Khānqāhs served both general and private functions; The former ranged from the assembly, the hearing, and the table, while the latter included taking a *Zāwīyih*, *Chilla*, *zikr* utterance, repenting, and shaving one's head and eyebrows. A Sufi master, *pīr* or *Sheikh*, supervised these practices [1].

Centuries ago, developments in the history of Sufism created a particular type of architecture in Khānqāhs [2]. Subsequently, the architectural atmosphere of the Khānqāhs has influenced the developments of Sufism and played a key role in the rise of Sufi *tariqas*(orders); on the other hand, the progress of Sufi *tariqas*(orders) and their empowerment in society has also had a reciprocal effect on improving the design quality of Khānqāhs.

In the Great Islamic Encyclopedia, the developments of Khānqāhs are divided into four periods: 1- The early period, from the establishment of *Rabāṭs* in Abbādān, in the early Abbasid period to the emergence of Khānqāhs in Khorāsān, which were governed according to the customs and rules attributed to “Abu Sa‘īd Abu_al_Khiyr” (1048 AD) [3]; 2-The expansion of Sufi Khānqāhs and *Rabāṭs*, simultaneously with the formation and development of *Madrasa*, from the time of the Seljuq sovereignty over Baghdād (1055 AD) to the end of the Abbasid Caliphate (1258 AD); 3- The emergence of a network of Khānqāhs and *Rabāṭs* in the Mongol era, which was accompanied by the spread of Sufi practices throughout the Islamic world, to the decline of Khānqāhs in the Safavid era. The Safavid period is known as the period of Khānqāh destruction and their weakening for political and social reasons; and 4- Khānqāhs in the modern period (Qājār and Pahlavī dynasties and the Islamic Republic), the destruction and weakening of Khānqāhs in the Safavid period indicates the beginning of a new era of Khānqāh and Sufism in these three periods [4]. In addition to changing the government's view of Sufism and Khānqāh spaces, this period coincides with the emergence of modernism in Iran, which changed many cultural trends [4].

Khānqāhs had an introverted, residential, and devotional structure regardless of location. They served no connective role between cities since they would be defunct if they were unattended by regular dervishes. The Khānqāhs and *Zāwīyih*s in Khorāsān had a flag erected on the roof to be easily detected by passersby [5]. The economic resources of Khānqāhs, how to manage them, and the power of the *Sheikh* mainly affected their formation, extent, and architecture. The founder and the resident disciples provided part of the financial resources, originally through farming and begging, which was used to undervalue the self; besides that, reliance on daily work was popular among all residents of Khānqāhs [5] [6]. An alternative was gifts and votive offerings from those in power, the *Sheikhs* and wealthier members called *fotoh*, which means relief. Although the offerors' sense of belonging to a *tariqa*(order) was important in accepting offers, Khānqāhs could hardly resist the *fotoh* (relief). It was not only because of the Khānqāh's financial need but also because of the kings and politicians' strong desire to take advantage of the Sufis' spiritual influence. Loans, economic production, and endowments were other sources of income [7]. “Mofidī” Khānqāh, “Sheikh ‘Obaiyd_ullāh Aḥrār” Khānqāh, and “Sheikh Ṣafī” Khānqāh are instances of Khānqāhs with extensive endowments [8].

Theoretical and practical mysticism and the resulting Sufism have such ancient roots in Islamic Īrān [9] that several villages in Īrān and Afghānīstān were, and still are, called “Khānqāh”. “Ardabil”, “Khoys”, “Āzarshahr”, “Miyānih”, “Zanjān”, “Pāvih”, “Arāk”, “Sāvih”, and “Bardiskan” have some such villages.

The influence of Khānqāhs on the education of writers and mystics is evident in the history of Īrānian literature. Many Khānqāhs are named after the mystics and *Sheikhs* who have written mystical poems. “Abu Sa‘īd Abu_al_Khiyr” and “Shāh Ni‘matul_lāhvalī” are two examples.

A. RESEARCH HYPOTHESIS, QUESTIONS, AND OBJECTIVES

Since squandering and futility are unacceptable among Muslims, spatial flexibility is highly popular in Īrānian buildings. This creates similar underlying patterns in Islamic architecture in Īrān, so architectural types of Khānqāhs could resemble these patterns. However, the combination of permanent with temporary residence and covert with overt *tariqa* (order) has made identification and recognition of this space possible.

The research questions this study seeks to answer are as follows: 1- What are the components and elements of Īrānian Khānqāhs built before the Qājār period? And what is the position of each of these components based on their hierarchy, concepts, and nature of privacy? Do they have any particular spatial hierarchy for the purpose of building the Khānqāh? 2- What types are Khānqāhs classified into in terms of scale and settlement quality? And 3- What patterns do the architecture of Īrānian Khānqāh spaces conform to?

Upon answering these questions, further studies can be conducted to compare the types and architectural patterns of Īrānian with other countries' Khānqāhs. This can produce a reliable research resource and improve professional knowledge. The ultimate goal is to understand the nature of private spaces to enable the feasibility of spaces that spiritually nurture modern humans.

2. METHODS

Numerous Khānqāhs of Īrān are currently either abandoned, destroyed, or located outside the borders of Īrān's political geography. In this study, all Īrānian Khānqāhs constructed up to the end of the Safavid period, which are located within the current political geography of the country, were examined. Either their structures or their architectural documents are still available.

The political conditions of the Qājār period and the socio-cultural effects of the relations between Īrān and other countries during this period have brought numerous changes in the number and mode of operation of Khānqāhs in this period. Therefore, this study excluded the Qājār period Khānqāhs.

Sufism rituals were sometimes carried out in Sufi private spaces, including their homes. So, although they may be referred to as Khānqāhs, they are excluded from this study because the architecture of these spaces differs from Khānqāhs' requirements.

The total number of Khānqāhs identified in this study was 31. Four of them were excluded from the study because they lacked valid documents. The map of Irān shows the geographical distribution of 27 Khānqāhs in ten provinces in Irān. The city of Yazd has four, Isfahān three, and Mashhad and Māhān two Khānqāhs (Figure 1 & 2).

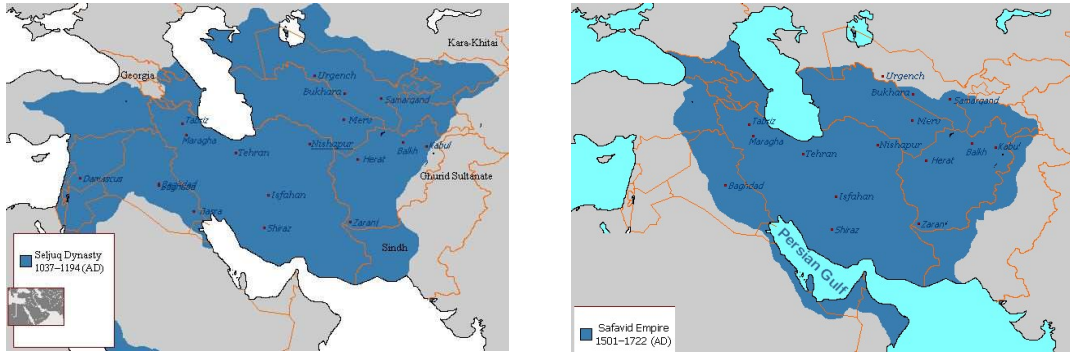


Figure 1. Greater Irān, From Seljuq Dynasty (1037-1194 AD) to Safavid Empire (1501-1736 AD)



Figure 2. Distribution Map of Khānqāhs studied in Irān

3. RESULT AND DISCUSSION

Mo'īn Encyclopedic Dictionary describes Khānqāh as a house. It means a place where, for the first time since the 10th AD, *Sufis*, *derwishes*, *Sheikhs*, and *sālīks* gathered. They worshiped God, lived, acquired the basics of religion and tariqa (order) principles, and practiced asceticism, intuition, and self-purification to reach the truth [10]. They also learned the basics of Sufism from *Hadith*, interpretation, and the words of the *Sheikh* [11] [12]. The term Khānqāh is composed of "Khān" and "Gāh". The word "Khān" means 1- Caravanserai and 2- House, Temple, and Place of worship. In the combination of Khān+Gāh, "Khān" means 1- Tablecloth, 2- A large pallet, and 3- Porch and house. While the suffix "Gāh" means 1- Throne, 2- Time, and 3- Place [7] [13].

Since the first part of the compound is Persian, the word's origin is Persian, too, and is combined with "Gāh". "Maqrīzī" (1460 AD), an Egyptian author, believed it was a Persian word and stated that *khawāniq* was the plural form of *khānkāh*, a Persian word that means a house. The origin of it is believed to be *Khunqāh*, which is the place where the *sultan* eats food. As the author of "*Farhang-I Ānandrāj*" suggests, Khānqāh means *Khorangāh*, and

Khorangeh and *Khorneh* meaning the porch where the sun falls. *Khorānaq* is the Arabic form of *khavernih* and *khorangāh*. Kings of Persia ate bread and stew in the court and front of the porch facing the sun. They believed the sanctity of the sun would purify and bestow nobility on their food [14].

The word *Khanak* was developed in Islam around the 10th AD and became a place of worship and privacy for Sufis [7]. Those Khānqāhs where a *pīr* lived or was buried were called *astanih* (Threshold). *Tekyih* is another term that is used to convey the same meaning. However, after the Safavid era, they were used to name tombs of Shiite scholars [7]. It then turned into places for *ta'ziyah*¹ performances and mourning ceremonies². Khānqāh was also referred to as a monastery, a place of worship, a *rabāṭ*, *langar* (the Khānqāh feeding center), a *Zāwīyih*, an *astāneh* (Threshold), a *dowayreh* [6], *Zāwīyih* [16], also a *Jamā'at_khana* (Gathering place) and a *rabāṭ* [17]. *Rabāṭ*'s history stretches back longer compared to Khānqāh's. They are the origin of Khānqāhs. They were places for gatherings of Sufis. They were also used for defending borders in Islamic countries [7]. *Rabāṭ*s, as Khānqāhs, were more common in Irāq and Baghdād. The term "*Rabāṭ*" was also preferred in Persia when referring to a Khānqāh [18]. In Persian and Arabic, it means a border checkpoint, Caravanserai, Khānqāh, Guest house, Castle, Temple, Orphanage, and the house of science (Dar Al_ 'ilm). *Rabāṭ*s, as Muḥammad Al-Na'īmī suggests, sometimes originally served as a military castle, followed by being used as a caravanserai, and then the place for gatherings of dervishes [18].

Imām_bārih or *Imām_bārā* refers to "*Imām_Khana*" and is also sometimes called a Khānqāh. They are buildings in India where Shiites gather to hold their religious ceremony in the month of *Muḥarram* in the *Hijri* calendar [19] [20]. Africans and Turkish used the terms "*Zāwīyih*" and "*Tekke*", respectively [21].

A. ARCHITECTURAL COMPONENTS BY PRIVACY LEVELS

The architecture and facade of a Khānqāh reflect its social, devotional, and educational functions. It includes both public and private spaces with permanent and temporary accommodations where privacy is the function. Four Characteristics of privacy space, including explanatory, divisive, elementary allocative, and transcendental allocative elements in the form of semi-open, open, and closed spaces, can be seen in the architectural components and organs of Khānqāhs [22] (Figure3).

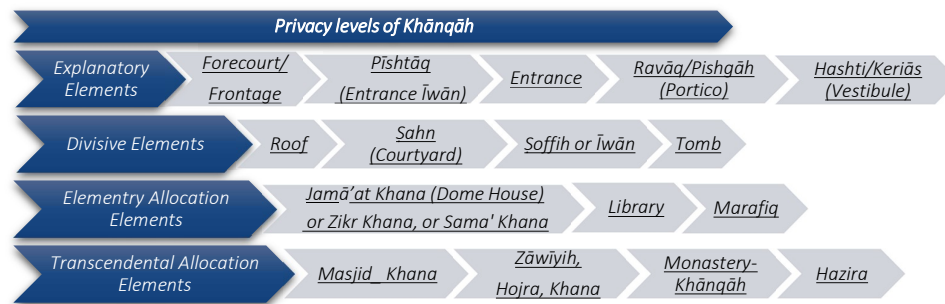


Figure 3. Privacy levels of Khānqāh

A. 1. Explanatory elements

The traditional Iranian architecture of urban Khānqāhs is characterized by the forecourt/frontage, a spacious area in front of the *pīshṭāq* (entrance *īwān*) [23]. The *pīshṭāq*, a covered semi-open space, distinguishes access from passage areas and is a common feature [23]. Entrances with simple or intricate designs [24] are typically positioned in the middle of one *ṣahn*'s side [1] [25], fulfilling both structural and aesthetic roles. Unlike other Iranian buildings, Khānqāhs lack minarets and vestibules. The *ravāq/pishgāh* (Portico), an indoor passage with columns and continuous vaults, often encircles a *ṣahn*. Some Khānqāhs feature a *hashti/keriās* (vestibule), enhancing the entrance's grandeur [26].

A. 2. Divisive elements

In Khānqāh architecture, distinct spaces play significant roles. The roof serves as an active zone, especially for women during sermons [24], resembling a *shabistān* in mosques. The *ṣahn* (Courtyard), centrally or south-positioned, is an expansive area crucial to Khānqāh life [24]. Each Khānqāh has a *Soffih* or *īwān* [1], a semi-open space linking the closed *Jamā'at_Khana* and the open *ṣahn*. Sufis gather in the *Soffih* during favorable

¹ Ta'ziyah is a dramatic stage presentation in commemoration of the martyrdom of Imām Ḥusayn.

² One example is Astar-Ābād Tekyih which is used both as a khānqāh and a tekyih [15].

weather [1], and the *Sheikh's* throne becomes a focal point for assemblies [27]. The tomb of the founder or *Sheikh* is located in the *ṣahn*, dome, or *hojra*.

A. 3. Elementary allocation elements

Jamā'at_Khana (Dome House) or *Zikr_Khana*, or *Sama'_Khana*: It can be said that the Sufi spends time in privacy yet overtly in this space. As the main part of a Khānqāh, it was the place of preaching and *samā'*. It was also a place for the gatherings of Sufis, either for individual practice, worship, and rest [1] [27] when Sufis and even *Sheikhs* put their *Zāwīyih*s around the *jama'at_Khana* [27] or for communal activities and practices, meals, wearing of *khirqā*, *zikr* repeating Jama'at prayer, Sufi gatherings, and dances, or the sitting of the *Sheikh* with his companions [28]. It resembled a dome with a *ṣahn* in the physic of the Khānqāh and the *Ṣoffih* on top of the *ṣahn*. The *Jamā'at_Khana* and *ṣahn* connected directly or sometimes through a *Ṣoffih*, connected. The *ṣahn* was surrounded either circularly or on both sides by *hojras*. The *ṣāḥib* would, at times, have his *Zāwīyih* in the *Jama'at_Khana* [1].

Libraries within mosques, *madrasas*, and Khānqāhs, typically donated by founders or the public, are maintained by designated individuals [28]. The multifaceted nature of Sufi life is reflected in Khānqāh facilities, including libraries, *Marafiq* (related to house commodities), *Tahārat_Khana* for ablution [4], small pools, bathhouses, and food warehouses (*Khazīna*) [27]. This arrangement combines spiritual practice, education, and communal living in the Khānqāh setting.

A. 4. Transcendental allocation elements

Masjid_Khana was an independent prayer hall in some Khānqāhs. Small mosques inside other buildings were also called *masjid_Khana*. *Zāwīyih* and *HojraorKhana* were rooms in Khānqāhs, depending on the size and prestige of the Khānqāh. They were the resting place for the *Sheikh*, the present and passing Sufis, and servants of the Khānqāh [27].

Monastery-Khānqāh was a *hojra* that usually accommodated one person. The *Sheikh* exclusively used it for privacy and worship [24]. *Hazira* was surrounded by four walls. It was probably an enclosed area in a Khānqāh or *Jamā'at_Khana* used for individual worship [27].

B. THE MEANING OF TYPES AND TYPOLOGY OF KHĀNQĀH ARCHITECTURE

Types, similar to space and shape, can be interpreted based on the user's viewpoint. Although distinctly defined and can be referred to as the representative of a group of objects with common properties, the definition of "properties" can vary depending on its interpretation. Types as a generational branch have been a special category of buildings considered by historical-evolutionary researchers. They believe the existing buildings are formed of a simple type that has developed over time. The responsibility of the architect-researcher is to reconstruct the evolutionary chain of a particular building [29].

Two approaches, genotype and phenotype, derived from genetics, are proposed in the typology of architecture and its social interpretation. The interaction between phenotype and genotype throughout this life cycle is as follows:

$$\text{Environment} + \text{genotype} + \text{random variation} = \text{phenotype}$$

Although the discussion on the genotype of a building has more flexibility than the phenotype of a building, many architectural organs with different environmental conditions, ranging from the mental and psychical environments of the architect, employer, and society, have more diverse phenotypes.

Typology is semantically associated with pattern categorization and development. It also extracts the roots of form from old time and space. Therefore, with categorization and preparation of spatial patterns, it takes a more accurate path.

C. CLASSIFICATION AND SPATIAL PATTERNS

To make an initial classification of Khānqāhs to investigate their typology, their material, physical, and morphological aspects, along with Rob Krier's approach (1975 AD) examining formal aspects and historical position, are used [30]. Upon classification, its patterns have been extracted through a formal analysis to introduce a set of physical elements as genotypes and phenotypes of Khānqāh architecture. This resembles the method of the Muratori School (1948 AD) employing the historical-evolutionary approach. This introduction had a material and physical nature and determinism, over time, in its focus [30].

Where the Khānqāhs built in the public arena were located, their management and construction financial sources, and how much support they received from the rulers and the public affected their location in residential complexes. Their location allocation was done by certain individuals through a time-spatial period.

They served as a private place. So, Khānqāhs were not off-road resting places. On several scales, they were constructed near different residential complexes such as villages and cities or inside cities.

Two elements contribute more to this classification and analysis: being equal in scale and settlement quality in residential complexes, so regarding spatial qualities, plans with the same value and scale fall under the same category. Their typology is then classified according to whether they are introverted or extroverted, having single or multi-īwāns and having domes or courtyards to provide a more accurate analysis of this space.

The project economy, management system, the power of the Sheikh/ pīr, and the amount of endowment and property of Khānqāhs affected their space formation and extension. So, they functioned as the main criteria for the classification of the architectural spaces of Īrānian Khānqāhs in the Islamic period. Therefore, six main categories can be identified regarding the proximity of the Khānqāh to the residential area and the similarities of the architectural design with other similarly designed public spaces. (Table 1-5)

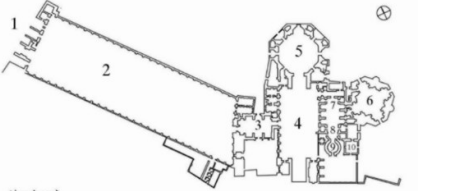
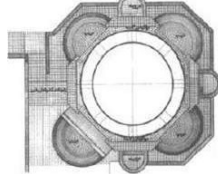
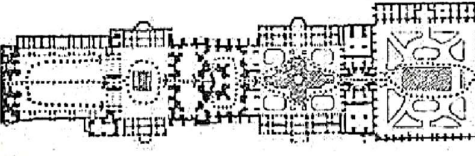
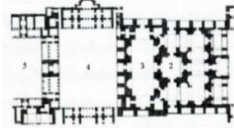
1) Khānqāh in Arsan (Urban complex), 2) Urban Khānqāh-Mosque, 3) Khānqāh-Tomb, 4) suburban Khānqāh-Zawiyah, 5) Khānqāh-Village, and 6) Khānqāh-House.

The last category is significant within the residential contexts where either other building has replaced old Khānqāh-houses with no traces left or the house’s inner space has been considered in the contemporary period and functioned as a Khānqāh. The current study excludes its investigation and requires further research.

This study excludes the Khānqāhs that are destroyed or have their use changed. So, only the physical space of the Khānqāh, regardless of their location and historical position, is considered. So, among 27 investigated Khānqāhs, three categories are identified in urban areas. In terms of scale and urban location, they are divided into those located in Arsin, approximately to mosques, or solely. One category is identified in the suburbs and one in the villages. These include tombs and Khānqāh-Mosques, too.

The patterns of the architectural space can be either introverted or extroverted, with or without the central courtyard. The plans are more regular than irregular. Courtyards are more popular in introverted plans. They, however, appear on two sides in extroverted ones, such as “Sheikh Oliā Kāzirun” Khānqāh (N.20). The number of īwāns varies from one to four. Not all Khānqāhs have minarets. In the later period, such as the Safavid period, minarets were used in the “Sheikh Shāhāb Al_Ādīn Ahārī” Khānqāh (N.21). Its distinction from the mosque, lack of attraction, and the public’s spirit of contentment made minarets unpopular (Table 6). In addition, the orientation towards the qibla and particular atmosphere had a significant presence only in the first centuries, and it almost disappeared in the Middle and Contemporary periods [31].

Table 1. First Category, Khānqāh in Urban complex (Arsin)

	Plan(s) of Khānqāhs in Arsin	Additional Information
<p>N.1: Sheikh Šafi al-Dīn Ardabili Khānqāh, Ardabil Province (14th and 16th AD) [32][33]</p>	 <p>1-Entrance, 2- Garden courtyard, 3- Small courtyard, 4 large courtyards, 5- Jannat Sar Mosque, 6- Chini-Khānih (old Khānqāh), 7- Qandil-khānih, 8- Sheikh Šafi shrine, 9- Sheikh tomb, 10-Shahid Khānih</p>	 <p>Khānqāh (Chini-Khānih) plan</p>
<p>N.2: Shāh Ni'matullāh Vaili Khānqāh, Kirmān Province (15th AD Timurid Period) [34][35]</p>		 <p>1-Vakil-al-Molk courtyard, 2- Shrine, 3- Shāh ‘abbāsi Portico, 4- Shāh ‘abbāsi courtyard, 5- Sahn of Mīrdāmād Ḥussainiyih</p>

<p>N.3: Shāh Valf Complex and Khānqāh, Yazd Province (15th AD) [33]</p>		
<p>N.4: Towhid Khānih, Isfahan Province (16th AD/ Safawid period) [35]</p>		

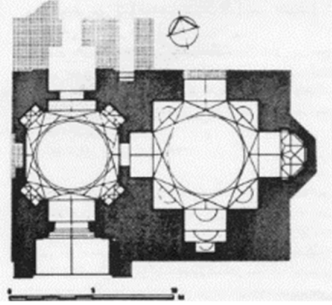
Table 2. Second Category: Urban Khānqāh-Mosques

Plan(s) of Khānqāhs in Arsin	Additional Information
<p>N. 5: Bāyazīd Bastāmī Khānqāh, Simnān Province (1306 AD) [33]</p> <p>A- Imāmzādih Muḥammad dome, B- Bāyazīd mosque (Shabistān), C- Bāyazīd mosque (nave), D- Dome of the cellar, E- Khānqāh rooms, F- Ghāzān Khān dome, G- Bāyazīd shrine, H- Minaret</p>	
<p>N. 6: Abūlī Ṣamad Khānqāh, Isfahan Province (6th and 14th AD) [36]</p> <p>Jami' Mosque and Khānqāh</p>	

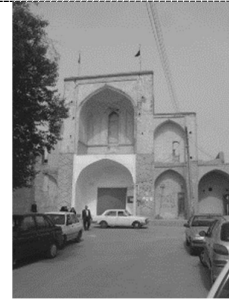
Table 3. Third Category, Khānqāh-Tomb (Boq'ih)

Plan(s) of Khānqāhs in Arsin	Additional Information
<p>N. 7: Alī Ibn Sahl Khānqāh, Isfahan Province (9th AD) [33]</p>	

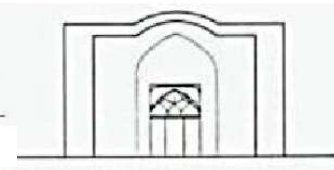
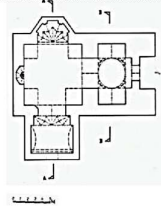
N. 8: Sheikh Abu al-Mas'oud Rāzi Khānqāh, Isfahan Province (9th AD, Timurid period) [36][33]



N. 9: Sultān Shekhrūdād Complex, Yazd Province (1325 AD) [33]

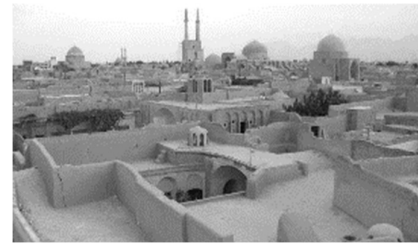
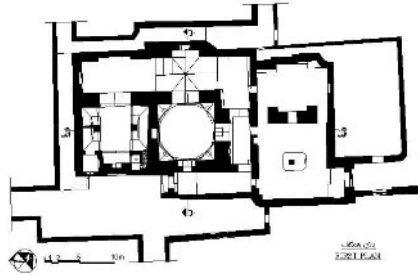


N. 10: Tomb of Sheikh Muḥammad Khānqāh, Yazd Province, (1390 AD/ Al-Mozaffar period) [33]

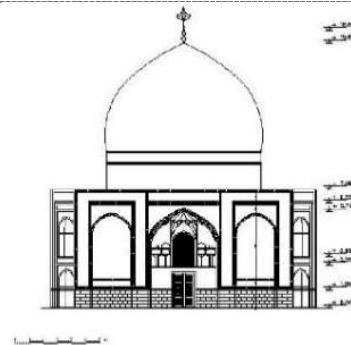
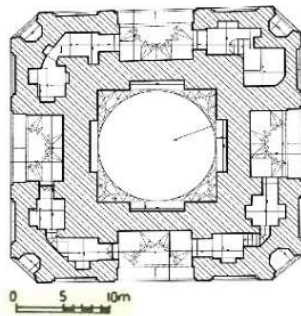


1.5

N. 11: Tomb of Sheikh Ahmad and Sheikh Muḥammad Fahhādān, Yazd Province (14th AD) [33]



N. 12: Gonbad-i-Sābz Dome, Khorāsān Razavi Province (16th AD/Safavid period) [34][33]



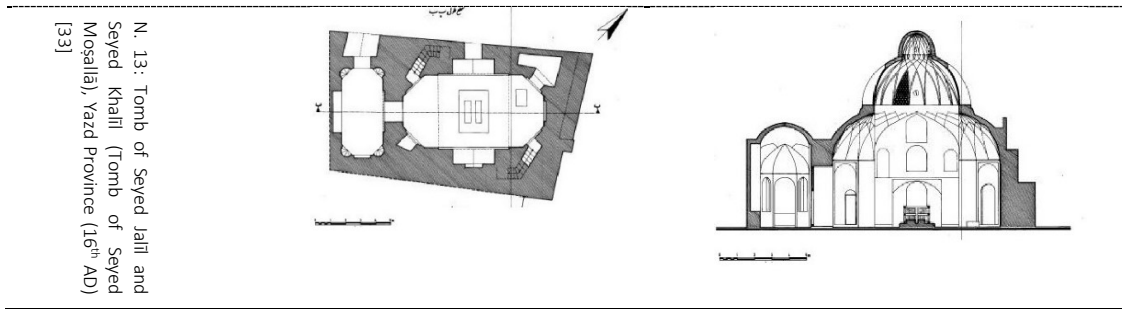
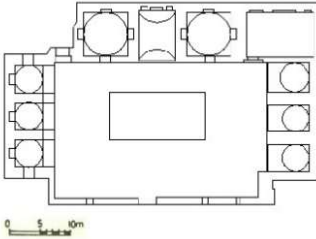

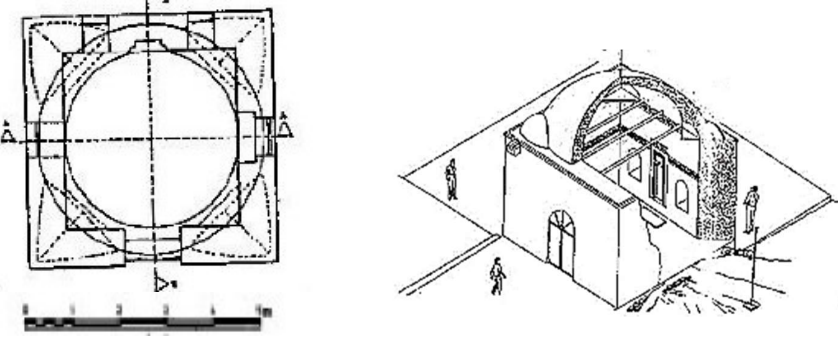

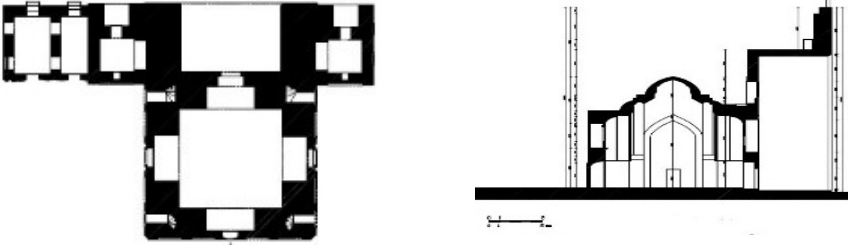


Table 4. Fourth Category, Suburban Khānqāh-Zāwīyih

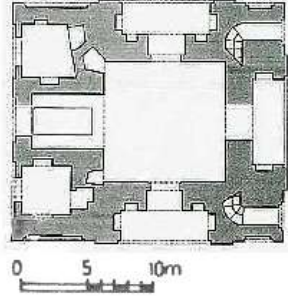
Plan(s) of Khānqāhs in Arsin	Additional Information
<p>N. 14: Abu Sa'īd Abu Al-Khiyār, Khānqāh, Kirman Province (8th AD) [33]</p> 	
<p>N. 15: Tomb of Imānzādih Khizr, Hamadān Province (10th AD) [37]</p>	
<p>N. 16: Khānqāh and the tomb of Sheikh Mahnoud Mazdaqāni, Simnān Province (13th-14th AD) [33]</p>	
<p>N. 17: Sheikh Zayn al-Dīn Abi Bakr 'Alī Khānqāh, Khorāsān Rāzavī Province (14th-16th AD) [33]</p>	

<p>N. 18: Chalabi oğlu Khānqāh and Tomb, Zanjan Province (1327 AD/ Ilkhanid period) [34][33]</p>			
<p>1- Entrance, 2- Sahn, 3- Īwān, 4- Tomb, 5- Portico, 6- Hojra(cell), 7- Jamā't-Khānih, 8- Corner of servants, 9- Yard</p>	<p>N. 19: Hārūniyih Khānqāh, Khorāsān Razāvī Province (14th AD/ Timurid period) [33]</p>		
<p>0 5 10m</p>	<p>N. 20: Khānqāh 'Oliyā, (Tomb of Sheikh Amin al-Din Balvān), Fars Province (1310 AD) [33]</p>		
<p>0 5 10m</p>	<p>N. 21: Sheikh Shāhāb al-Din Aharī Khānqāh, East Azerbāijān Province (16th AD/early Safavid period) [38][34]</p>		

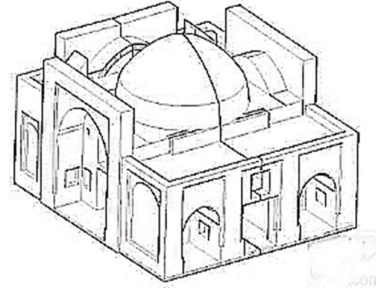
Table 5. Fifth Category, Khānqāh-Village

Plan(s) of Khānqāhs in Arsin	Additional Information	
<p>N. 22: Khānqāh and the tomb of Sheikh 'Ala 'al-Dawlih Simnānī, Simnān Province (14th AD/ Ilkhanid period) [38][33]</p>		

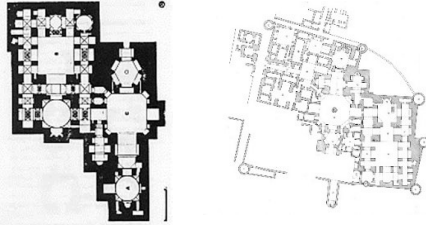
N. 23: Baghmazār Vetrānī, Khorāsān Razāvī Province (13th-14th AD/Ikhlāhid period) [33]



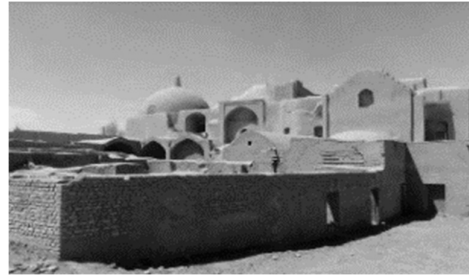
(Archive of Khorāsān Razāvī Cultural Heritage Office)



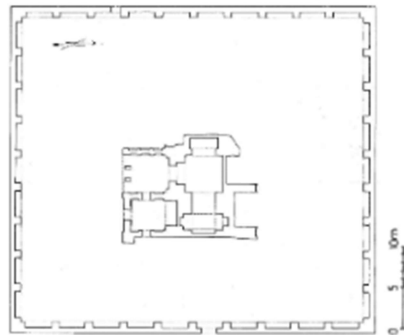
N. 24: Shāh Suljān Maḥmūd Complex, Yazd Province (13th AD) [36][33]



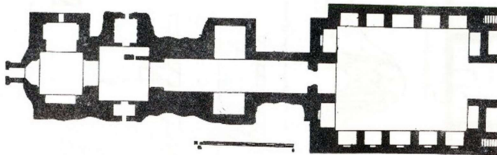
A-Tomb of Maḥmūd Shāh, B- Mosque, C- Khānqāh (Anonymous, 1999, 283; Wilber & Others, 1996, 986)



N. 25: Sheikh Qutb al-Dīn ‘Abdul Salām Khānqāh, Kīrman Province (14th AD) [33]



N. 26: Sheikh ‘Alī Banmān Khānqāh, Yazd Province (1379 AD) [34][33]



N. 27: Imāmzādīn Shohādā Khānqāh, Fārs Province (mid-14th to late 15th AD) [39]

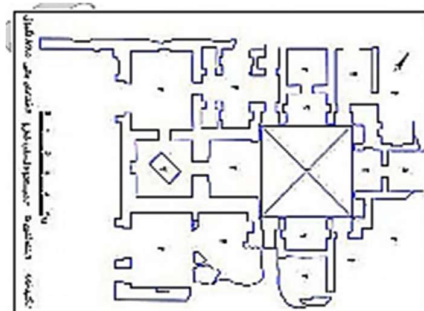
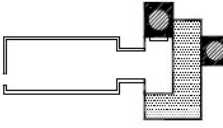

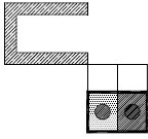
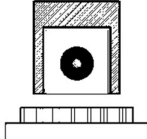
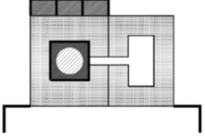

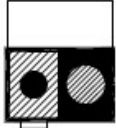



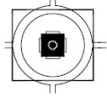
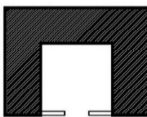

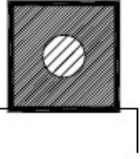
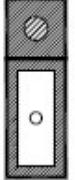

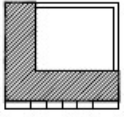
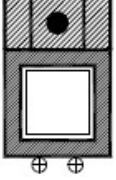

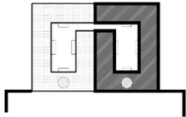

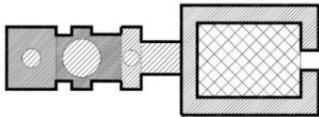



Table 6. Architectural space patterns of 27 Khānqāhs
 *"N" indicates the studied Khānqāh displayed in the left column of Tables 1-5.

First Category: Khānqāh in Urban complex (Arṣīn)	<p>Pattern (1) -1: Introverted, central courtyard with dome, single iwān with an irregular plan, and connected square</p>  <p>N.1: Sheikh Ṣafī al-Dīn Ardabilī Complex and Khānqāh, Ardabil Province (14th and 16th AD)</p>	<p>Pattern (1) -2: Introverted, central courtyard with dome, four-iwān with the regular plan, and pishtaq (entrance iwān) detached square</p>  <p>N.2: Shāh Ni' matullāh Valī Khānqāh, Kirmān Province (15th AD Timurid Period)</p>	<p>Pattern (1) -3: Introverted, Double-domed, single iwān with 3 arches, with an irregular plan, urban forecourt, and detached square</p>  <p>N.3: Shāh Valī Complex and Khānqāh, Yazd Province (15th AD)</p>	<p>Pattern (1) -4: Extroverted, central courtyard with a detached circular dome in the center of the courtyard, with the regular plan and detached square</p>  <p>N.4: Towḥīd Khānih, Isfahān Province (16th AD/Safavid period))</p>	Second Category: Urban Khānqāh-Mosques	<p>Pattern (2) -1 Introverted, a dome adjacent to a mosque with 2 or 4 iwāns, with an irregular plan, urban forecourt space</p>  <p>N. 5: Bāyazīd Bastām Muḥammad Khānqāh, Simnān Province (1306 AD)</p> <p>N. 6: Abdul Ṣamad Khānqāh, Isfahān Province (6th and 14th AD)</p>	
	<p>Pattern (3) -1: Extroverted, domed, without iwān, courtyard with a regular plan</p>  <p>N.7: 'Alī Ibn Sahl Khānqāh, Ṭoqchī Isfahān Province (9th century AD)</p>	<p>Pattern (3) -2: Introverted, double-domed, single iwān with an irregular plan</p>  <p>N.8: Sheikh Abu al-Mas'oud Rāzī Khānqāh, Mas'oudiyih Neighborhood, Isfahān Province (9th century AD)</p>	<p>Pattern (3) -3: Introverted, central courtyard with dome, four-iwān with the irregular plan, and connected square</p>  <p>N.9: Sulṭān Sheikhdād Complex, Sheikhdād Tomb, Yazd Province (1325 AD)</p>	<p>Pattern (3) -4: Introverted, domed, single iwān with an irregular plan</p>  <p>N.10: Tomb (Boq'ih) of Sheikh Muḥammad Khānqāh, Firouz-Ābād District, Yazd Province, (1390 AD)</p>		<p>Pattern (3) -5: Introverted, domed, without iwān with an irregular plan</p>  <p>N.11: Tomb (Boq'ih) of Sheikh Aḥmad and Sheikh Muḥammad Fahhādān, Yazd Province (14th century AD)</p>	<p>Pattern (3) -6: Extroverted, domed, four-iwān with regular and centered plan</p>  <p>N.12: Green Dome (Gonbad Sabz), Khorāsān Rażavī Province, (16th AD)</p>
Fourth Category: Suburban Khānqāh-Zāwiyāhs	<p>Pattern (4) -1: Introverted, central courtyard, three-sided, with a regular plan Pattern</p>  <p>N.14: Abu Sa'īd Abu Al-Khiyr, Khānqāh, Kirmān Province (8th century AD)</p>	<p>Pattern (4) -2: Extroverted, domed, with a regular plan, and terrace</p>  <p>N.15: Tomb of Imāmzadih Khīẓr, Khīẓr, Hamadān</p>	<p>Pattern (4) -3: Extroverted, the dome, with a regular plan, single iwān with forecourt</p>  <p>N.16: Khānqāh and Tomb of Sheikh Maḥmūd Mazdaqānī, Semnān Province (13th-14th</p>	<p>Pattern (4) -4: introverted, central courtyard with dome, two-iwān, with a regular plan, and tomb in the center of the courtyard</p>  <p>N.18: Chalabī oḡlu Khānqāh and Tomb, Zanjān Province (1327 AD/Il-khānid period)</p>	<p>Pattern (4) -5: extroverted, domed, single iwān with a Regular plan</p>  <p>N.19: Hāruniyih Khānqāh, Khorāsān Rażavī Province (14th century</p>	<p>Pattern (4) -6: extroverted, without iwān, with a regular plan</p>  <p>N.20: Khānqah 'Olīyā, (Tomb of Sheikh Amin al-Dīn Balyānī), Fārs Province (16th century</p>	<p>Pattern (4) -7: introverted, central courtyard with dome, three-iwān, with a regular plan and 2 minarets</p>  <p>N.21: Sheikh Shāhāb al-Dīn Ahārī Khānqāh, East Azerbāijān Province (16th century</p>

	Province (10th century AD)	century AD/Il-khānid period)	AD/Timurid period)	AD, early Safavid period)	AD,10th century AH, early Safavid period)
		N.17: Sheikh Zayn al-Dīn Abī Bakr ‘Alī Khānqāh, Khorāsān Ražavī Province (14th-16th century AD, Timurid period)			
	Pattern (5) -1: Extroverted, the dome, three-īwān with a regular plan	Pattern (5) -2: Introverted, central courtyard with the dome, three-īwān, pishtaq (entrance īwān) with a regular plan	Pattern (5) -3: Extroverted, domed, single īwān courtyard with a regular plan	Pattern (5) -4: Extroverted, central courtyard with the dome, without īwān, with a regular linear plan	Pattern (5) -5: Extroverted, domed, Without īwān with a regular plan
Fifth Category: Khānqāh-Villages					
	N.22: Khānqāh and Tomb of Sheikh ‘Alā ‘al-Dowliḥ Simnānī, Semnān Province (14th century AD/ Il-khānid period)	N.24: Shāh Sulṭān Maḥmūd Complex, Sheikh Taqī al-Dīn Dādā Khānqāh (known as Sheikhhdād founder of the Dādāyīh dynasty), Yazd Province (13th century AD)	N.25: Sheikh Quṭb al-Dīn ‘Abdul Salām Khānqāh, Kirmān Province (14th century AD)	N.26: Sheikh ‘Alī Banīmān Khānqāh, Yazd Province (1379 AD) - Tomb of Sheikh ‘Alī Banīmān, (Known as Bābā Sheikh ‘Alī Bīdākhavīdī)	N.27: Imāmzādīh Shohadā Khānqāh (Sulṭān Ibrāhīm), Fārs Province (mid-14th Century to late 15th century AD)
	N.23: Bāghmazār Veirānī, Khorāsān Ražavī Province (13th-14th century AD)				

D. TYPOLOGY OF KHĀNQĀHS

The typology of Irānian traditional architecture consists of three main types, including *Chāhār_Ṣoffih*, a dome, and a central courtyard, along with the *īwān* as an important feature in Irānian architecture. This typology was also evident in the architecture of Irānian Khānqāhs up to the Qājār period.

This study defines *īwāns* as follows: 1) the arch that is higher than its adjacent components, whose aesthetic aspect comes before its use and acceptable ostentation³; 2) the arch, generally high but not necessarily higher than other adjacent elements, connected to the central space, and 3) in an evolutionary definition, the *pishtāq* (entrance *īwān*) that is higher than the adjacent components, connected to the central space.

Traditionally, an entrance or *pishtāq* (entrance *īwān*) differs from an *īwān* in the Islamic architecture of Irān. This study conforms to this distinction, too. A *pishtāq* (entrance *īwān*) is, originally, a great and tall door that marks the entrance to such public places as schools, caravansaries, mosques, and tombs. Public introverted spaces are more likely to have this element. For example, the *īwān* of “Gonbad-i-Sabz” (N.12), Mashhad, is not taller than its surroundings but is conventionally a tall entrance to the middle of the building, with a remarkable aesthetic value. “Sulṭān Sheikhhdād” Khānqāh (N.9) is another example. It has a central courtyard with an *īwān* that leads to no other spaces. The *īwān* is higher than the surrounding space and aesthetically valuable. However, the *pishtāqs* (entrance *īwān*) of the entrance to “Alī ibn Sahl” Khānqāh (N.7), Iṣfahān, are not tall and, therefore, cannot be considered an *īwān*.

A *Ṣoffih* is equally important since they are interchangeably used. In Khorāsān, any indoor space, whether with a curve or a flat cover, was referred to as a *Ṣoffih* or *chaftih*. In other places, it was also referred to as *īwāns* and halls covered with arcs (*tāqs*). In another definition, a *Ṣoffih* is a roofless platform higher than the level of the yard and is usually placed in front of closed spaces. In the typology made for the Khānqāhs of the Islamic period of Irān until the Qājār era, only the physics of any space named “Khānqāh” is investigated (Table 7).

³ Even an ostentatious *īwān*, with no use, serves aesthetic purposes, based on the principle of the idea of building an *īwān*, in Iranian architecture, as an element of beauty and legibility.

Table 7. Type Analysis

1. Dome Type Analysis						
	With ĩwān		Without ĩwān		Single Dome	Double-Domed
	Single ĩwān	N.16	N.15	N.15	N.15	N.8
N.10		N.23				
N.17		N.24 (Regular polygon plan)				
N.19		N.5 (Regular polygon plan)	N.5 (Regular polygon plan)	N.16	N.11	
N.8				N.6 (Regular polygon plan)		
Three ĩwān		N.2 (with 3 arcades)	N.6 (Regular polygon plan)	N.6 (Regular polygon plan)	N.10	N.3
	N.24	N.17				
Four ĩwān	N.23	N.11	N.11	N.19	N.13	(Lattice dome)
	N.12			N.12		

2. Central Courtyard Type Analysis						
Single ĩwān	With ĩwān			Without ĩwān		
	Two-ĩwān	Three-ĩwān	Four-ĩwān	Two-sided	Three-sided	Four-sided
N.1	N.18	N.21	N.9	N.20	N.14	N.26
			N.2			N.4

3. Chāhār Soffih (Four-Platform) Type Analysis	
With ĩwān	Without ĩwān
N.22 (Three-ĩwān)	N.7
N.25 (Single ĩwān on the west of the building)	N.27

Three Khānqāhs serve as the head of a branch or genotype for the others:

- Central courtyard type: 8thAD., “Abu Sa‘īd Abu Al_khiyr” Khānqāh (N.14), Kirmān province.
- *Chāhār_Soffih* type: 9thAD., “Alī Ibn Sahl” Khānqāh (N.7), Iṣfahān City, Iṣfahān Province.
- Dome type: 10thAD., Tomb of “Imāmzādih Khiyr” (N.15), Northeast of Hamadān city.

Phenotypes mainly contain *ĩwān*-included, two-dome, and axial types. “Sheikh Oliā” Kāzirun (N.20) (1310 AD), and “Towḥīd_khānih” Khānqāh (N.4), Naqsh Jahān Square, Iṣfahān (Safavid period), are two exceptions that have traces of pre-Islamic and western architecture and its rotundas as a place of worship. Studying them requires further research.

The genotype of “Abu Sa‘īd Abu Al_khiyr” Khānqāh (N.14), Kuhbinān, also resembles the form of quadrangular Irānian Khanas including *hojras*. Then the *hojra*, in conjunction with the dome, is located around the sides of a central courtyard. That type shares the same phenotype with the architectural design of Irānian *Masjid-Madrasas*. This similarity between a very old Khānqāh from the 8th Century and the form of a house has a particular meaning similar to the meaning of the word “Khānqāh”, which is derived from the word “house” and “place” to eat and feed in the literature.

The 13th AD construction of “Shāh Sulṭān Maḥmūd” Khānqāh (N.24), known as Sheikhdād, the founder of the Dādāiyih dynasty, marks the beginning of constructing Khānqāhs near mosques. These Khānqāhs had a regular design with a regular polygonal plan, a dome, and an independent central courtyard. The Mosque-Khānqāhs built afterward had a smaller space.

“Sheikh Maḥmūd Mazdaqāni” Khānqāh and tomb (N.16), Mo‘min-abād village, Sorkhih city, Semnān province, built in the Ilkhanid period, has a high *ĩwān*. Its effect on the architecture of the Khānqāh of “Sheikh Zayn Al-Dīn Abī Bakr” (N.17), Taybād, Khorāsān Raḥavī, in the Timurid period is evident. They are the two Khānqāhs with an *ĩwān* and dome.

E. The Influence of Churches on Form Processing of Khānqāhs

Irān is culturally wider than the current geographical borders. A large range of khānqāhs in ancient Irān from the Seljuq to the Safavid era can be identified in the surrounding countries, the oldest and most famous of which were selected in Uzbekistān, Turkmenistān, Kazākhstān, Afghānistān and the Anatolian region of Turkiye for initial review. However, each of these areas needs independent research. In the current study, this brief review also paves the way for productive future research and confirms the drawing Greater Irān khānqāh design’s inspiration from the various styles of churches. For a brief overview, these several khānqāhs and buildings with similar plans were selected from the countries of Greater Irān from the Seljuq to Safavid eras to study the subject more carefully (Figure 4):

- Abu Sa‘īd Abu_al_Khiyr Mausoleum, Ahal Province, Turkmenistan (967 - 1049)
- Khājih‘Abdullāh Anṣāri Khānqāh (Sheikh‘Amoyih or Sheikh‘Amoo), Herāt City, Afghānistān (About 11th AD)
- Boyalı Külliyesi (Kureyş Baba Kümbeti), Afyon karahisar City, Afyon Province, Turkiye (12th AD)
- The Pīr Ḥusayn Khānqāh and Mausoleum, Southwest of Bāku, Azerbāyjan (1280 AD)

- Mausoleum of Khājih Aḥmad Yasāvī, Turkistān City, Kazākhstān (1389-1405 AD/ Timurid Period) [32].
- Nadir Dīvan Biygi Khānqāh at the Lab-ī-Hūz Complex in Bukhārā, Uzbekistān (1620 AD)

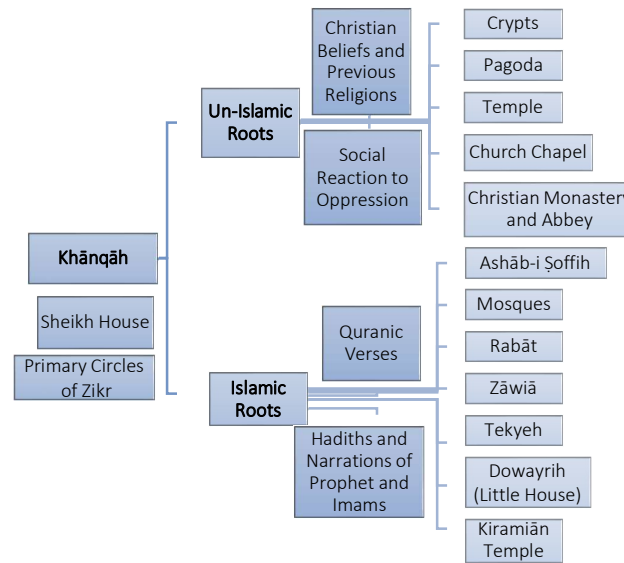


Figure 4. Evolution of the Khānqāh [40]

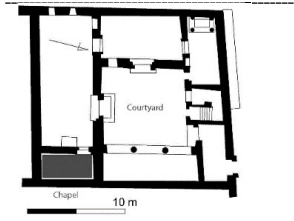
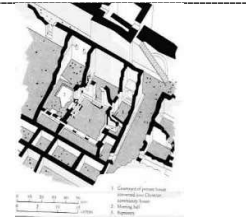
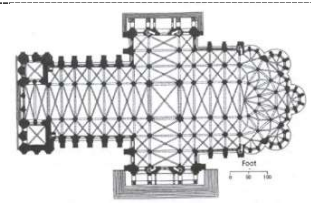

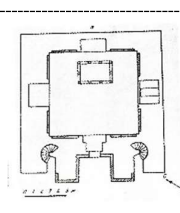


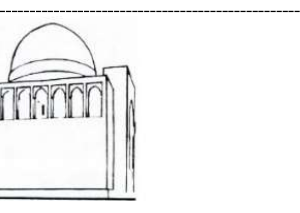
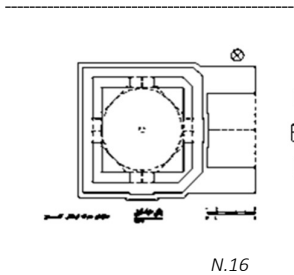
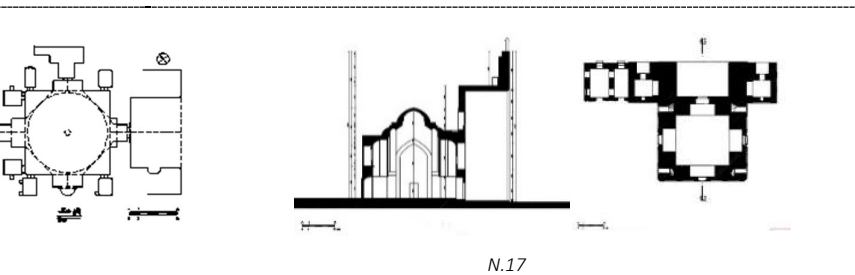
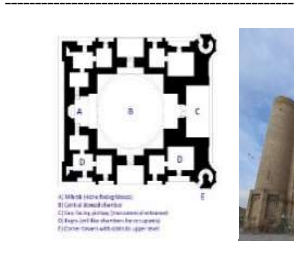
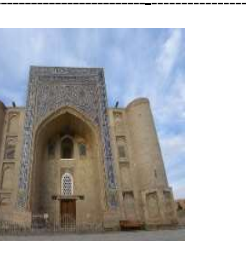
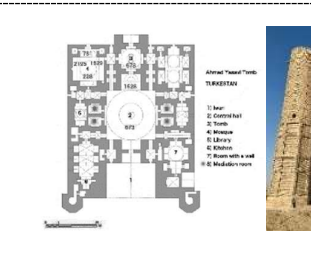

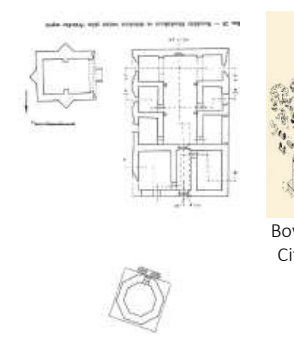
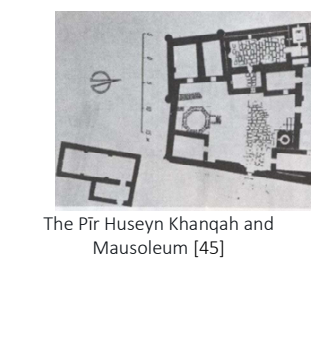
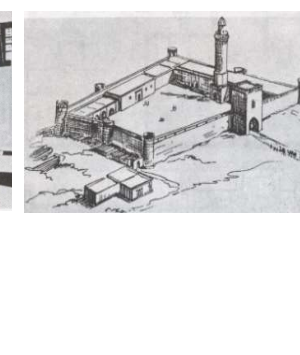
The first khānqāh that has no trace of it was near the current mausoleum of “Abu Sa’īd Abu_al_Khiyr” in Greater Khorāsān, located in Turkmenistān now. This kind of khānqāh-village can be mentioned as a primary model for placing the *pīr* tomb next to its khānqāh, which has been repeated in many other spatial patterns. Furthermore, three recesses of the walls seemed to be designed in the existing plan, such as the recluse space for *Chilla*, which is close to the main function of the ruined building. These recesses can be seen in similar buildings with high *iwāns* in the Il-khānidand Timurid periods, such as “Sheikh Zayn al-Dīn Abī Bakr” Khānqāh (N.17), Taybād, and the tomb of Khānqāh and Tomb of “Sheikh Maḥmūd Mazdaqāni” (N.16), Sorkhih, which is similar to the chapels in churches which is used for Christian ceremonies (Table 8).

The first available records of the existence of chapels in churches date back to the early Christian house churches. In the schematic plan of the Gothic churches, the chapels have a specific place around the altar. The chambers or cells or *hojras* around a courtyard or *Jamā’at_Khana* (Dome House), for the retreating space of Sufis, have the same functions as them. The connection of these spaces with the atmosphere of solitude is related to sharing the idea of solitude with God in monotheistic religions.

Another example of older khānqāhs in neighboring countries, which are debatable in the courtyard type with a linear and irregular spatial pattern, is the “Boyalı Külliyesi Kārāhisār” in Turkiye, 12th Century, and the khānqāh of “Pīr Pīrsa’at” or “Pīr Ḥusayn Bāku” in Azerbaijān, 1242AD which is in the category of village-khānqāhs. “Boyalı Hanikah” (khānqāh) was built in Byzantine architecture. Several chambers around the central corridor, a tomb, and a solitary prayer hall were built beside it, suitable for *Chilla*. “Pīr Pīrsa’at” Khānqāh in Bāku is also in the category of khānqāh-suburban *Zāwiyah* and has a combination of house and castle. The chambers are formed near the walls surrounding the building and are closer to the *Rabāt* design and its definitions.

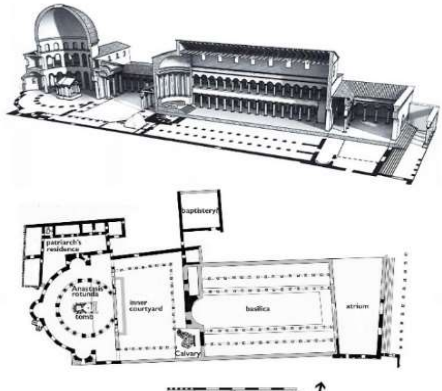
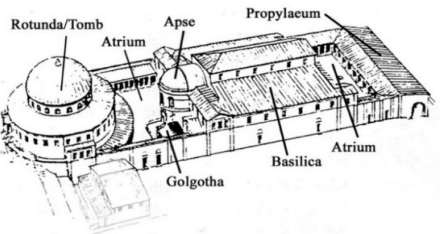

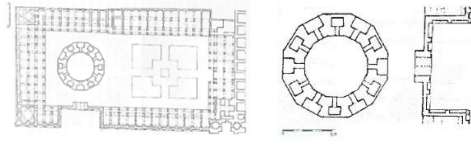
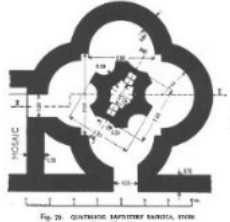
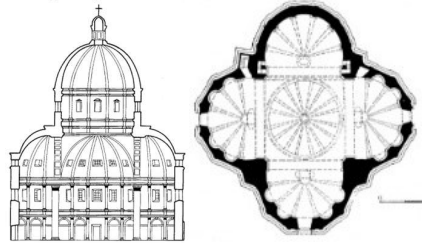
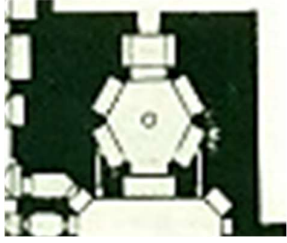
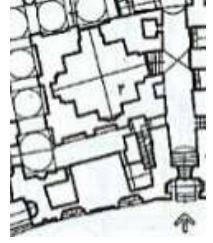
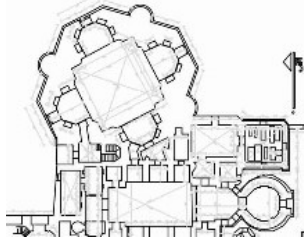
Even though these types were built earlier than those that have been studied up to the Safavid era in this study, these types have certain differences in classification and styles. The most famous and impressive church of the early Christian period is the Church of the Holy Sepulcher, built-in Golgotha, the northwest quarter of the old city of Jerusalem, around 345AD. In this church, which is known as the place of the crucifixion and the tomb of the Holy Christ and is respected by all the followers of Abrahamic religions. The shape of the rotunda is used. This form seems to have and will have the greatest impact on similar buildings. In the following, octagons and circles are forms that have been used extensively in the architecture of Medieval and Renaissance churches, and many baptisteries are designed in these forms. This era corresponds to the period of expansion of khānqāhs in Islamic countries. However, the full circular form is not seen in Irānian khānqāhs more, except for the “Allah Allah Dome” in “Sheikh Ṣafī Al-Dīn Ardabīlī” Complex and Khānqāh (N.1) in Ardabil, but multi-sided plans, built instead. In Irānian architecture, the circular form has been used more for tomb towers.

Table 8. Chapel Design Process from Christian Churches to Islamic Khānqāhs

			
<p>The Dura-Europos house church, built ca. 232 AD [41][42]</p>	<p>Roman Gothic Style, Chartres Cathedral of Notre Dame, 80 km southwest of Paris, France, 1194 AD [43][44]</p>		
<p>Mausoleum of Abu Sa'id Abi'l-Kayr, 11CE [45][46][46][45]</p> 			
<p>Il-khānid period period, About 13th -14th AD</p>	<p>Timurid period, About 14th -15th AD</p>		
 <p>N.16</p>	 <p>N.17</p>		
			
<p>Nadir Divan-begi Khānqāh at the Lab-i-Hauz Complex in Bukhara, Uzbekistān [47]</p>	<p>Mausoleum of Khwāje Ahmad-e Yasavi, Turkistan City, Kazākhstān [32]</p>		
<p>Byzantine Church Style, Court Type, Anatoly, About 12 AD</p>	<p>Castle-House Type, About 13 AD</p>		
	<p>Boyalı Külliyesi, Afyonkarahisar City, Afyon Province, Türkiye [45]</p>		
		<p>The Pīr Huseyn Khanqāh and Mausoleum [45]</p>	

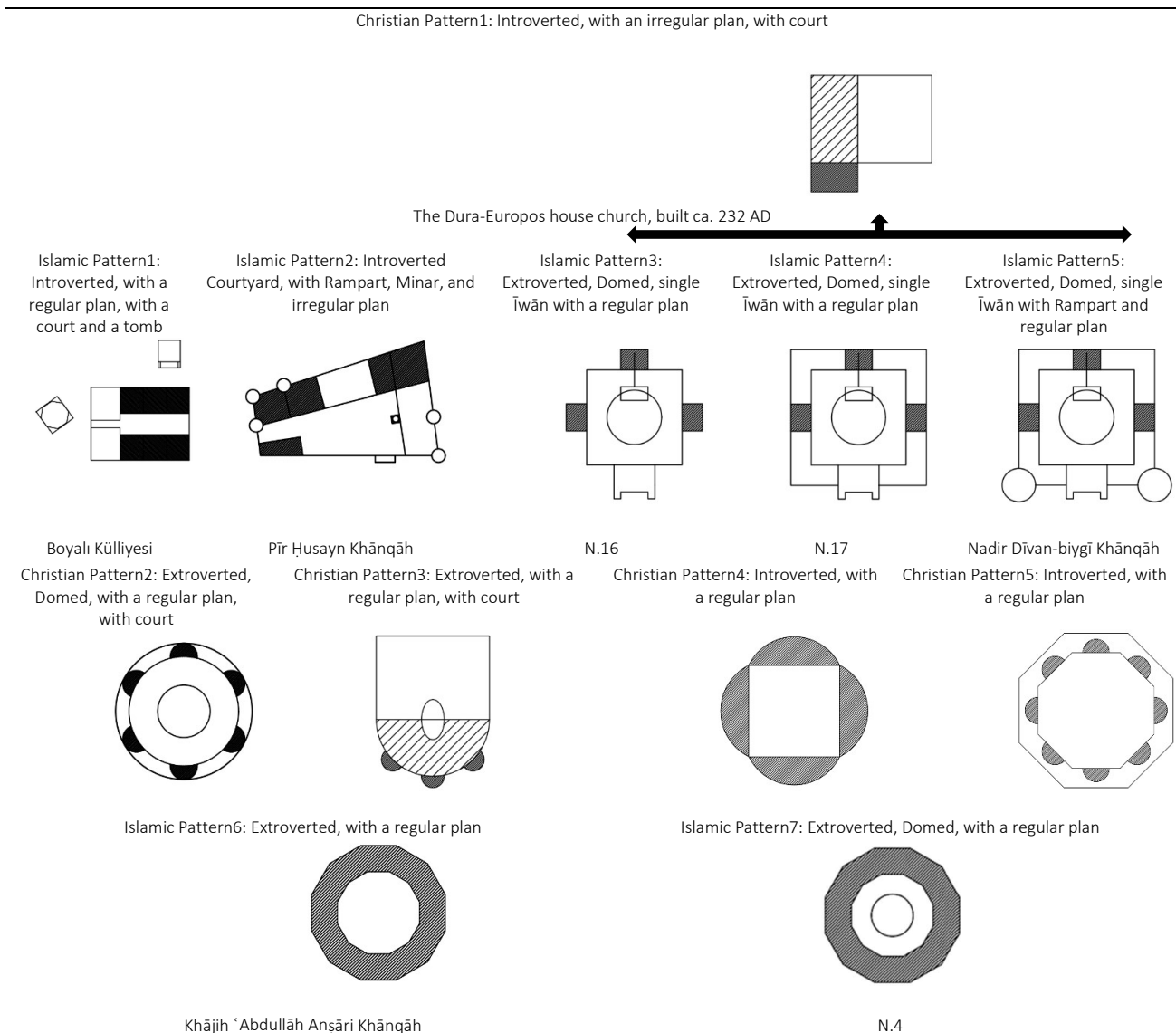
The history of the circular plan and a regular polyhedron (12 sides) reaches Herāt and Gāzār-Gāh area, Afghānistān which is attributed to “Sheikh ‘Amoīyih”. In the Timurid period near the ruined khānqāh of Rigestān Square, a building called Chāhar-Su, 15th Century is similar to it, and finally, in the Safavid period, the plan of “Towḥīd_Khānih” Khānqāh (N.4) in Naqsh_Jahān Square of Iṣfahān has such a form. “Sheikh ‘Amoīyih”, in Gāzār-Gāh of Herāt, 11th CE and “Towḥīd_Khānih” Khānqāh (N.4) in Naqsh_Jahān Square of Iṣfahān and the Chāhār-Su plan⁴, have a multi-sided plan, the multi-sided plan is used in church chambers. Therefore, these similarities provide a strong hypothesis that Khānqāh design is influenced by the churches and Rotundas. The design of religious spaces in European architecture has expanded from the Pantheon to churches (Table 9).

Table 9. An Overview of Circular and Octagonal Plans in Churches and Khānqāhs

Church of the Holy Sepulchre, Northwest Quarter of the Old City of Jerusalem(al-Quds), About 345 AD [43]		
		
		
Khwaja Abdullah Ansari Khānqāh, Afghānistān [48]	N.4	
The similarity Between Baptistry and Chillakhanas (Prayer Hall)		
Byzantine Style	Pilgrimage Church in Renaissance Style	
		
Quatrefoil Baptistry Basilica, Stobi, Gradsko, Vardar, Statistical, Republic of North Macedonia, 5th AD [49]	Santa Maria Della Consolazione, Italy,1508-1512 AD [43]	
		
N.24	N.6	N.1

⁴ Chāhār-Su, Rigestān Square (Behind the Ruined Khānqāh), Samarkand City, Uzbekistān, 15th AD, designed as a market, behind the Shīrdar school of Rigestān Square in Samarkand, which used to be a khānqāh instead of Shīrdar school

Table 10. An Overview of the Effects of Church Patterns on Khānqāhs in Greater Īrān



In the Greater Īrān, there are two categories of khānqāh-house and khānqāh-castle outside the city. The courtyard types, with both regular and irregular patterns, are seen as different types from the Īrānian types, including the *Chāhār_Ṣoffih*, dome, and the central courtyard type (Table 10). The Il-khānid period, referring to the Mongol rule in Iran during the 13th and 14th centuries, was marked by a notable degree of religious tolerance. Unlike other Mongol rulers, the Il-khāns were relatively open to various religious practices. Under the Il-khānid dynasty, there was significant religious freedom, allowing diverse religious communities to coexist. This tolerance extended to Christians, Muslims, and other religious groups. The Il-khāns even employed individuals from different religious backgrounds in administrative positions, contributing to a sense of religious pluralism. One notable example of this tolerance is the construction of churches in the Azerbaijan region of Iran alongside Islamic structures. This reflects a period where different religious communities were able to practice their faiths with a certain level of acceptance and coexistence under Il-khānid rule.

Before the Mongol era in Iran, architectural patterns in mosques, mosque schools, tombs, and rabats were also incorporated into Khānqāhs. However, the churches with the Byzantine form built in the Il-khānid period in the Azerbaijan region influenced the architecture of the Khānqāhs. Khānqāh and Tomb of “Sheikh ‘Alā ‘Al-Dowliḥ Simnānī” (N.22), located in Sufi-Ābād village, built in 14th AD, this building has a unique plan like churches in the shape of the Greek cross. All these cases are signs of the influence of the founders of these spaces from the method of monasticism in churches.

Two elements contribute more to this classification and analysis: being equal in scale and settlement quality in residential complexes, so regarding spatial qualities, plans with the same value and scale fall under the same category. Their typology is then classified according to whether they are introverted or extroverted, having single or multi-*iwāns* and having domes or courtyards to provide a more accurate analysis of this space. The project economy, management system, the power of the *Sheikh/ pīr*, and the amount of endowment and property of Khānqāhs affected their space formation and extension. So, they functioned as the main criteria for the classification of the architectural spaces of Iranian Khānqāhs in the Islamic period. Therefore, six main categories can be identified in terms of the proximity of the Khānqāh to the residential area and the similarities of the architectural design with other similarly designed public spaces. (Tables 1-5)

1) Khānqāh in *Arsan* (Urban complex)⁵, 2) Urban Khānqāh-Mosque, 3) Khānqāh-Tomb, 4) suburban Khānqāh-*Zawiyah*, 5) Khānqāh-Village, and 6) Khānqāh-House. The last category is significant within the residential contexts where either other building has replaced old Khānqāh-houses with no traces left or the house's inner space has been considered in the contemporary period and functioned as a Khānqāh. The current study excludes its investigation and requires further research.

F. KHĀNQĀH DESIGN FROM THE LAST TO THE FUTURE

In different periods of human history, sometimes people sought refuge in areas far from the cities to be safe from the persecution of the government system. For example, until about a century ago, some villages were built away from the main roads to be out of reach of the tax authorities. As for hermitage with a religious color, it seems that from around the third century AD, with the rise of the Roman Empire "Desius" and his fierce struggle with the followers of Christ, Christians took refuge in the mountains and deserts to escape his persecution. They were forced to be hermits and isolated from society; thus, the seed of monasticism was sown in society as a religious matter.

This shows that isolationism has nothing to do with the teachings of Christianity and did not even exist among Christians in the first three centuries AD. Only after that, it appeared as a practical solution to escape from the oppression of the rulers. Searching in the texts of divine religions also negates seclusion in the spirit of teachings revealed by divine prophets. The Qur'an also considers monasticism and celibacy as Christian heresy. (Al-Hadid/27) Seclusion in Islam has a time limit and is not recommended permanently. It can be argued, based on the Qur'an, Sunnah, and rational reasoning, that the advice of Islam is based on socialism and has many rules regarding the development of human relations, cooperation, and peaceful life. Therefore, it can be said that the Khānqāh has non-Islamic roots, and seclusion first became common in temples and churches.

In Iran, freedom, security, and health were directly related to staying away from oppressive rulers, which led to the emergence of Khānqāhs in distant areas. In this way, Khānqāhs were formed as private spaces considering social distances for study, contemplation, and re-awakening, with multiple spatial distinctions. Over time, the architecture of the Khānqāh underwent extensive transformations, but the spirit of respect for experience accompanied these changes.

Centuries ago, the evolution of Sufi history gave birth to a type of architecture in Khānqāhs. The architectural atmosphere of the Khānqāh, with a long presence in the history of Sufism, played a vital role in the rise of Sufi *tariqa* (order). Sometimes, after the death of a truth seeker *Sheikh*, his disciples would build a shrine on his grave, and a Khānqāh would be formed. Then, the charity would donate an endowment for the continuation of the *Sheikh's* thoughts, and when this Khānqāh was worn out, another person would rebuild it, or it would turn it into a space like a mosque, but the nature of the space remains unchanged.

The reason to construct Khānqāhs for solitude and how to form them is debatable. The disappearance of their spatial structure also needs investigation. Khānqāhs were at the peak of prosperity and expansion in the Islamic world until the 10th and 11th centuries, but they began to decline after that. Several factors, such as the serious opposition of religious scholars to Sufism, especially teachings that conflict with the essentials of religion (both in beliefs and practices and customs), and the anti-western policies of Khānqāhs, have affected their decline. Lack of economic and political support, lack of support for mystics and the approaches of *Sheikhs*, disruption of the required spatial organization, and shifting from the public architectural space to private and explanation to allocation are probable causes. This decline did not happen equally in all Islamic lands. For example, the Khānqāh in the neighboring country of Iran, Turkey, has become a part of the culture of this country and has a strong representation in the cultural tourism field.

⁵ According to *Dihkhodā Encyclopedic Dictionary*, *Arsin* refers to an association, gathering, assembly, and party. (It, however, in architecture, means an urban building complex consisting of more than 2 urban uses where generally a market is included.

In contemporary times, emerging methods of seclusion along with superstitious or austere beliefs are seen a little in some informal spaces and mainly private houses inside the cities. The government does not support this movement and does not recognize it officially. It takes place in a place with neither a specific spatial feature nor its doctrine registered and supervised by civil institutions. Due to the lack of a special spatial feature, these spaces fail to present the spatial dialectic between truth-seekers and Irfan students. They are even accused of making deviations. Since Khānqāhs and the construction of specific architectural spaces for them had fallen into decline, institutional Sufism declined either. The Khānqāh space is uninspiring without a dialectic between dervishes and mystical practices. This procedure may cause extensive harm to society and individuals interested in mysticism and Sufism. Examining the reason and nature of solitary spaces and their theoretical values and clarifying the advantages and disadvantages of their ideas would create a more quality and updated method for those who seek this thought.

The reason for the formation of secluded spaces in urban houses is unclear. Maybe because, unlike the past, less remote places are accessible to today's large human population. On the other hand, the complexity of modern life relationships has brought social interactions into a new field; therefore, new social studies are needed to evaluate the mentality of the contemporary generation about isolation. Most of the Khānqāhs are abandoned and in the process of being destroyed and need to be renovated. While trying to introduce the distorting culture of seclusion, this study documents its spatial forms before they are completely out of reach. These places' typology helps preserve their values and registers a document for future generations.

4. CONCLUSION

The current research studied 27 Khānqāhs located in urban public areas, except for Khānqāh-Khanas, which are generally located in residential areas. They fell under 5 categories. Three main types and thirteen subtypes, with and without an *iwān*, were identified in the contemporary era. (Out of 31 Khānqāhs from this period, three were ruined, and one had a hypothetical plan.)

Seven suburban Khānqāhs were dominant, with a greater impact on the typology system of Khānqāhs. The representatives of the central courtyard type and dome type were "Abu Sa'īd Abu_al_Khiyr" Khānqāh (N.14) in the 10th AD, respectively. "Alī Ibn Sahl" Khānqāh, Iṣfahān, 9th AD, which is located in the middle of a garden, with traces of being outside the urban space, was identified as the oldest *Chāhār_Ṣoffih* type. They constitute the three main genotypes of pre-Qājār Khānqāhs in Īrān. The remaining 24 Khānqāhs were interpreted according to their phenotypes.

There were three phenotypes from "Alī Ibn Sahl" Khānqāh (N.7), thirteen phenotypes from Tomb of Imāmzādih Khizr (N.15), and eight phenotypes from "Abu Sa'īd Abu Al_khiyr" (N.14). Six of these eight phenotypes were a combination of the central courtyard genotype with the genotype of the Tomb of Imāmzādih Khizr (N.15) and its dome type. Five central courtyard buildings with a dome were formed based on the same axis. It shows that the dominant gene in the system of typology of Īrānian Khānqāhs is based on the dome and then the central courtyard and *Chāhār_Ṣoffih*. Studying the spatial system of Īrānian Khānqāhs shows that the dome is located in the space of the *Jama'at_Khana*, the center of Khānqāh practices.

However, pre-Islamic spaces and designing methods of private spaces for monks and pilgrims in Christianity have left some traces on the design of Īrānian Khānqāhs. Further studies are required to investigate these. It, however, reflects the influences Christianity and temple rituals have had on the development of practical mysticism and Īrānian Sufism. Regarding the similarity between the Khānqāh architecture and other spaces, the architecture of the tombs, in terms of the centrality of the dome, has a similar phenotype to the design of Khānqāhs. This is also evident in the architecture of *masjid-madrasas* (mosque-school), caravanserais, and *Rabāṭs* in terms of *hojrā* confinement at the edges of the building. Original *Chāhār_Tāghis* and simple cubes show the basic form of this similarity. However, the main association between Khānqāhs and the space of *masjid-madrasas*, dominated by education and worship, is that they are used for permanent and temporary residence.

Genotypically, on the other hand, a branch of Khānqāhs is different. Their spaces range from solitude and pre-Islamic worship to the Islamic period and monastic traditions. This revolution has gradually taken place.

The design of *Chāhār_Ṣoffih* in Īrānian houses, with the Greek cross of the churches, creates a new type of Khānqāhs. This is a new generation of solitude and the Īrānianized phenotype of a monastery.

Turning to the spatial pattern, the introverted type is dominant within cities and rural-urban residential contexts. The extroverted type, however, is strongly evident in this space category, as well as suburban spaces. The dome is an important space and is not limited to "Sheikh Oliā Kāzirun" Khānqāh (N.20). This place was used as a residence for dervishes and was inspired by the style of the Anāhītā Temple in Bishāpour of Fars province in Īrān. Decorations distinguish the periods and thinking styles of Sufism. Regardless of their similarities, various types of Khānqāhs are distinguished from *masjid-madrasas* and caravanserais through their symbolism and employment of particular signs. Khānqāhs generally had no minarets, unlike their similarly planned spaces. Such later types as

“Sheikh Shāhāb Al-Dīn Aharī” Khānqāh (N.21), built in the Safavid period, had a minaret. It more likely was to suggest an Islamic atmosphere that existed in *masjid-madrasas*.

Nevertheless, the idea of "poverty" and "reliance on God for living" was prevalent in such an atmosphere. This also affected the design of building elements. (Figure 5)

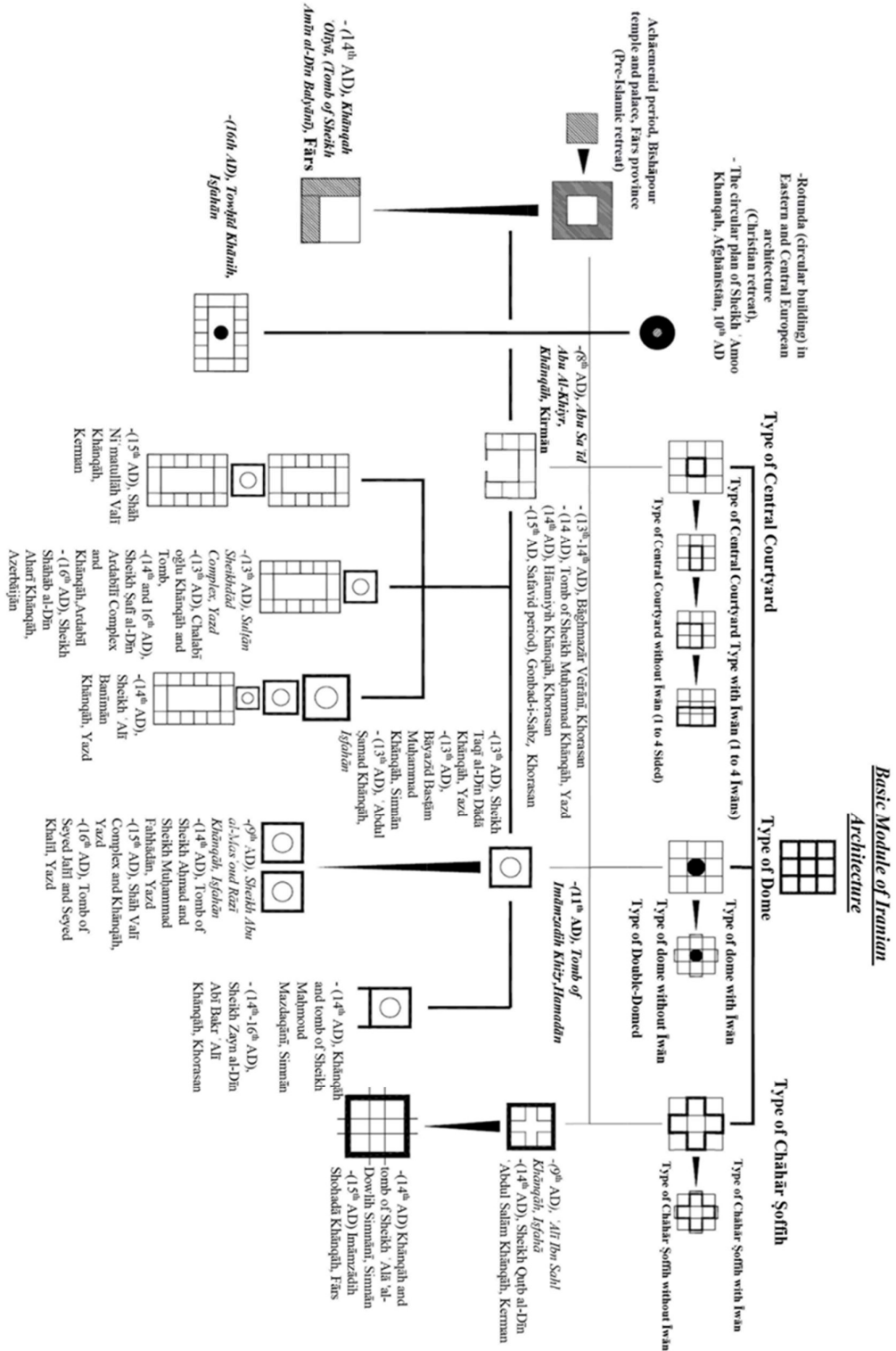


Figure 5. Iranian Khānqāh Typology until the End of the Safavid Period

The area of the Khānqāh is relatively small. It suggests an atmosphere of poverty and austerity. In general, the diversity of types is associated with the diversity of thoughts on progress to God and this space. Its spatial structure, however, distinguishes it from other Īrānian practical spaces.

The architecture of Khānqāhs is closely related to the culture of other countries. Their influences on the architecture are evident. Optimistically, the Khānqāh unites different religions.

ACKNOWLEDGEMENT

The research of the corresponding author is supported by a grant from Ferdowsi University of Mashhad (N.2/2/55148).

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