



HAFEZ XIII. – XIV. HAFEZ'S TOMB (ḤĀFEẒIYA)

HAFEZ

xiii. FĀL-E ḤĀFEẒ. See FĀL-NĀMAHĀ; DIVINATION.

xiv. HAFEZ'S TOMB (ḤĀFEẒIYA)

The tomb of Hafez and the surrounding area, formerly known as *Takiya-ye Ḥāfez*. The Hafeziya is located south of the Qur'ān Gate (*Darvāza-ye Qor'ān*) on the northern edge of Shiraz, at the beginning of Golestān Street, formerly known as *Ḳarābāt* Street. It is on the site of the famous *Golgašt-e Moṣallā*, the pleasure ground often mentioned in the poems of Hafez, and occupies about 19,000 square meters, incorporating one of Shiraz's most famous cemeteries, *Ḳāk-e Moṣallā*.

In 856/1452, some sixty years after Hafez's death, the Timurid governor of Fārs, Abu'l-Qāsem Mirzā Bābor b. Bāysonqor (q.v.), ordered his vizier, Šams-al-Din Moḥammad Yaḡmā'i, to erect a dome-like structure over Hafez's grave in the *Moṣallā* garden. In the front part of the garden he also built a large pool, which was filled from the nearby *Roknābād* stream (Sāmi, 1984, p. 366). This building was restored twice, first in the reign of the Safavid Shah 'Abbās I (1587-1629), and again on the order of Nāder Shah Afšār (r. 1736-47), both



times as the result of omens (*fāl*; see [DIVINATION](#)) taken from Hafez's *Divān* (see Danešpažuh, p. 170). In 1187/1772-73, Karim Khan Zand (r. 1751-79) enlarged and enclosed the site. He built a vaulted hall (*tālār*) in the style of the *Divān-kāna* palace he had made, with four massive tall stone columns, open on the north and south and flanked by two large rooms on the east and west sides. This building effectively divided the area into two separate sections, the *Nāranjestān* (orange grove) in the front, and the *Gurestān* (cemetery) in the back. Hafez's tomb was located outside and behind this building, in the middle of the cemetery. Over the grave he placed a marble slab, which still exists today. On this slab two lyrics (ghazal, q.v.) by Hafez were inscribed in *nasta'liq* style (see [CALLIGRAPHY](#)) by the calligrapher Ḥāji Āqāsi Beg Afšār-e Āzarbāyjāni. The ghazal beginning

Možda-ye wašl-e to ku k'az sar-e jān bar kizam

Ṭāyer-e qods-am o az har do jahān bar kizam

was inscribed in relief in the center panel on the grave just under the Arabic phrase *Howa'l-bāqi*, and the ode beginning

Ey del gōlām-e šāh-e jahān bāš o šāh bāš

Peyvasta dar ḥemāyat-e loṭf-e elāh bāš

on the margin around the first ode. The date of his death is also inscribed in the chronogram "*kāk-e mošallā*" on the lower corner of the grave (Ġaffāri, p. 358; Fasā'i, ed. Rastgār, I, p. 514; Moštafawi, p. 53; Perry, p. 277; Karimi, 1948, pp. 15-16).

Subsequent construction on the site was carried out largely by various governors of Fārs. In 1273/1857, Ṭahmāsb Mirzā Mo'ayyed-al-Dawla restored and repaired the tomb. In 1295/1878, Mo'tamed-al-Dawla Far-hād Mirzā (q.v.) built a wooden enclosure around the tomb (Fasā'i, ed. Rastegār, II, pp. 1201-2). Later, in 1899, again as the result of an omen taken from the *Divān*, a Zoroastrian philanthropist called Ḳosrow obtained permission from the ulema of Shiraz to build a shrine (*boq'a*) of iron and wood around the grave. Before it was completed, however, the influential doctor of religious law (*mojtahed*) of Shiraz 'Ali-Akbar Fāl-Asiri (q.v.) led his followers to the site and had the building destroyed, on the pretext that a Zoroastrian was raising a building over the grave of a Muslim. Although the resulting public outcry caused the government in Tehran to order its reconstruction, Fāl-Asiri declared that he



would destroy anything built there, even by the king himself (Sa'idi-Sirjāni, ed., pp. 582-83; Karimi, pp. 16-17). The building remained in ruins until 1319/1901, when Malek Maṣṣūr Šo'ā'al-Salṭana secured funding for an iron transenna to be built around the grave (PLATE I). The transenna was commissioned and designed by 'Ali-Akbar Mozayyen-al-Dawla Naqqāš-bāši; around it ran a verse inscription including the date and names of the patrons. Mozayyen-al-Dawla also ordered that both sides of Karim Khan's hall be adorned with marble slabs, on which the ghazal beginning

Rawza-ye kold-e barin kalwat-e darvišan ast

Māya-ye mohtašami kedmat-e darvišan ast

was inscribed in the calligraphy of Mir 'Emād (fl. 17th cent.), copied by the Qajar artist 'Abd-al-Šamad Lala-bāši (Karimi, pp. 17-18, who quotes the inscription; Sāmi, 1959, p. 62).

In 1310 Š./1931, Faraj-Allāh Bahrāmi Dabir-e A'zam (q.v.), the governor-general of Isfahan and Fārs, erected a large stone portal in the south wall of the Hafeziya and repaired its walls and *nāranjestān* (Karimi, 1948, p. 18). Further plans for renovation remained in abeyance until, in 1935, the Department of Education of Fārs, on the initiative of 'Ali-Ašgar Ḥekmat (q.v.), the Minister of Education, arranged for the construction of a new building. The French archeologist André Godard (q.v.), the technical director of the Department of Antiquities, drew up an appropriate design. Execution of this project was delegated to 'Ali Riāzi, the head of the Department of Education of Fārs, and 'Ali Sāmi was put in charge of its supervision (Karimi, 1948, pp. 18-19; Sāmi, 1959, pp. 59-60).

The present building is in the style of the period of Karim Khan Zand. Over Hafez's gravestone—raised one meter above ground level, and surrounded by five circular steps—there is a copper dome shaped like a dervish's hat, supported by eight columns ten meters in height (PLATE II). The interior of the dome is covered in polychrome glazed tilework; eight distichs of the ghazal beginning

Hejāb-e čehra-ye jān mišavad ġobār-e tan-am

Koša dam-i ke az ān čehra parda bar fekanam

are inscribed in *toloṭ* script on eight massive stones, one on each column.



Karim Khan Zand’s four-columned hall has been incorporated into a new and spacious hall, with sixteen additional identical stone columns; Karim Khan’s four columns occupy the center of this building.

This twenty-columned veranda (*ayvān*, q.v.) divides the Hafeziya into two sections, north and south. Hafez’s tomb is located in the northern section, as is also a library 440 square meters in area (formerly the tomb of Qāsem Khan Wāli, d. 1873; Karimi, p. 24), which contains 10,000 volumes and is used as a center for Hafez scholarship. On the external façade of the hall, facing the entrance garden, the ghazal beginning *Gol-‘edāri ze golestān-e jahān mā-rā bas/ Z’in čaman sāya-ye ān sarv-e ravān mā-rā bas* is inscribed on azure glazed tiles. Also in this section are orange trees and two large rectangular pools, on the eastern and western sides, which provide water for the large pools in the entrance garden, as well as a recently established traditional coffeehouse, 330 square meters in area. On the walls of this section of the Hafeziya, odes from Hafez’s *Divān* are inscribed on tiles and marble slabs in the calligraphy of ‘Abd-al-Ḥamid Malek-al-Kalāmi (q.v.; d. 1949): on the north wall is the ghazal beginning *Saḥar-am hātef-e mey-kāna be dawlat-k‘āhi/Goft bāz āy ke dirina-ye in dargāh-i*; on the south wall the ghazal *Čo bešnavi soḡan-e ahl-e del magu ke kaṭā’st/Soḡanšenās na-‘i jān-e man kaṭā injā’st*; on the east wall the ghazal *Mazra‘-e sabz-e falak didam o dās-e mah-e now/Yād-am az kešta-ye k‘viš āmad o hangām-e derow*; and on the west wall the ode *Biā ke qašr-e amal saḡt sost bonyād ast/Biār bāda ke bonyād-e ‘omr bar bād ast* (Sāmi, 1959, pp. 62-64).

The southern section of the Hafeziya constitutes the entrance garden, with orange trees, two large flower gardens, paths, and a stream. In the middle of each garden is a large rectangular pool. The stone edges of these pools came originally from a pool in the north garden of Bāḡ-e Naẓar, a part of the *Divān-kāna* palace of Karim Khan Zand, which was destroyed during the extension of Karim Khan Zand Boulevard (the partially remaining south garden is now the Pārs Museum). The stones were transferred to the Hafeziya to build the present pools (Karimi, 1948, p. 41). On each side of the courtyard there is a large orange grove. The south wall and the entrance are made of iron railings. The area of the southern section, from the entrance to the garden to the steps of the central hall, is 9,985 square meters.

A number of famous people are buried in the vicinity of Hafez’s grave. They include poets, scholars, and other notables of Shiraz: the poets and scholars Ahli Širāzi (q.v.), Mirzā Kuček Wešāl Širāzi, Moḡammad-Našir Foršat-al-Dawla (q.v.), Loṭf-‘Ali Šuratgar, Faridun Taval-lali, Mehdi Ḥamidi, Nāšer-al-Din Sālār



(Sālār-e Jang), Moḥammad-Kalil Rajā'i; the mystic Moḥammad-Hāšem Dahabi; and the writer Rasul Parvizi. The mausoleum of Qawām-al-Molk Širāzi and his family (the Qawāmiya) is also found here (Karimi, pp. 23-24).

BIBLIOGRAPHY

Karāmat-Allāh Afsar, *Tāriḳ-e bāft-e qadīm-e Širāz*, Tehran, 1353 Š./1974.

Arthur John Arberry, *Shiraz, The Persian City of Saints and Poets*, Norman, Oklahoma, 1960.

‘Ali-Naqi Behruzi, *Banāhā-ye tāriḳi o ātār-e honari-e jolga-ye Širāz*, Shiraz, 1349 Š./1970; 2nd ed., 1354 Š./1975.

Manučehr Dānešpa-žuh, *Širāz*, Tehran, 1377 Š./1998.

Ḥasan Emdād, *Širāz dar goḏašta wa ḥāl*, Shiraz, 1339 Š./1960, pp. 166-71.

Moḥammad-Našir Foršāt-e-Širāzi, *Ātār-e ‘Ajam*, ed. Manšur Rāstgār Fasā’i, 2 vols., Tehran, 1377 Š./1998, II, pp. 784-90.

Abu’l-Ḥasan Ġaffāri-e Kāšāni, *Golšan-e morād*, ed. Ġolām-Rezā Ṭabāṭabā’i-e Majd, Tehran, 1369 Š./1990.

A. V. Williams Jackson, *Persia Past and Present: A Book of Travel*, New York, 1906.

Bahman Karimi, *Ātār-e tāriḳi-e Širāz*, Tehran, 1327 Š./1948, 2nd ed., 1343 Š./1964.

Moḥammad-Yusof Kiāni, *Me’māri-e Irān dar dawra-ye eslāmi*, Tehran, 1367 Š./1988.

Idem, *Tāriḳ-e honar-e me’māri-e Irān dar dawra-ye eslāmi*, Tehran, 1374 Š./1995.



Moḥammad-Taḳi Mošṭafawi, *Eqlim-e Pārs*, Tehran, 1375 Š./1996.

John R. Perry, *Karim Khan Zand: A History of Iran, 1747-1779*, Chicago and London, 1979, pp. 276-78.

Sa'idi Sirjāni, ed., *Waqāye'-e ettefāqiya: Majmu'a-ye gozārešhā-ye kofya-nevisān-e Engelis dar welāyāt-e janubi-e Irān az sāl-e 1291 tā 1322 qamari*, Tehran, 1362 Š./1983.

'Ali Sāmi, *Širāz: šahr-e Sa'di o Ḥāfeẓ, šahr-e gol o bolbol*, Shiraz, 1337 Š./1958.

Idem, *Širāz šahr-e jāvidān*, Shiraz, 1363 Š./1984.