

STUDYING THE ROLE OF IRANIAN BUREAUCRACY IN CULTURAL PROSPERITY AND ITS IMPACT ON THE ARCHITECTURE OF THE CITY OF SHIRAZ IN THE 8TH CENTURY AH DURING THE AL-INJOU PERIOD

Abbas Eghbal Mehran

PhD in History of Islamic Iran,
Shahid Chamran University of Ahvaz,
Ahvaz, Iran.

Email: abass.em1987@gmail.com

(Corresponding author). **ORCID:** <https://orcid.org/0000-0002-5184-3003>

Rıdvan Uluşık

PhD. Student in Medieval History, Graduate School of Ankara Hacı Bayram
Veli University.

E-mail: redvanulu@gmail.com

ORCID: <https://orcid.org/0000-0002-2713-109X>

Contact number: +90 543 948 56 56.

ABSTRACT

The geographical region of Fars was a mixture of Zoroastrian natives, new Muslims, urban dwellers, villagers, nomads, and various immigrant tribes in terms of ethnic diversity. In the history of the Fars region, there were families of local rulers and rulers who were effective in its cultural, social, and economic prosperity and development, including the Al-Inju government in Fars. This dynasty reached civil positions and ruled the southern provinces of Iran in the first half of the 8th century AH. Al-Inju was one of the local governments that, although short-lived, was able to take positive steps with the expertise of Iranian bureaucrats for the growth, development, and prosperity of the city of Shiraz in terms of culture and urban planning. Many buildings were built in Shiraz at this time. During this period, much attention was paid to the urban development of the city of Shiraz, but after the collapse of the Al-Inju government, the progress of the city of Shiraz stopped. This research aims to examine the role of Iranian bureaucracy in the cultural prosperity and its impact on the architecture of Shiraz in the 8th century AH during the Al-Inju period with an analytical perspective. The research findings indicate that Iranian bureaucracy had a great impact on the changes in the city of Shiraz in terms of architecture and urban planning during the Al-Inju period. So that they played an important role in the prosperity of the city of Shiraz and caused the city to flourish. During this period, attention was paid to the construction of urban infrastructure

such as mosques, caravanserais, markets and baths. These buildings not only met the daily needs of the people but also contributed to the economic prosperity of the city. The architecture of the Al-Inju period was influenced by different styles and features such as the use of bricks, tiling and artistic decorations were observed in the buildings. Mosques and schools were of particular importance as scientific and religious centers.

Keywords: *Al-Injo, Shiraz, culture, urban planning, bureaucracy.*

Introduction

Persia was very prosperous due to its centrality in the empire and the southern trade route and being one of the capitals of this land. Among the measures taken by Panah Khosrow Azad al-Dawlah that led to the development of trade in this city was the establishment of caravanserais and markets in this city. During the Seljuk era, due to Shiraz being the capital, four markets were established in this city by Muzaffar al-Din Sanqar ibn Maudud. Years later, Saad ibn Zangi implemented fair laws, reduced taxes in this region, and supported art and agriculture in this region. He developed this city by building a new wall, a new mosque, the Atabaki Bazaar, and the Zangi Qanat. Although subsequent invasions caused damage to this region, Abu Bakr ibn Saad, by protecting Shiraz from Mongol invasions, rebuilt this city and other regions of Persia. However, after him, the heavy taxes of the Mongols, the incompetence of the rulers, the plundering of the regions by local and neighboring rulers, and three consecutive years of drought caused the Great Famine in Fars. The charitable actions of Abesh Khatun and her daughter Kordojin led to the improvement of the situation in the region. Urban planning and architecture of Iranian cities in the Islamic period began with the arrival of Islam in this country, and this approach changed according to the conditions of that period. According to the written sources that are available to us today, we can understand the urban planning of the city of Shiraz in the Islamic period and before the rule of Al-Inju. The Al-Inju era was considered a special period for the city of Shiraz because in the dark and dark days of Iran during the Mongol attacks, only the Fars region was safe from the Mongols' destructive attacks due to the policies of its rulers. After the Ilkhanate, although these conflicts and wars continued once again, Shiraz maintained and continued its period of rise once again. The Al-Inju government was able to continue the urban development and development of Shiraz under the shadow of this security. The urban development and architecture of Shiraz during the Al-Inju government, amidst the tense and chaotic atmosphere of this era, is one of the most important periods of urban development in Shiraz, which, despite the architects and artists, experienced significant growth and

prosperity due to the support of the Al-Inju government. Regarding the present study entitled "Investigation of the Architectural Characteristics of the City of Shiraz in the 8th Century of the Al-Inju Period", no independent and comprehensive analytical research has been conducted so far, and only limited case studies and studies have been conducted on the role and functions of the Al-Inju government. Therefore, the present study, in line with this necessity and to fill the existing research gap, has interested the authors in studying and examining this research. Books, articles and writings that were used as references in this research and are relevant to the content of the present research include: Ardeshiri and Memarian (2010), "Urban Identity of Shiraz". Galdiri (2000), "A striking example of an old restoration: Khodaikhaneh of Shiraz", Art and Society in the Iranian World. Zarkub Shirazi, Abul Abbas Moin al-Din, (1971), "Shiraznameh". Hekmatnia and Ahmadi (2017), "Recognizing the urban economy with the approach of historical markets and local bazaars (case study: Shiraz city)". Abdolrasoul Khairandish and Ali Mansouri (2012) "Social conflicts within the city of Shiraz in the 8th century and the role of external factors in it". Yaqoob Ajhand (2009) "Interaction of Iranian, Islamic and Turkish cultures in Shiraz in the 8th and 9th centuries". Mehran Hoshyar and Vahide Mirzakhloo (2016) in the article "Characteristics of Tashi Khatun's Quran Illumination". Gholamreza Hashemi and Ali Asghar Shirazi (2013) "The influence of Sasanian pictorial traditions on the revival of the Shiraz school during the Al-Injo era". John Limbert (2007) in the valuable book "Shiraz in the Age of Hafez". Abdolhossein Zarinkoob (2005) in part of the book "From the Alley of Randan" and Qasem Ghani (2004) in the discussion "The works, thoughts and circumstances of Hafez; History of the Age of Hafez or History of Persia and the surrounding areas and neighboring states in the 8th century". In general, the Iranian bureaucracy played a fundamental role in the development and economic prosperity of the city of Shiraz, because it brought prosperity, security, and the presence of merchants and wealth. The urban development of Shiraz during the Al-Injo period represents a combination of art, culture, economics, and urban planning that helped develop the identity of this city.

The influence of the Al-Injo family and the creation of the Shiraz school:

The land of Iran has always been a place of clash of ideas due to its specific geography. Iranians, due to their special artistic taste, have often made and elaborated what they have taken from their neighbors and have created an ideal and developed art that is not only indebted to the culture of the neighboring nations of Iran, but also the Iranian spirit has not been removed from it and is clearly visible in it. In the process of development of the art of Iranian book decoration, a complete aesthetic system is gradually being built, whose structure in all its parts and as a whole has a

unique logic. Symmetrical matching of elements, proportional division of surfaces, geometric arrangement, harmonious combination of patterns, balanced combination of lines, colors are the achievements of Iranian Islamic art. The internal connection between different parts, the book from the cover and title page to the text and image pages is the product of artists and craftsmen following a unique cultural model. In the meantime, the Shiraz painting school is like a bridge between the Tabriz-Baghdad Ilkhanid-Al-Jalair painting schools and the Herat Timurid painting school. An important point In the early period, the emergence of pre-Islamic Iranian characteristics that came to light during the time of Al-Inju is another example. To prove the claim that the manuscripts of the Inju period are among the most Iranian manuscript paintings left over from those past eras, it is inevitable to delve into history and study the visual art of the Sassanid era so that by discovering the visual motifs of that era, one can follow the traces of Iranian art in the paintings of later periods. In this, the exploration of art, Byzantine, Buddhist and Chinese Manichaean art was influenced by Sassanid art and also had an impact on Iranian art. With the arrival of Islam in the religious culture of the Iranian people, an eclectic artistic landscape emerged from the various cultures of the newly converted lands. However, during the Seljuk period, it was again this rich Iranian art that became the dominant tradition. With the Mongol invasion, a suitable platform for the emergence of Chinese art elements appeared in Iran. The city of Shiraz, which had been spared from the Mongol invasion of the Ilkhanate, once again breathed the spirit of Iranian art into most of what was in the body of the art of this land by returning to the ideas, elements and motifs of pre-Islamic Iran. In the meantime, the Shahnameh of 733 AH is of special importance to neighboring Iran due to the development of beautiful images that have a close relationship with the art of Sassanid murals. The Shiraz miniature school during the Al-Injo era strongly contains ancient Iranian motifs. (Ramadan Mahi and Balkhari, 2009, p. 34). The middle of the 8th century AH can be called the period of local governments, because since the end of the Ilkhanate, local governments have emerged in all corners of Iran. One of the aforementioned governments was the Al-Inju, which began its rule in Fars with Mahmud Shah Inju (Bahrani-pour and Zarei, 2010:9). During the reign of Abu Sa'id, the last Ilkhanid king of Iran, a descendant of the Mongol Hulagu Khan, in the 8th century AH, he was appointed to the exclusive Ilkhanid estate, the Inju estate. Sharaf al-Din Mahmud, who held the special ministry in Fars, Kerman, Yazd, Kish, and Bahrain and traced his lineage to Khwaja Abdullah Ansari, soon brought the southern Iranian states from Isfahan to the Gulf Islands under his financial administration and became known as Mir Sharaf al-Din Mahmud Shah Inju (Cambridge, 1379:20). He was able to obtain a

lot of money in this way, so that at the end of Abu Sa'id's reign, the annual income from his personal property reached three hundred tomans. Abu Sa'id removed him from the Persian government in 734, but he did not obey this order and rebelled against the Mongol Khan. Abu Sa'id, through the mediation of Khwaja Ghiyath al-Din Rashidi, had him killed and imprisoned in the Tobarak Castle of Isfahan. A short time later, through the mediation of Khwaja Rashid, he was released, but he sent his son to Rome in exile to the Emir Sheikh Hassan Choupani, the ruler of that country, and he remained there until Abu Sa'id's death. Khwaja Ghiyath al-Din was very interested in the Inju family and interfered with them in civil affairs. After the death of Abu Sa'id, Mahmud Shah also fell under the wrath of his successor and was murdered in 736. Two of his sons, Masoud Shah and Abu Ishaq, who were in Tabriz, also fled from the shepherd prince (Iqbal Ashtiani, 1365:410). The Al-Inju dynasty, due to the cultural emir, such as Shah Sheikh Abu Ishaq Inju, who had a close relationship with Hafez Shirazi, has had its name mixed with the culture of Iran to a great extent. The origin and derivation of the word Inju is ambiguous and it is not exactly known in what language it is. In a Khotni document from the 4th century AH, this word means the main tribe in a tribal union. Later it came to mean the property and wealth of a family or tribe and the property and wealth of a khan or chief, and in the Turkish language during the Mongol era it came to mean aqta and tiul. The closest Mongolian word to inju is the word inji, which among the Mongols meant dowry, maidservants, slaves and servants who were sent to the groom's house with the bride as part of the dowry. But this word became famous because after the marriage of Abash Khatun, the last Atabek of the Sulghari of Persia, Fars was given to her Mongol wife as a dowry (inju). After that, the Mongols appointed stewards to administer Fars, who were called inju. In the absence of a central government, they formed an independent local government between the fall of the Ilkhanate and the rise of the Muzaffar dynasty (Bahranipour and Zarei, 1389:10). The government is best known for the presence of Shah Sheikh Abu Ishaq Inju, who ruled the province of Fars until 757 AH. During his reign, Sheikh Abu Ishaq, like the rulers of other parts of Iran, tried to use Iranian legitimacy to strengthen the foundations of his government (Abbasi and Razi, 1393:14). During his reign, he conducted several unsuccessful campaigns against the Muzaffarites in Yazd and Kerman, including a clash with the Muzaffarite army in Kerman in 751 AH. Continuing his conflicts with Abu Ishaq, Amir Mubariz al-Din Mozaffari launched a siege of Shiraz that lasted six months. During the siege of the city, Sheikh Abu Ishaq took actions that historians have considered as the causes of his downfall, including entrusting the protection of the gates to the Isfahan warriors, killing Amir Haj Zarrab from Barzgan of the Darb

Masjid-e-Naw neighborhood, and Haji Shams al-Din Qasim, the leader of the Baghe-Naw neighborhood, which, according to Mirkhwand: “The people of Shiraz were devastated and offended by these two events.” (Mirkhwand, 1380, p. 294). Simultaneously with the attacks of Mozaffari's troops, the heroes of the Mordistan neighborhood killed the Isfahan guards and opened the gates of Mordistan to them (Khairandish and Mansouri, 2012, p. 11). With the capture of Shiraz by the Al-Muzaffar dynasty, Shah Sheikh Abu Ishaq fled to Isfahan and hid in that city. Amir Mubariz al-Din Muhammad Mozaffari, who was seeking revenge against him, besieged Isfahan for some time and managed to capture Sheikh Abu Ishaq. The Sheikh was brought to Shiraz and killed in the Saadat Square. In the 1390s, a new style emerged in Shiraz that naturally went beyond the Al-Muzaffar dynasty, and that was when it established contact with the artistic achievements of the masters of the Al-Jalayr dynasty in Tabriz and Baghdad. In two volumes of epic poems dated 1397 AD - preserved in the British Library and the Chesterbeattie Library in Dublin - there are precise and sensitive drawings of the Shiraz school from the Al-Muzaffar dynasty, created with the kind of sensibility and beautiful coloristic sense of the Al-Jalayr school. The prince of the ruling family of Shiraz at this time was Iskandar, son of Omar Sheikh. He ruled Persia from 1394 AD to 1399 AD when he was a teenager and again from 1399 AD he ruled this province. These two volumes of epic poems were probably written to satisfy the feelings of an exceptional thirteen-year-old boy; because their designs are full of intense romantic feelings and a clear and explicit dramatic atmosphere. They all have a simple artistic composition that is characteristic of the Shiraz school. These artistic elements with very complex features have been continued in the illustrations in the famous anthologies prepared for Alexander's office. In these works, the scope and scope of decoration increased for the first time in two ways: one was the use of two-page compositions that covered the entire width of the book, and the other was the prevalence of marginal decoration. (Ajnd, 1379, p. 386). Robinson has pointed out some elements of the Shiraz school, which were especially introduced into battle scenes, and has stated that some of the artists of Sultan Ibrahim's library probably migrated to Herat after his death in . This means that some of the previous characteristics of the Shiraz school, such as the use of secondary scenes in landscape painting and the miniaturization of horses, have returned. This trend has contributed to the greater movement of the figures; as if these figures still have a cold and dry appearance. Its connection with the Shiraz school, to which Robinson refers, is seen only in the two-page composition of the manuscript, and that in the battle scene, the left leaf of which shows a chaotic and defeated battle, while the right leaf shows a regular and orderly arrangement. Of course, this scene is

a rear view; while the battle scene on another single page shows a playful composition in which there is balance and proportion, and in its complexity and confusion it shows an early example of the sophistication of the art of the Behzad period at the end of this century. Eric Schroeder has evaluated the painting "Tahmina's Entry into Rostam's Room" generally in connection with another example of this scene in the Fogg Museum (Harvard) and has attributed it to the period of Sultan Iskander and to the pen of Pir Ahmad Baghshomali; Pir Ahmad Baghshomali Leaving aside this attribution, it must be accepted that the paintings in the Fogg Museum were done before this work and that the artists of Mohammad Joki were greatly indebted to the painters of the Jalayiri tradition. Schroeder also linked the paintings in the Fogg Museum with the paintings of the Kalilah and Demnah manuscripts in the Golestan Library in Tehran and attributed them to the period 1410 AD to 1420 AD. The position of this precious and beautiful manuscript should also be considered in connection with other manuscripts. (Ajend, 1379, p. 398).

The impact of the Al-Inju rule on culture and the development of the Persian language:

During the reign and rule of this dynasty over Fars, Yazd and Kerman, there was a period of glory for Persian literature in Iran. Abu Ishaq Inju was a good-looking, handsome, good-natured and humble man. Therefore, the people of Shiraz had great interest in him. He imitated the kings of India in this regard and worked hard for the glory of culture and literature in Iran. Once, he rewarded Rukn al-Din Sayin with seven badras of gold for a poem he had composed in response to Samarqand. He himself wrote poetry and had a literary taste and had gathered a group of poets in his court, the most famous of whom was "Khaja Hafez Shirazi". Hafez mentioned him many times in his odes and ghazals and spoke well of his reign. Poets such as "Obeid Zakani" also gained knowledge during his reign and under his patronage, and he also composed an ode in his elegy after Abu Ishaq's death. (Research from Cambridge University, 1376, pp. 25-26.) During the reign of the Kurds in Persia, Amir Choupan sent one of his retainers, who was the special agent of the Ilkhanate, that is, the property of Inju, and his name was Sharaf al-Din Mahmud, to the ministry of Fars, Kerman, Yazd, Kish and Bahrain. Sharaf al-Din Mahmud, who considered himself related to Khaja Abdullah Ansari, soon brought the southern Iranian states from Isfahan to the Gulf Islands under his financial administration and named Amir Sharaf al-Din Mahmud Shah Inju. He was given a large sum of money in this way, so that in the late days of Abu Saeed's reign, the annual income from his personal property reached one hundred tomans. Khwaja Ghiyath al-Din paid attention to the Inju family, namely Mahmud Shah and his sons Jalal al-Din Masoud-Shah, Ghiyath al-Din

Kaykhosro, and Jamal al-Din Abu Ishaq Hassan, and involved them in court affairs. Mahmud Shah was especially often in the army, and before the rebellion against Abu Saeed, he was considered the advisor and counselor of Khwaja, and Khwaja married him. (Iqbal Ashtiani, 1384, p. 410). During his fifteen years of reign in Persia, Amir Abu Ishaq (744-758 AH) showed himself to be an example of a king with a taste for art, a lover of luxury, and a congenial person to the bureaucratic institution of his government, so that in addition to poets, scholars also entered his court and benefited from his gifts. (Musta'di, 1390, p. 252). Security and social comfort are among the very important factors that enable the emergence and manifestation of individual abilities and talents in any period. Many sources have referred to the correct economic and social policies of King Abu Ishaq Inju and his bureaucracy during this period (Ibn Battuta, 1376, pp. 258-250). Shiraz was both the administrative and political center of the government and a significant source of income, which, due to its special location in the south, provided the income of the court, officials, and military. (Limbert, 1386, p. 101). Sharaf al-Din Mahmud Shah Injo, the first official figure of the Injo family during the time of Sultan Abu Saeed Ilkhanid (reigned 736-716 AH), held the position of Injo or the administrator of the sultan's special properties in Fars. (Natanzi, 1383, p. 140). The Hamedani family played an important role in preserving and spreading Iranian culture and art and supporting great poets such as Saadi Shirazi. During the Ilkhanid period, this family, especially Khwaja Ghiyas al-Din Mohammad Hamedani, represented the Iranian Muslim element in the Ilkhanid system in a way due to his holding various official positions with the Mongols. The Great Shahnameh of the Ilkhanids or Shahnameh of Damut was compiled for him. (Ajnd, 1388, p. 60, p. 3-4).

They were a dynasty of Persian emirs who ruled from 703 to 758. This dynasty is attributed to Sharaf al-Din Mahmud Shah Inju, the special representative of the Ilkhanid estates, that is, the Inju estates, who had the ministry of Fars, Bahrain, Yazd, and Kish, and traced his lineage back to Khwaja Abdullah Ansari, and at the end of the reign of Abu Saeed Bahadur Khan, he had great power and complete independence. After him, his sons Masoud Shah Inju and Sheikh Abu Ishaq Inju united all power in Persia, but their real independence actually began with Sheikh Abu Ishaq, who in 742 expelled King Ashraf from that province and raised the flag of independence. With his assassination in 758, the Inju dynasty became extinct. (Haji Khalifa, 1384, p. 424). Inju means the maker of the Diwani briefs. (Fasai, 1382, vol. 1, p. 290) Enju or Enju is a Mongolian word meaning a special property or property of the Sultan, and later it became the owner of the "Diwan Enju" and the so-called guardian of the king's property, and in short it referred to "anyone who is special to

the king and is one of his subjects and subordinates." The rulers of this dynasty are: 1 - Sharafuddin son of Muhammad "Aq-Khaja" (reigned 724 AH). 2 - Ghiyathuddin Kaykhusro son of Mahmud (reigned 735 AH). 3 - Jalaluddin Masoud son of Mahmud (reigned 738 AH). 4 - Jahanuddin Shah Sheikh Abu al-Qasim son of Mahmud (reigned 743 AH). This dynasty was made extinct by the Al-Muzaffar dynasty. (Qadiani, 1387, vol. 1, p. 164) Sharafuddin Mahmud Shah Enju, the founder of the Al-Inju dynasty, who was born in 725 AH. He rebuilt the walls and ramparts of the city of Shiraz. (Qadiani, 1387, vol. 2, p. 520) The Inju family, whose fate was tied to that of the Mozaffari family, controlled Fars and various centers of Persian Iraq from 1304/703, i.e. the beginning of the reign of Oljaito, until their fall from power in 1357/758. Their ancestor, Sharaf al-Din Mahmud Shah, the father of Kaykhusro (whose name was mentioned earlier), received the title of Inju when he became responsible for the administration of the royal estates (Mongol - Inju). It was known that Sharaf al-Din was a descendant of the famous Herat mystic, Khwaja Abdullah Ansari (d. 1089/481). (Ajnd, 1379, p. 21).

The fate of the Inju family was sealed with the victory of Mubariz al-Din Muhammad, and it was expected that their demise would not even be worthy of a elegy; but this was not the case. Obaid Zakani, one of the renowned poets of the time, composed an elegy on the death of Sheikh Abu Ishaq, and a figure like Hafez always spoke in his poems of the enthusiasm and joy that existed in Shiraz during the time of Sheikh Abu Ishaq Inju. Sheikh Abu Ishaq Inju was a generous patron of poetry and literature (other members of his family also had such characteristics), and for this reason, despite his active participation in intrigues and conspiracies that led to great misfortunes for him, he made his name in the world of literature. Thus, with the victory of Mubariz al-Din, whose name also entered the history of literature (of course, in a negative sense; because Mubariz al-Din Muhammad was so strict and fanatic that he made the times bitter for the people of literature), the good times of Shiraz came to an end and the days of poets' hymn-singing ceased to flourish and the social and public life of the city came under the strict supervision of the Muhtasibs. Of course, this situation not only failed to create obstacles to poetry and poetry, but also caused it to have more vital force; and it also forced the poets to fight the existing situation with metaphor and allegory; as this can be seen in a number of ghazals from Hafez's Divan. (Ajnd, 1379, p. 23). After 784 AH. Ya Jahan Malik Khatun, nicknamed Jahan, was one of the female poets. She was the daughter of Sultan Masoud Shah Injo (- 743 AH) and a resident of Shiraz. Her maternal grandfather was Khwaja Rashid al-Din Fazlullah (645-718 AH) and her paternal grandfather was Mahmud Shah Inju. After her father was killed in Shiraz by the rebel

Emir Yaghi Basti, she lived and was educated by her uncle Shah Abu Ishaq (-758 AH), who was a king who fostered art. After Amir Mubariz al-Din seized Shiraz (754 AH), Jahan Khatun remained in Shiraz and even praised Shah Shuja (760-786 AH) and then Sultan Ahmad Bahadur Khan, the son of Sheikh Uwais Ilkani (784-813 AH). Khwaja Amin al-Din Jahrami, who was the Nadeem of Shah Abu Ishaq and also had Bibi Hayat in his marriage, married Jahan Khatun. As long as the Inju family was in power, she lived a luxurious life and, according to Fakhri Haravi, "Jarba and Nadma were always present at her court." The correspondence between her and Obaid Zakani and the poetry she had with Khwaja Hafez of Shirazi date back to this period. In the introduction to her divan (which was written and edited under her supervision), Jahan Khatun explains her motivation for composing poetry as follows: "This weak one, Jahan bint Masoud Shah, would occasionally dictate a piece to occupy herself, but due to the scarcity and rarity of drugs and foreign women in this matter, she considered imitating this practice to be a defect. However, later, when it became clear that many great Arab and foreign women had imitated this practice, such as Padasha Khatun and Qatulgh Shah Khatun, she too began to imitate them." With the end of the Inju dynasty (758 AH), her period of prosperity also came to an end. As can be seen from a fragment of his poem, he lived in a corner of a dilapidated school in the same room as a dervish, alone and poor, but at the same time he was not free from the harassment of his opponents. (Qadiani, 1387, Vol. 1, p. 295). Abu Ishaq Inju, known as Shah (Sheikh) Abu Ishaq and nicknamed Jamal al-Din. Died 758 AH. A famous Persian king from the Inju family. He was the younger son of Sharaf al-Din Mahmud Shah Inju, and was an artistic, tasteful and indulgent king, and Hafez spoke well of his "urgent government". He took control of Persia in 744, and gave sermons and minted coins in his name. Shah Abu Ishaq was assassinated in Shiraz by the order of Mubariz al-Din Muhammad and by one of his enemies, who wanted his father's blood from him. (Qadiani, 1387, Vol. 1, p. 72). Sheikh Abu Ishaq was a generous and virtuous man, a lover of poetry, and a poet. At the time of his assassination, he uttered these two quatrains: Alas, the chicken of life did not remain a seed, nor did it remain a hope for anything, neither its own nor a stranger Pain and pity that in this period of life, nothing but a legend remains of everything we say.

Also: With the wheel of the enemy, the drunkard, the enemy, and onward, with its circle, the wheel, the meowing, and onward 'It is a cup of poison, whose death is called, The well-lit and the sip, is poured out upon the world and onward

Shah Sheikh Jamal al-Din Abu Ishaq Injo was a handsome, well-mannered, and generous king. During his fourteen years of rule over Shiraz and Isfahan, he gained great glory, power, and fame. He had an army of nearly fifty thousand Turkish and

Persian cavalry. However, since he did not trust the Persian people, who were known for their strength, courage, and rebelliousness, he had assigned a group of Isfahanites to his guard, preferring them over the Persians, and even refusing to allow the Persians to carry weapons. When he organized a magnificent royal court for himself in Shiraz, he dreamed of erecting a palace like the Palace of Madain in his own name. He spent a lot on this work and used most of the Persian tax revenue for this purpose, but before the building was completed, his government was destroyed. However, Sheikh Abu Ishaq was a hardworking, arrogant, tyrannical, and gluttonous man. Even in the face of enemy danger, he did not stop living and drinking, as during the siege of Shiraz by Amir Mubariz al-Din, he spent most of his time in a drunken stupor (Iqbal Ashtiani, 1381, p. 422). It is not hidden that the origin of Amir Mahmud Shah is the father of Sheikh Abu Ishaq of Shiraz, and the author of the selection considers him to be one of the descendants of Khwaja Abdullah. Mahmud Shah bin Muhammad bin Fadlullah, known as Aqa Khwaja, is buried in the village of Sulqan, Qazvin, bin Abi Saad bin Nasrullah bin Muhammad bin Abdullah Ansari. Since the Mongols are known to be the ones who seek the special properties of the sultans, his service was honored by the proximity of the sultans, and he was given this title as a privilege. At the beginning of the conquest, Amir Choupan gained power, acquired many goods and properties, and most of the people of Shiraz took the banner of his obedience and became organized in the council of his subordinates. After the death of Sultan Abu Saeed, when chaos had entered the kingdom, the kings of the tribes raised the flag of conquest and rose up in every corner of the country, not making war on each other. Sheikh Abu Ishaq also took the Persian throne, especially Shiraz, which was his hereditary possession. In the year 744, he minted coins and sermons in his name, and reigned for fourteen years. There was a battle between him and Amir Muhammad Muzaffar. Finally, he was captured in Isfahan by Shah Sultan, his nephew and son-in-law, Mubariz al-Din, and brought to Shiraz. As ordered, Amir Muhammad Muzaffar was killed by the heirs of Amir Haj Zarab on a date that can be understood from this piece of Khwaja Hafez. The day of Kaf and Alf from Jumada al-Awwal in the year of Zal and other Ha and Noon at all. The gods of the sultans of the East and the West, the gods of the country, pardon and generosity, deservedly. The sphere of patience and modesty, the sun of honor and glory, the beauty of the world and the religion of the king, Sheikh Abu Ishaq. Among the fields of the battlefield, the enemy's blade pierced the hearts of his loved ones, the burning pain of separation. And he was buried in the field of happiness, which he had built himself, and Khwaja Hafez has depicted his condition in the ghazal from which these two or three verses are from. (Ghaffari Kashani, 1404, p. 280). Remember that your

home was on the hill, I saw a light that came from your soil. It was in my heart not to be unloved, how could I ever do that, my efforts and my heart were in vain. Truth is my end, the turquoise of Bo Ishaqi shone brightly, but the government was in a hurry. You saw that laughter of Hafez's sly, oblivious to the falcon's scythe

Khawaju Kermani

Kamal al-Din Abu al-Ata Mahmud ibn Ali Kermani (679-753 AH), penned by Khawaju, is the greatest poet of Kerman. He was born on the 5th of Shawwal 679 in Kerman. He first praised the Muzaffar family in that land. After leaving Kerman, he set out on a journey. During this journey, he came to the service of the great mystic Ala' al-Dawla of Semnan. He also spent some time in Baghdad, praising Sultan Abu Sa'id Bahadur Khan and Khwaja Ghiyath al-Din Muhammad Rashidi. Then, in the latter part of his life, he came to Shiraz and took refuge with Shah Sheikh Abu Ishaq Injo, where he remained until 753 AH. In the year of his death, he resided in Shiraz, where he was surrounded by the great men of that city, including Khwaja Hafez. He followed Saadi's style in composing ghazals and imitated many of the sheikh's ghazals. His style in ghazals is close to that of the sheikh, and for this reason, some have called Khwaja "the thief of Saadi's divan." Khwaja Hafez welcomed a number of Khwaja's ghazals and followed his style of speech. In addition to the divan of odes, ghazals, rubaiyats, and muqattats, Khwaja has five masnavis in imitation of the Nizam's Khamsa, as explained below: 1 - Hodayat and Hodayun. 2 - Kamal-nameh. 3 - Rawdat al-Anwar. 4 - Gul and Nowruz. 5 - Gohar-nameh. (Iqbal Ashtiani, 1381, p. 548). Many buildings from Al-Injo have been left in Shiraz. The Saadat Square in Shiraz, where Abu Ishaq was murdered, is one of the works of this period, and in a corner of it a large palace like the Mada'in Porch was built. Abu Ishaq built a building called the House of God for the old Grand Mosque of Shiraz, which is still standing today. Also, a beautiful Quran from this period in the Thuluth script by the Sufi Pir Yahya Jamali is kept in the Pars Museum in Shiraz, which is considered one of the works of this period (Iqbal Ashtiani, 2005, p. 497).

Hafez Shirazi

The period of one hundred and seventy years is one of the most important historical periods of Iran. During this period, after the death of Abu Saeed and the emergence of weakness and lethargy in the Mongol Empire, rebellious emirs in all corners of Iran declared independence, and some of them, such as Sheikh Hassan the Great (Jalayeri) and Sheikh Hassan the Little (Chopani), made the Mongol princes their tools and expanded their empire in their name and for their own pleasure. Others, such as Amir Mubarez al-Din Muhammad in Fars, Yazd, and Kerman, declared independence from the Mulkis, or, like the Sarbadarans of Sabzevar and the kings of

Crete in Herat, gave sermons and minted coins in their own names. In the meantime, the shepherds in Azerbaijan and the northern regions of Aras, the Jalairi in Tabriz and Baghdad, the Al-Injo in Fars, the Sarbadaran in Sabzevar, the Al-Kurt in Herat, the Taghazout of Timur Khan in Istarabad, and the Mozaffaris in Isfahan, Fars, Yazd, and Kerman had independent kingdoms. Each of them would attack the other as soon as they felt power. Until in the year 771 AH, a man named Timur the Gurkan in Transoxiana, after a long period of conflict with local emirs and war with his rivals, ascended the throne and gradually destroyed the aforementioned states one after the other or made them his subjects and tributaries. Once again, he gained control over all of Iran, not just over a land from Mongolia to the Mediterranean Sea and from the steppes of Russia to Delhi. After these great conquests, he was about to attack China. He died on Wednesday, 17th Sha'ban, 807 AH in the city of Atar. In such a situation, the state of the Iranian people and their social and economic situation can be considered as being amidst the endless struggles of these pretenders and arrogant people. It is not in vain that a high-ranking poet like Hafez of Shiraz, in complaining about these conditions, says:

What is this chaos that I see around the moon•I see all the horizons full of sedition and evil•Or in another ghazal to the wise: A chest full of sorrows in the hand of a balm•My heart has come to life from loneliness, I sympathize with God•He wishes that the "Samarkand Turk" would come and put an end to these wars, killings, bloodshed, and plundering, and that the people would see a little peace, and he says to Iham, as is his way: Get up, let's abandon Samarkand for that sake, let the breeze smell like the river of Molyan. But as soon as he realizes that the "Samarkand Turk", that is, Timur, is nothing more than a ruthless, plunderer, and murderer who has put the men and women of Khwarezm to the sword, he says with bitterness: Don't give the Turks your heart, Hafez, look at the disloyalty that the Turks of Samarkand committed against Khwarezm, and he gives a very painful description of this very painful situation (Samarkand, 1372, vol. 1, p. 7).

The time when Hafez lived was the end of the asceticism and piety of Ibn Khafif (d. 982/371 AH), the ambitious mystical experiences of Ruzbahan Beqli (d. 1209/606 AH), and the days of Saadi (whose works immortalized the name of Shiraz more than any other place in Iran in the West). However, the religious tradition had crystallized in one of the prominent Ash'arite theologians of the late Middle Ages, A'd al-Din Iji (d. 1355/756 AH), who held the position of Qadi al-Qudati during the time of Abu Ishaq Inju. However, he was later forced to leave Shiraz. His views, which were a type of Islamic grand theology, became a reference and standard in ancient theology, including books of reference and standard, and it is said that Hafez had also read

them. (Ajnd, 1379, p. 431). Hafez was in the prime of his youth when Abu Sa'id Ilkhan died in 1335/736. Abu Sa'id's successor, Sharaf al-Din Mahmud Shah, who had been semi-independent in Shiraz since 1325/725, was overthrown; Mahmud Shah's son Abu Ishaq Injo finally came to power after seven years of struggle. In some of his poems, Hafez praises the tolerance and artistic development of this king and his minister, Qavam al-Din Hasan. However, it was not long before Shiraz fell to the Muzaffar family in 1353/754, the first ruler of this family, Mubariz al-Din, was a strict Sunni who did not spare individuals. Mubariz al-Din was also sidelined and blinded by his son Shah Shuja. Poems from Hafez's Divan in which he attacks the Muhtasib refer to Mubariz al-Din's rule. Like this famous poem: Although the wind is pleasant and the wind of flowers is silent, it does not die because the sharp Muhtasib is heard in the call of the harp. And in its last stanza, "Come, it is the turn of Baghdad and the time of Tabriz," it refers to the two thrones of the Al-Jalayir family that were safe havens for poets (both were later captured by Shah Shuja). However, it is apparently difficult to match all the poems in which the word Muhtasib is mentioned with Mubariz al-Din Muhammad. (Ajhand, 1379, p. 435). Do not blame Muhtasib, for he is also constantly seeking sustenance, just as we are. Hafiz Shirazi, who lived in Shiraz during the time of Abu Ishaq, mentioned him many times in his odes and ghazals and remembered his reign well: Truly, Khatam Firuzeh shone brightly in Abu Ishaq, but the government was in a hurry. A few scholars also had access to Abu Ishaq's court and benefited from his gifts. Shams al-Din Muhammad ibn Mahmud Amuli lived in Shiraz towards the end of his life and dedicated his famous work "Nafais al-Funun fi Urayis al-Ayyun" to Abu Ishaq and adorned the introduction with his name. Other scholars of his time included Rukn al-Din Yahya ibn Mansur and Qadi Azd al-Din Iji. (Al-Dawood, 1385, vol. 5).

Obaid Zakani

Khawaja Nizam al-Din Obaidullah Qazvini is from the Zakani family, who considered themselves to be part of one of the Arab tribes and had settled in Qazvin for a long time. Some members of this family held scholarly positions, and some held the rank of chancellor and court positions. We do not have accurate information about the life of Obaidullah Zakani, who was nicknamed Obaid in his poem. It is known that he was considered one of the famous scholars of his time and once reached the position of minister. His contemporary, Hamdallah Mostofi, who wrote the selected history in 730, that is, forty-two years before Ubaid's death, says at the end of that book about Ubaid: "The great Sahib Moazzam Khwaja Nizam al-Din Ubaidallah has good poems and unparalleled letters." Ubaid Zakani is one of the great poets and writers of Iran who is unique in his art and despite being fully

familiar with the sciences and teachings of his time, unlike many of his contemporaries, he followed the eloquent style of the Sheikh of Shiraz in poetry and prose. Like that great master, he put a rich taste in his writing and in choosing words and composing his words, he paid more attention to eloquence and simplicity than anything else. In the prose of Golestan, Saadi is his model of composition, and many of the stories that Obaid composed are in the style of Golestan stories, and he often uses the same compositions and phrases as Saadi, and in poetry he follows two of the great masters of the past, namely, Ohad al-Din Anwari and Souzani Samarqandi. Obaid Zakani was famous in his time for his elegance, charm, and good humor, and the poems and letters that have survived from him in this regard, according to Hamdallah Mustofi, are truly unparalleled and are among the most beautiful masterpieces of the Persian language, because Obaid displayed both the perfection of taste and mastery in their treatment and also cast them in the form of the most eloquent phrases. (Iqbal Ashtiani, 2005, p. 550). The pitiful social and economic situation of Iran during the sixth, seventh, and eighth centuries, and the continuous killings and plundering by the Turks and Mongols, left a deep impression on all classes, especially on the intellectual and chaste class of Iran, who were unwilling to cooperate with the corrupt government apparatus; so much so that, apart from a number of religious and political leaders who, in order to ensure their own comfort, kept pace with the oppressive rulers of the time, the vast majority of the people suffered from these distressing conditions. Even among poets who are usually considered to be a class of compromisers and easy-going people, some, such as the seventh-century poet Seif al-Din Ferghani, Khawaji Kermani, Ohadi Maraghe'i, and Obaid Zakani, have bravely exposed the atrocities and injustices of the Mongols and their Iranian collaborators. (Ravandi, 1975, Morteza, Social History of Iran, Vol. 2, p. 346). Part of Obaid's life was during the time of Amir Mubarez al-Din Muhammad, who was in power in large parts of Iran, including Fars, from 718 to 759 AH. This religious and pretending emir, who was called Muhtasib due to his excessiveness in enjoining good and forbidding evil, had achieved a level of arbitrary Sharia that no one could tolerate mentioning evil in his presence, but instead he encouraged the study of Hadith, jurisprudence, interpretation, and preaching (Hafiz Abro, 1371, p. 2661). Ubaid Zakani also enjoyed the support of Abu Ishaq during his stay in Shiraz and after his death he composed an ode in his elegy. In the ode he composed in praise of Abu Ishaq, he states the following: Sultan Tajbakhsh Jahandar Amir Sheikh Kawazeh Saadat Judesh Jahangri. Every servant who found a place at his door became Amir and Khosrow Sahib-e-Quran

The state of urban development in Shiraz during the Al-Injo period

Today, not many buildings remain from the urban development of the Al-Injo period. Perhaps the Khodaikhaneh, the old mosque, and the Haji Bazaar are considered the most prominent buildings of this period in Shiraz, although the earthquakes in Shiraz caused a lot of damage, especially in the Khodaikhaneh, and the current building is a kind of restoration of the recent period. As Ibn Battuta reported to us, the city of Shiraz during the Al-Injo period had excellent gardens, full-flowing fountains, beautiful markets, and good streets, and in his opinion, a strange order and order prevailed in this city (Ibn Battuta, 1376:250). Below, we will examine the buildings and urban planning of this period.

Sheikh Abu Ishaq Palace

The Sheikh Abu Ishaq Palace, known as one of the important historical and cultural monuments of Shiraz, belongs to the Al-Inju period (7th to 8th centuries AH). This palace is attributed to Sheikh Abu Ishaq, one of the famous local rulers of that time. Sheikh Abu Ishaq Palace is an example of Iranian architecture of its time, designed using local materials and traditional construction techniques. The walls and ceilings of the palace are decorated with beautiful stucco and paintings, which represent the art and taste of the artists of that time. Numerous historians and writers have commented on the personality of Abu Ishaq. In general, everyone considered him the most generous king of the time and even expressed the opinion that there has not been such a generous king for centuries. Ibn Battuta, who had gone to meet the sheikh, says: "Amir Abu Ishaq was one of the best sultans and a man of good build, good looks, generous, good manners and humbleness" (Ibn Battuta, 1376:251).

Khodaikhaneh of the Old Mosque

The historical building of Khodaikhaneh is a part of the Old Mosque of Shiraz, and its location in the courtyard distinguishes the Old Mosque from other mosques. Although the Khodaikhaneh building was built before the 8th century AH, documents and evidence testify to its reconstruction during the Al-Injou period. Since stone is the main material used in the architecture of this building, its decorations are also closely related to the structure of the building (Ahmadi et al., 2013:12). This building has a rectangular plan and is surrounded on all four sides by a roofed corridor with three arches on each side. The roofed corridor includes a small hall, which is built on the transverse axis of the entire mosque building, but is not symmetrical to the longitudinal axis of the mosque's rectangle. This small but complex and very elegant building has masterful proportions, the difference in the lengths of its different sides is modified by the use of alternating single and double columns and blocked arches. The special position of the hall has an interesting geometric feature, the movement of

the longest axis towards the south, which is repelled by the weight of the longest side of the building, has created a false but balanced sense of symmetry (Galdiri, 1379:39). The Khodaikhaneh is a building that has influenced the entire mosque. This building has gained such fame that it has become a model for painters. In a painting attributed to Behzad from 935 AH, Shiraz and its Khodaikhaneh are depicted in the manner of Iranian painters (Binyon, 1367:70). The architect of this part of the Jame Mosque built a building that becomes an inseparable part of it and gives it its identity, to the extent that the identity of Jame Mosque is unimaginable without this building (Ardeshiri, 1389:115). The exterior of the Khodaikhaneh is built in the shape of the Kaaba, and the facade of its four minarets is decorated with brick-like cubic stones, which are sometimes interspersed with colored stones and installed with plaster. There are also carvings and paintings on the stones of its lower plinth. The middle room is also made of plaster and stone, and two latticed stones are installed on the east and west sides. There are also two doors on the north and south sides of the room, the northern one of which is decorated with Khatam (Charei, 1390:10). After visiting the Grand Mosque, the French traveler Dieulafois pointed out the Khodaikhaneh building and said: "In the middle of its courtyard (the mosque), instead of the usual pond, there is a small square building made of stone, and each corner is supported by a low tower. The guides say that this building is a second version of the Kaaba. This building is known in Shiraz as Khodaikhaneh. Its roof is ruined and has a sad appearance. An inscription made of turquoise enamel tiles can be seen on the stones above the towers, indicating that the Khodaikhaneh building was completed in 1450 AD" (Deulafois, 1361:317). Regarding the Khodaikhaneh, Forsat al-Dawla writes: "In the middle of the mosque is a square building with two floors, in which many lines have been engraved on stones by masters of the art, which is a highlight for the calligraphers of the time. It is said that there were many copies of the Quran in the handwriting of the Companions and the Followers, and a Quran in the blessed handwriting of Hazrat Ali (a.s.), another in the handwriting of Imam Hassan (a.s.), another in the handwriting of Sayyid Sajjad (a.s.), another in the handwriting of Hazrat Sadiq (a.s.), and another in the handwriting of Uthman, on which there was the mark of his blood, and those copies of the Quran were destroyed due to sedition and chaos" (Forsat al-Dawla, 1377:505). The same author writes elsewhere about the destruction of this building: "(I saw with my own eyes a place in the mosque that had collapsed due to rainfall, and through the opening, several volumes of the Quran appeared in thirty pieces in a clear script, some of which were written in Ashraf gold. The leaves of these thirty pieces were rotten and the lines were faded.)" In his book "The Climate of Persia", Mohammad Taqi Mustafavi writes about the Khodaikhaneh

and its inscription: "When entering the mosque, the most important old part that seems to be the building of the Khodaikhaneh or the House of the Holy Quran is located in the middle of the mosque courtyard and was built by the order of Shah Abu Sahq of Inju. A unique mosaic inscription can be seen above the Khodaikhaneh, which is made of regular stone slabs, which is unique and rare in its world, in the handwriting of Yahya al-Jamali al-Sufi, a famous calligrapher of the time of Shah Sheikh Abu Ishaq. Over time, important parts of it were demolished and destroyed, except for three towers. Incidentally, the date of construction was left on the tower on the southern side, which was restored from the same remains in recent years by the General Directorate of Archaeology" (Sami, 1337:304). In the book Tazkirah Delgosha, there is something written about the building of the Khodaikhaneh that is not consistent with the current structure of this building. Ali Akbar Nawab, nicknamed ((Bismillah)) writes in this book: ((Bari is a vast mosque containing many buildings and temples, and in the middle of the courtyard of the mosque, a very tall square building with two floors in which the crafts of carving and masonry were done by masters of the art of calligraphers of Anbar. The upper floor was destroyed and ruined due to frequent rains, accidents, earthquakes, and revolutions of time, and the lower floor still remains)) (Nawab Shirazi, 1369:59).

Restoration of the Dome of Shah Cheragh (AS)

Tash Khatun or Tashi Khatun, the wife of Mahmud Shah Itjo and the mother of Shah Abu Ishaq Injo, was a powerful and intelligent woman who was also involved in political affairs. In sources, she is mentioned as a noble, devout and righteous lady who took effective measures in relation to the spread of Shiism and maintaining the respect and honor of Ahmad bin Musa (AS). Tashi (Tash), which is also written as Tash or Tashi in some Tazkiras, and in the book Shiraznameh, whose author was a contemporary of Tashi Khatun, does not mention her name specifically and mentions her as "Hazrat Ali Bilqis", but according to evidence and references in other Tazkiras, she is the same Tash or Tashi Khatun. In the Tazkirah of a Thousand Tombs, this lady is called "the great queen and the beautiful, beautiful, devout, and devoted woman Tashi Khatun," which shows her greatness (Junaid Shirazi, 1364:332). In 750 AH, Tashi Khatun built a tomb for herself next to the tomb of Shah Cheragh (AS) and was buried there after her death (Mehraz, 1348:426). One of the most important actions of Tashi Khatun, to which most of her fame is due, is the construction of a magnificent and noteworthy shrine and dome for the tomb of Ahmad ibn Musa (AS). This dome was built in 750 AH (Junaid Shirazi, 1364:335). Its height is so eye-catching that the author of Shiraznameh, in an exaggeration of its height, considers it equal to the moon of the throne and the level of the chair, or even higher (Zarkub

Shirazi, 1350:195). It is said that the dome that Tashi Khatun built on the tomb of Ahmad ibn Musa (AS) had 72 cracks, each crack and piece of which was 90 centimeters wide, which was considered one of the masterpieces of art and architecture in the eighth century AH (Behrouzi, 1334:201). This dome was destroyed over time and due to an earthquake, and was restored in later periods by the elders and rulers of the city (Nadim and others, 1397:4). The Farsnameh also mentions the destruction of the dome and writes: "Tash Khatun, the mother of the honorable king of the time, Shah Sheikh Abu Ishaq, son of Shah Mahmud Inju, renovated its building in the year 750 AH" (Hosseini Fasai, 1367:265).

Tashi Khatun School

This school was built by the mother of Shah Sheikh Abu Ishaq Inju and next to the tomb of Hazrat Ahmad bin Musa (AS) (Imdad, 1385:20). Ibn Battuta's travelogue states: "Tash Khatun, the mother of Sultan Abu Ishaq, built a large school and a corner for this tomb, where food is served to travelers and a group of reciters always recite the Quran on the tombstone" (Ibn Battuta, 1376:261). This school, known as the Khatuniyeh School, was mentioned in one version in 764 AH and in another version in 750 AH. (Nadim et al., 1397:9).

Masoudiyeh School

This school was established by Jalal al-Din Masoud Shah, son of Mahmud Shah Injo and brother of Shah Sheikh Abu Ishaq, and Ahmad bin Zarkub Shirazi, author of Shiraznameh, taught there. Afsar also did not mention the location of this school in his book. The author of Manaqib al-Tawarikh writes about Jalal al-Din Masoud Shah: "He was a wealthy man and left behind many buildings and good remains" (Khorasani, 1388:107).

Jafarabad Palace

During his reign over Shiraz, Jalal al-Din Masoud Shah built a palace in the Jafarabad desert, northeast of Shiraz, between the Saadi Gate and the Isfahan Gate, which later disappeared (Afser, 1353:94).

City Wall

One of the most important works of the Al-Injo dynasty was the restoration of the city wall, because the rampart that had been built and repaired by order of Ghazan Khan did not last long. For this reason, when Malik Sharaf al-Din Mahmud Shah Injo was appointed to the government of Fars, he began to renew the city wall in 725 AH (Khubnazar, 1380:589).

Majdiyeh School

Ibn Battuta talked about this school in his travelogue and wrote: "When I entered Shiraz, I had no intention other than to visit Sheikh Qazi Imam Majd al-Din

Ismail. I went to visit the Sheikh at Majdiyeh School, which he himself built and lives there. The Sheikh told his servant that he gave me a small house in this school." (Ibn Battuta, 1376:253).

Haji Bazaar

Haji Bazaar is considered one of the oldest markets in Shiraz, with its southern entrance leading to the courtyard of Shah Cheragh (AS). In some historical books, the name of this market is taken from Haji Qavam al-Din Hassan, the minister of Shah Sheikh Abu Ishaq, but Farsnameh Naseri takes it from Haji Asad Bey, a merchant who was reputable during the Safavid era. The book "History of the Ancient Texture of Shiraz" states about this market: The city's large market, which was founded during the Deylamid era and perhaps before that, and was later rebuilt and completed, started from the northwest of the Friday Mosque and proceeded northward. Today, this market, which is the oldest market in Shiraz, is called Yazar Haji. Perhaps later, due to some economic and political installations and influence of Haji Qavam al-Din Hassan, the old minister of Shah Sheikh Abu Ishaq, and Mamdouh Hafez, who was the city treasurer and all financial matters were in his hands, this name was given to this market. As mentioned, one of the entrances to this market opens in the southern part and to the courtyard of the shrine of Shah Cheragh (AS), and the other entrance is located on Lotf Ali Khan Zand Street. Today, various goods are sold in this market (Hekmatnia and Ahmadi, 2017:5). Mahmud Kotbi speaks of Haji Qawam al-Din in his book as follows: "Khawaja Haji Qawam al-Din Hassan, who was one of the greatest leaders of Persia, and no one in Persia has shown his generosity, kindness, generosity, and desirable qualities like him" (Kotbi, 1364:71).

The Tomb of Sheikh Abu Bakr Al-Alaaf

Sheikh Abu Bakr Al-Alaaf was the leader of the Alawis in his time, who was called the Sea of Knowledge, and was considered a contemporary and close friend of Sheikh Kabir Abdullah Khafif. The Sheikh willed that after his death, Abu Bakr Al-Alaaf should pray for him. Mu'jam al-Adba' called him a poet, a scholar, and a grammarian who traveled to Khorasan and Transoxiana and also listened to hadith from Hammad ibn Mudrak. Abu Bakr Allaf died in Shiraz in 377 or 380 AH and was buried at the gate of the pool. Haji Qawam al-Din Hassan built a high dome over his grave, built an arch and a portico, and created an entrance for the classes, sheikhs, imams, sages, scholars, and artists in that tomb and gave it a formal direction (Mehraz, 1348:165).

Conclusion

Al-Injo was a royal family during the Mongol period, especially the family that ruled in Persia in the 8th century AH. Injo is a Mongol term, meaning the king's

property, including gardens, fields, army, and servants, which entered the Persian language during the Ilkhanate era and was applied to a tribe of Turkic origin. In the first half of the 8th lunar century (14th AD), coinciding with the end of the Ilkhanate era, they achieved civil positions and ruled the southern provinces of Iran from Isfahan to the shores of the Persian Gulf for a period. The most famous ruler of the Injo family was Amir Sheikh Abu Ishaq, who ruled over Fars and Isfahan at the end of the Ilkhanate era. During his fifteen-year reign in Persia, he showed himself to be an example of a king, an artist, a lover of pleasures. During his fifteen-year reign in Persia, Amir Sheikh Abu Ishaq showed himself to be an example of a king, an artist, a lover of pleasures. He himself composed poetry and had a literary taste and entertained poets and scholars. A group of them gathered at his court, the most famous of which was Hafez Shirazi. His welcoming of scholars and poets had caused the culture and literature of this period to enjoy a great prosperity. The good reputation, experiences and origin of the court of Al-Injo, tolerance and tolerance, generosity, justice, along with the continuity of the court family in Shiraz in the eighth century AH, were important factors in the role of the court in the field of governance, especially in cultural, social and economic matters. The eighth century AD, the short period of Shiraz and especially Al-Injo, was one of the very good periods of the city of Shiraz, in terms of history and urban planning, because Shiraz witnessed a boom in urban planning during this period and the emergence of Iranian arts in the interior decorations of buildings. Injo and the rulers of this city were able to build the city under the shadow of this peace. This government had a very strong and significant urban development. The Al-Injo government, with the expertise of the Iranian bureaucracy in terms of cultural and urban development approaches, created a brilliant period in the history of Iran in the city of Shiraz in the fields of literature, security, commercial prosperity, and social welfare. The effective bureaucratic organization of this period led to the prosperity of this period.

REFERENCES

1. Ahmadi, Hossein, Abed Esfahani, Abbas, Akbarifard, Maryam (2013), "Pathology of the Stone Mosaic and Tile Inscription of the Khodaikhaneh Mosque of the Ancient Mosque of Shiraz", Iranian Scientific and Research Quarterly Journal of Restoration and Architecture, Year 3, Issue 5.
2. Ardeshiri, Mahyar, Memarian, Gholamhossein (2010), Urban Identity of Shiraz, Shiraz: Navid Publications.
3. Afsar, Keramatollah (1974), History of the Old Texture of Shiraz, Tehran: Ghatre Publications.

4. Iqbal Ashtiani, Abbas (1986), History of the Mongols, 6th edition, Tehran: Sepehr Printing Press
5. Emdad, Hassan, (1986), History of Persian Education from Ancient Times to the Modern Period, Shiraz: Navid Publications
6. Behrouzi, Alinaghi (1955), The City of Shiraz or the Face of Seven Countries, Shiraz: Mousavi Publications.
7. Binion, Lawrence (1988), "The History of Iranian Painting", translated by Mohammad Iranmanesh, Tehran: Amir Kabir Publications.
8. Junaid Shirazi, Moeen al-Din Abolqasem (1328), Shad al-Azar, edited by Mohammad Qazvini, Tehran: Majles Printing House Publications.
9. Charei, Abdolreza (1390), Mosaic Inscription of the Stone of the God of Shiraz, Collection of Calligraphy Articles of the Shiraz School, with the efforts of Hamidreza Qlichkhani, Translation and Publication of Artistic Works, Tehran: Talif Publishing House.
10. Ibn Battuta, Mohammadbin Abdullah (1376), Travelogue, translated by Mohammad Ali Movahed, Tehran: Ageh.
11. Ajhand, Yaqoub (1379), History of Iran during the Timurid Period, Tehran: Jami.
12. Ajhand, Yaqoub (1388), Interaction of Iranian, Islamic and Turkish Cultures in Shiraz in the 8th and 9th Centuries, History of Iran, 5/60, Bahar, pp. 1-16.
13. Al-Dawood, Seyyed Ali (2006), Great Islamic Encyclopedia, Vol. 5.
14. Bahrani-pour, Ali and Seyyedeh Zahra Zarei (2009), The Origin of Authority and Social Acceptance of the Al-Inju Dynasty (725-754 AH), History of Islam and Iran, Year 20, New Volume, Issue 8, Issue 89, Winter, pp. 29-53.
15. Bahrani-pour, Ali (2013), The Influence of the Political Sociological Model of Persia on the Practical Politics of the Al-Inju, History of Islam and Iran, Year 23, New Volume, Issue 19, Fall, pp. 5-33.
16. Bayat, Azizullah (2005), Comparative History of Iran with the Countries of the World (From the Media to the Extinction of the Pahlavi Dynasty), Tehran: Amir Kabir.
17. Research from the University of Cambridge (2007), History of Iran during the Timurid Period, First Edition, Tehran: Diba.
18. Haji Khalifa, Mustafa bin Abdullah (2005), Translation of the Calendar of History (The Calendar of Important Events of the World from the Beginning of Creation to 1085 AH), Mirath Maktoob, Tehran: Mirath Maktoob Research Center.

19. Hafez Abro, Shahab al-Din Abdullah (2001), Zabdeh al-Tawarik, edited and introduced by Seyyed Kamal al-Din Haj Seyyed-Javadi, vol. 1, Tehran: Islamic Printing and Publishing Organization.
20. Khafi, Fasih (2007), Majmal al-Fasihi, edited by Seyyed Mohsen Naji Nasrabadi, vol. 3, Tehran: Mythology.
21. Khairandish, Abd al-Rasoul, Mansouri, Ali (2012), Social Conflicts in the City of Shiraz in the Eighth Century and the Role of External Factors in It, History of Islam and Iran, Year 22, New Volume, No. 16, Winter, pp. 62-47.
22. Rawandi, Morteza (1975), Social History of Iran, Vol. 2, Tehran: Amir Kabir.
23. Ramazan-Mahi, Somayeh, Balkhari, Hassan (2009), The Influence of Ancient Iranian Art on the Shiraz School of the Al-Inju Period, Vol. 134, Fall, pp. 34-42.
24. Zarkoob Shirazi, Mo'in al-Din Ahmad (1971), Shiraznameh, Tehran: Iranian Culture Foundation.
25. Zarkoob, Abdol-Hossein (1995), From Randan Alley, Tehran: Sokhan.
26. Samarqandi, Abdol-Razzaq (1974), The Sa'din and the Bahrain Assembly, with the Efforts of Abdol-Hossein Nava'i, Vol. 1, Tehran: Research Institute for Humanities and Cultural Studies.
27. Shabankarei, Mohammad (1984), Majma' al-Ansab, edited by Mir Hashem Muhaddis, First Edition, Tehran: Sepehr Printing House.
28. Ghafari Kashani, Ahmad bin Mohammad (1404), History of Negarestan, Tehran: Hafez Bookstore.
29. Ghafari, Ahmad (1403), History of Jahan Ara, Tehran: Hafez Publishing.
30. Gholamreza Hashemi and Ali Asghar Shirazi (1392) in the article The Influence of Sassanid Visual Traditions on Painting of the Shiraz School during the Age of Al-Inju, Comparative Art Studies, Year 3, Issue 5, Spring and Summer, pp. 1-16.
31. Ghani, Qasem (1383) Works, Thoughts and Circumstances of Hafez; History of the Age of Hafez or History of Persia and its Suburbs and Adjacent States in the Eighth Century, with an Introduction by Mohammad Qazvini, Tehran: Zovar.
32. Fasai, Hassan bin Hassan (1382), Farsnameh Naseri, Vol. 1, Tehran: Amir Kabir.
33. Ghadiani, Abbas (1387) Comprehensive Dictionary of Iranian History, Vol. 1 and 2, Tehran: Aron.
34. Kotbi, Mahmoud (1985), History of the Mozaffar Clan, edited by Abdolhossein Navai, Tehran: Amir Kabir.
35. Limbert, John (2007), Shiraz in the Age of Hafez; The Splendor of the Iranian City in the Middle Ages, translated by Homayum Sanatizadeh, Shiraz: Cultural Research Institute of the Persian Encyclopedia.

36. Motazi, Kianoush (2011), The Splendor of Calligraphy and Illumination in the School of Shiraz in the Collection of Articles on Calligraphy of the School of Shiraz, Tehran: Art Academy.
37. Natanzi, Moin al-Din (2004), Selected Chronicles, edited by Parvin Estakhri, Tehran: Asatir.
38. Hoshyar, Mehran, Mirzakanloo, Vahide (2016) Features of Quran Illumination Tashi Khatoon, Negreh, No. 40, Winter, pp. 4-15..
39. Hekmatnia, Amir Hossein and Ahmadi, Mohammad Reza, (2017), Recognizing the Urban Economy with the Approach of Historical Markets and Local Bazaars (Case Study: Shiraz City), Third Annual Conference on Architecture, Urban Planning and Urban Management Research.
40. Khorasani, Mohammad Hashem, (2009), "Selected Histories", Tehran: Islamic Publications.
41. Khoob Nazar, Hassan, (2009), Detailed History of Shiraz from the Beginning to the Beginning of the Reign of Karim Khan Zand, Tehran: Sokhan Publications.
42. Dieulafois, Jean, (1982), Travelogue of Iran, Chaldea and Susa, translated by Homayoun Fareh Vashi, Tehran: Khayyam Bookstore Publications.
43. Sami, Ali (1958), Shiraz, the City of Saadi and Hafez, Shiraz: Mousavi Publications.
44. Sami, Ali, (1984), Shiraz, the Eternal City, Shiraz: Navid Publications.
45. Abbasi, Javad and Razi, Zohreh, (1994), Iranian Legitimacy in Local Governments of Iran in the Eighth Century AH, two quarterly journals of the Iranian Local History Research Journal, year 2, issue 2.
46. Forsat al-Dawla Shirazi, Mohammad, (1983), Ajam Works, Tehran: Bamdad Publications.
47. Galdiri, Eugenio, (1379), A striking example of an old restoration: Khodaikhaneh of Shiraz, Art and