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Study of the Decorative Motifs of the Tomb of Khwaja Abdullah Ansari in Herat Gazergah

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Abstract

Gazergah stands as one of the most magnificent historical monuments in Herat, situated in the northern part of the city. This remarkable site is a testament to the rich Islamic culture and civilization that has flourished in the region. Notably, it is the birthplace of renowned scholars, including Khwaja Abdullah Ansari Heravi, a prominent figure in the realms of religious and mystical education. The primary aim of this article is to provide a comprehensive description of the Gazergah monument, delve into its intricate decorations, and present an overview of the mystical personality of Khwaja Abdullah Ansari. Additionally, the article seeks to enhance understanding and analysis of the decorative arts—specifically illumination—found on the tomb of Khwaja Abdullah Ansari Heravi. This research employs objective observations to assess the aesthetic qualities and authenticity of the illumination art present at this significant site. By examining the artistic elements and their historical context, the study aims to illuminate the cultural importance of Gazergah and the enduring legacy of its artistic heritage, ultimately contributing to the broader discourse on Islamic art and architecture in Herat.

Keywords: Gazergah, Illumination, Herat, Islamic Motifs and Art

1. Introduction

Khwaja Abdullah Ansari, a pivotal figure in the spiritual and intellectual life of Herat, occupies a distinguished place in Islamic history as a revered scholar and mystic. His contributions to religious thought and mystical education have left an indelible mark on the cultural landscape of the region. The Gazergah Shrine, dedicated to his memory, is not only a significant site of pilgrimage but also a remarkable example of Islamic architecture and artistry. This monument encapsulates the essence of Herat's historical and cultural identity, embodying the city's rich legacy of scholarship and spirituality.

The Gazergah Shrine is celebrated for its intricate decorations, which reflect the artistic prowess of the Herat School. The tomb of Khwaja Abdullah Ansari is adorned with exquisite illuminations and motifs that demonstrate the sophistication of Islamic decorative arts.

Among the notable features of the tomb's decorations are the geometric patterns and floral motifs, which are emblematic of Islamic art. These designs, often characterized by their complexity and symmetry, illustrate the harmony between aesthetic beauty and spiritual significance.

As we delve into the study of Khwaja Abdullah Ansari's tomb and its decorations, we aim to highlight the importance of these artistic expressions in preserving the cultural heritage of Herat. This exploration not only honors the legacy of a great mystic but also emphasizes the need to safeguard the artistic and historical treasures that continue to inspire generations. Through a detailed examination of the illuminations and motifs, this research seeks to deepen our understanding of the relationship between art, spirituality, and cultural identity in this extraordinary monument.

1.1 Problem Statement

The significant role of Khwaja Abdullah Ansari as a religious and mystical figure has not received the scholarly attention it warrants in recent years. Furthermore, the gradual erosion of the intricate details and decorative elements—particularly the illuminations engraved on the lower section of the tomb—poses a risk of permanent loss due to climatic factors.

1.2 Issue Importance

Khwaja Abdullah Ansari, the Gazergah Shrine, and the decorative arts associated with this site collectively exemplify the distinctive features of Islamic art. The preservation of this historical identity, along with the artistic heritage of the Herat School, is of paramount importance. Understanding these elements not only honors Ansari's legacy but also enhances appreciation for the cultural and artistic contributions of the region.

1.3 Research Questions

1. What are the processes and motivations behind the creation of art, particularly in the context of religious art?
2. What factors have historically compelled certain groups to prioritize the preservation and revitalization of Islamic shrines and traditional sacred sites in Herat?
3. Why are miniature painting and illumination art commonly classified as distinct forms of Islamic art within the cultural context of Herat?

2. Methodology

This research employed a combination of library and field studies. The library component involved a thorough review of historical narratives by various historians, which provided valuable insights into the origins of the carved designs. In the field component, the author visited the Gazergah Shrine to closely examine the lower section of Khwaja Abdullah Ansari's tomb, where decorative illuminations are prominently displayed. The author meticulously observed and documented several technical aspects of these artistic elements. The findings indicate that the carved and painted decorations surrounding the tomb of Khwaja Abdullah Ansari not only remain intact but also highlight the significance of the artistic traditions of the Herat School.

3. The Essence of Art

Art aligns with humanity's most profound mission on Earth: the quest for understanding the truth of existence. It encompasses the interplay of art, mysticism, and religion. Within each individual lies a reservoir of perspectives, talents, and vivid imaginings that yearn for expression. This intrinsic need drives the creation of all artistic works, whether through poetry, painting, or other forms of creative expression (Shariati, 2000:63).

Islamic scholars have historically regarded art not merely as a practical invention but as an integral component of wisdom, theoretical contemplation, and intuitive insight. In this context, religious art possesses both general and

specific meanings. Broadly, it is associated with virtues and the pursuit of perfection within Islamic culture. More specifically, art manifests in various imaginative forms, embodying beauty and glory while engaging with reflection, logic, and reality (Madadpour, 2008:231).

The journey of the artist, as facilitated by art, is fundamentally a spiritual odyssey that traverses the realms of imagination and reality. Through this creative process, artists ascend to new heights of understanding and expression, contributing to a deeper appreciation of the human experience.

4. Herat City

Herat is a province located in the northwest region of Afghanistan, recognized as one of the oldest cities in Central Asia. The city is prominently referenced in ancient texts, including the Avesta, as well as other historical sources, underscoring its long-standing significance. Renowned for its rich cultural heritage and educational advancements, Herat has earned a reputation as a distinguished center of learning.

Throughout history, the presence of esteemed scholars and educators has contributed to the city's esteemed image. A multitude of intellectuals and scientists from various Islamic countries have historically journeyed to Herat to pursue knowledge and education. This influx of scholars has fostered a vibrant cultural and religious atmosphere, enhancing the city's prosperity and intellectual brilliance (Khalili, 1989:14).

Herat's landscape, adorned with mosques, schools, and libraries, reflects its historical commitment to scholarship and the arts. The city has achieved notable scientific honors, and its lush greenery further amplifies its reputation. Firmly rooted in knowledge and rich in intellectual treasures, Herat continues to shine as a beacon of cultural and educational excellence (Sharwa, 2013:5).

5. Khwaja Abdullah Ansari Heravi

Abu Ismail Khwaja Abdullah Ansari Heravi was a distinguished sheikh and mystic of the fourth and fifth centuries AH. Born in 1006 in the castle of Kahendzh, located in Herat, he emerged as a prominent scholar who illuminated the intellectual landscape of the region with his profound understanding of logic and Sufism (Rajabi, 2010:12).

Khwaja Abdullah was the son of Abu Mansur Ansari Heravi, who was also a Sufi and lived a life deeply rooted in mysticism. Influenced by his father's spiritual practices, Khwaja Abdullah was guided from an early age to embrace the principles of Sufism.

His childhood and adolescence were marked by notable achievements. He began his formal education at the age of four and commenced reciting the Holy Quran by the age of seven. Following this, he delved into the study of Arabic and Persian literature. By the age of fourteen, he had mastered a range of traditional sciences, including Arabic literature, the science of interpretation (Tafsir), hadith studies, Hanbali jurisprudence, theology, and philosophy. This extensive educational background set the foundation for his later contributions to Islamic thought and mysticism (Farhadi, 1981:257).

6. Achievements of Khwaja Abdullah Ansari

One of the notable innovations of Khwaja Abdullah Ansari was his ability to intertwine poetry with prose, creating a harmonious relationship between the two forms of expression. This synthesis allowed him to convey profound spiritual and mystical insights in a manner that resonated deeply with his audience (Honarwar, 2011:12).

In Herat, literacy was widespread, and the educational institutions where Khwaja Abdullah studied provided a robust foundation in both Arabic and Persian literature, facilitating his intellectual growth. His mystical discourses are rich with literary subtleties and complex ideas, demonstrating an expansive understanding of mystical concepts.

Khwaja Abdullah had a remarkable talent for articulating the nuances of the self, presenting various terms such as egotism, self-portraiture, self-love, self-cultivation, and self-loathing with clarity and depth. His exploration of these themes reflects his mastery of language and his commitment to addressing the intricacies of human experience, showcasing the breadth of his literary and mystical contributions (Naseri, 1991:23).

7. Instructors of Khwaja Abdullah Ansari Heravi

Khwaja Abdullah Ansari was profoundly influenced by a number of esteemed teachers throughout his educational journey. Among his most notable instructors were Khwaja Imam Yahya Ammar Shaibani, Sheikh Abu Abdullah Taqi, Abu Bakr Haidari, Sheikh Abul Hasan Kharqani, Khwaja Ahmad Chishti, and Sheikh Abu Sayyid Abul Khair. These scholars played a pivotal role in shaping his intellectual and spiritual development (Habibi Heravi, 2015:18).

In addition to these prominent figures, Khwaja Abdullah was also taught by other respected scholars, including Qazi Abu Mansur Azdi, Abu Al-Hasan Bashari Sajzi, Taqi Sajistani, Jarahi, Bashani, and Abu Al-Hasan Ali Tarazi (Farhadi, 1981:62).

8. Notable Works of Khwaja Abdullah Ansari

Khwaja Abdullah Ansari is renowned for his many valuable books, treatises, and writings, although some of these works are scarce and difficult to obtain. His scholarly approach often includes citing a verse from the Holy Quran at the beginning of each chapter, illustrating the harmony between Sharia (Islamic law), the spiritual path, and the ultimate truth (Takestani, 1993:10).

One of his most notable contributions is *Manazil al-Sa'irin*, which is composed in both Arabic and Persian. This work is regarded as one of the most significant texts in the realm of practical mysticism and has been taught in religious seminaries for many years (Khalili, 1989:78).

Among his other important works are the extensive *Kashf al-Asrar*, which spans ten volumes, and *Kanz al-Salkin*. Additionally, Khwaja Abdullah authored several other influential texts, including *Zad al-Arifin*, *Munajat-e-Nameh*, *Ilahi-Nameh*, *Dhim al-Kalam*, *Risalat Dil wa Jan*, *Risalat al-Waredat*, and *Qalandar-e-Nameh*, all produced over various years (Takestani, 1993:12).

Another celebrated work is *Nafhat al-Ans*, which was written in the local dialect of Herat. This text was later translated into Persian by Khwaja Abdul Rahman Jami in the ninth century of the lunar calendar (Madadpour, 2008:20).

Many of these works have been published in various countries, including Egypt and France, as well as in the Dominican Collection of Eastern and Western Studies, contributing to the preservation and dissemination of Khwaja Abdullah's profound insights and teachings (Farhadi, 1981:277).

9. Late Life and Demise of Khwaja Abdullah Ansari

Throughout the eighty years of his life, Khwaja Abdullah Ansari devoted himself tirelessly to guiding his disciples and educating his students. However, at the age of seventy-two, he experienced a decline in health that resulted in blindness. Despite this challenge, he remained committed to his scholarly pursuits (Abbasi Delkani, 2019:21).

In the latter part of his life, Khwaja Abdullah aspired to complete his interpretation of the Holy Quran. He worked diligently to provide insights into the text, often dictating to his students who transcribed his interpretations. Unfortunately, he was unable to finish this monumental task before his passing.

Khwaja Abdullah Ansari died in 1098 at the age of eighty-five. Following his death, a large crowd from Herat accompanied his body to the cemetery at Gazergah, where he was laid to rest. His grave has since become a site

of veneration, attracting visitors from around the world who seek to pay their respects to this revered figure in Islamic mysticism and education (Farhadi, 1981:213).

10. Gazergah

Gazergah is situated on a mountainside to the north of Herat city and has been referred to by various names throughout history. One such name, Gazer, translates to "laundry," reflecting the local tradition of washing clothes in the area. Another name, Karzargah, is derived from the historical significance of the site, where many martyrs were believed to have been buried in seven wells, thus designating it as a cemetery (Bahre, 2009:61).

Historical research indicates that Gazergah was established during the reign of the kings of Crete and underwent significant development. The site was further enhanced with exquisite structures during the Timurid period, leaving behind inscriptions and decorative elements that still adorn the area today (Farhadi, 1981:265).

Gazergah is the final resting place for many Sufis, mystics, and notable individuals, including Timurid princes. Notably, Amir Dost Mohammad Khan, a prominent king of Afghanistan, is also buried here. Additionally, the tomb of Khwaja Abdullah Ansari and his sons is located on the northern side of the Gazergah complex (Seddiqi, 1981:59).

The shrine possesses a sacred atmosphere and has been a focal point throughout the history of Herat, witnessing major military and political events (Rajabi, 2010:12).

The Islamic architecture of Gazergah has ancient roots, featuring large palaces, ponds, and magnificent gardens, showcasing the pinnacle of architectural achievements from earlier times (Khalili, 1989:56).

Notably, artifacts from the tenth century AD, along with valuable works from the Sassanid and Umayyad periods, exhibit a unique blend of ancient artistic traditions and emerging Islamic architectural styles.

To fully appreciate the decorative arts at Gazergah, it is essential to evaluate the progression of each artistic tradition utilized in this historic site (Abbasi Delkani, 2019:72).

The architectural and engineering feats of the Timurid monuments are often attributed to Master Qavam al-Din Mimar ibn Zain al-Din, who is believed to have played a significant role in the construction of both the tombs and the pilgrimage site at Gazergah. Master Qavam al-Din is renowned among architects, celebrated for his exceptional works that continue to garner admiration and respect (Azhand, 2008:307).

11. Decorative Art of Illumination

The art of illumination has its origins in the early centuries of Islam, deeply rooted in the rich cultural and artistic traditions of the vast Asian region. The absence of emphasis on portraiture, often due to religious prohibitions, facilitated the development of this distinctive style of painting, known as decorative arts and illumination (Honarwar, 2011:17).

As this art form evolved, it became associated with Islamic and Arab governance, eventually being recognized as a key aspect of Islamic art. Illumination artists excelled in creating works that now grace museums around the world, establishing illumination as a prominent and enduring art form (Takestani, 1993:26).

What renders this significant art so important is its application in conjunction with verses from the Holy Quran, hadiths, scientific and cultural texts, poetry collections, as well as its presence in mosques and other sacred sites. In the city of Herat, illumination has experienced remarkable growth and flourishing. From the Timurid period to the present, the illumination of the Herat School has maintained a distinct and esteemed place in the artistic landscape, earning recognition from historians and researchers both in the East and the West (Sarwatian, 1989:10).

A notable perspective within the discourse surrounding this art form is that illumination, along with its symbolic representations, is considered one of the original Islamic arts. This viewpoint asserts that illumination has not faced significant opposition within the Islamic world and has garnered approval from Islamic scholars, largely due to its avoidance of depicting faces or representations of living beings. Thus, illumination continues to thrive as a revered and accepted art form within Islamic culture (Madadpour, 2008:234).

11.1 Definition of Illumination

Illumination refers to the art of decorating texts with gold or golden hues, resulting in illuminated artworks that feature ornate motifs, borders, and miniature illustrations. This technique enhances the visual appeal of the written word, creating a harmonious blend of art and literature (Takestani, 1993:28).

11.2 Applications of Illumination

Illumination art has a wide range of applications across various contexts. These intricate designs have been employed to adorn the walls of mosques, minarets, mihrabs, courtyards, and palaces. Additionally, illumination is utilized in tiling, carving, and the engraving of silver and gold in sacred spaces. The enduring presence of this art form continues to exemplify the artistic vision and finesse of its creators (Naseri, 1991:35).

11.3 Historical Course of Illumination

The historical trajectory of decorative arts, particularly illumination and miniature painting, can be traced through several significant periods that followed the advent of Islam: Sassanid Period, Seljuk Period, Ilkhanate Period, Timurid Period, Safavid Period, Qajar Period, Pahlavi Period

Each of these eras contributed to the evolution and refinement of illumination techniques and styles (Dastgiri, 1960:29).

One notable figure in the revival of the Herat miniature school after centuries of decline is the esteemed artist Saeed Mashal Ghorri Heravi. Following his efforts, the faculty members of the Fine Arts Department at Herat University have continued to uphold the tradition of illumination art, fostering its growth and recognition in contemporary times (Banwal, 1982:132).

11.4 Famous Illuminators of Herat

During the Timurid era, several skilled illuminators emerged from the Herat Miniature School, including Amir Khalil Sayyid Mirak Naghash, Maulana Haj Muhammad Naghash, Maulana Yari, Maulana Mahmud, Muhammad Hassan Kateb, and Khwaja Nasruddin Muhammad. Among them, Maulana Hedayi distinguished himself with extraordinary skills in tile making and painting, often adorning his poetry with exquisite motifs and illuminations, showcasing the rich artistic heritage of Herat (Rajabi, 2010:159).

11.5 Elements of Illumination

In his work *Qanun al-Suwar*, Sadeghi Bek Afshar identifies seven fundamental styles, referred to as "elements of illumination." These are: Arabesque, Angelica, Cloudy, Waq, Niloofar, Farangi, Romie.

Among the decorative arts of the Timurid period, the traditional Arabesque style was particularly prominent and held significant value as an illumination element. The intricate Arabesque designs, characterized by complex plant motifs, were often combined with calligraphy and inscriptions. This fusion not only enhanced the visual appeal but also established a sense of balance and symmetry within the compositions, resulting in a harmonious and captivating beauty in the illuminated works (Azhand, 2009:53).

12. Discussion

In this section, the author examines and analyzes the decorative motifs present in the lower sections of the tomb of Khwaja Abdullah Ansari, focusing on the intricate geometric motifs that have endured over time.

12.1 Location of the Tomb of Khwaja Abdullah Ansari

The rectangular tomb is situated directly in front of the entrance gate of the Gazergah shrine, at the far end of the courtyard. This prominent location enhances its visibility and significance within the complex. The tomb features three distinct outlines, each adorned with geometric motifs and illumination designs characteristic of the Herat school. These artistic elements contribute to the tomb's prominence, marking it as one of the finest examples of artistic craftsmanship from the region during that period. The geometric motifs, often referred to as knotting, are rendered in various forms, including arrangements of flowers, leaves, and specific geometric shapes governed by established rules. The illumination designs and geometric motifs used in this context warrant further detailed research. Due to the complexity and richness of these motifs, the current analysis will focus on a selection of technical decorative elements.

12.2 Second Outline of the Tomb

The second outline of the tomb is crafted from black marble, commonly known as soapstone. The decorative geometric motifs carved into this stone feature a six-pointed star pattern, intricately combined with a star knot at its five corners. These designs exemplify the imaginative artistry of the Herat school during the Timurid era.

Although climatic factors have caused some deterioration of these motifs, their overall structure remains clearly visible. The geometric designs are arranged in the form of a shamsa, an intricately decorated rosette or medallion that often appears in various artistic contexts. This particular design features two symmetrical halves on either side, with two full circles centrally positioned within the overall composition, showcasing the exceptional craftsmanship and aesthetic sensibility of the artists of the time.

12.3 Hexagonal Knot

The hexagonal knot is intricately carved into stones and mosaic tiles, utilizing a palette of azure blue, fawn, and black colors. These designs take the form of a hexagonal star, featuring repeating divisions that create a rhythmic aesthetic, enhancing their overall beauty.

These techniques are grounded in the division of hexagons into equal parts derived from a circle, resulting in star motifs that foster visual harmony. The designs possess richer, more sublime characteristics, contributing to the intricate beauty of the artwork.

12.4 Top and Bottom Borders of Geometric Motifs

The upper and lower sections of this design are embellished with a distinctive border known as a lock knot. The lower borders are adorned with flower and leaf motifs arranged in a crown shape, symmetrically repeated to enhance the visual appeal of the petals.

All elements within the illumination are anchored around a central circle, with the crowns surrounding it enhancing the diversity and beauty of the motifs. It is likely that these petal designs were also conceived in circular forms, as this approach yields a more aesthetically pleasing effect. Additionally, these motifs can be rendered in smaller sizes, demonstrating versatility in design.

In the center of the petals, variations take the form of crowns, which are elaborately detailed and enhanced with intricate line work. This suggests that the petals were executed in multiple stages, with each layer adding depth

and complexity. The motifs along the edges are further beautified through the use of smooth Arabesque tracery, which creates a cohesive visual stability among the elements.

12.5 Middle outline design

The middle outline of the tomb is crafted from white marble, which has aged to a yellowish hue over time. This section features decorative geometric motifs in the form of a Shamsa, characterized by two halves at the center and complete designs framing the edges.

The Shamsa design draws inspiration from both the circle and the sun, and its hexagonal divisions bear significant similarities to the geometric designs found on the black marble. The divisions within the Shamsa can range from 1/8 to 1/24, with the central voids being of a medium size—balanced neither too large nor too small. These empty spaces add a unique charm to the decorative geometric designs.

Overall, Shamsa designs can yield a variety of combinations, such as those seen in hexagonal configurations, showcasing the creativity and adaptability of the illumination art form.

12.6 The Lower Part of the White Marble

The lower section of the tomb, made from white marble, has undergone color changes over time. To create harmony with the surrounding decorative forms, the artist integrated an inscription with illuminated motifs. Encircling the inscription is a border pattern in Kufic script, embellished with Arabesque tracery. The text reads, "Allah is there and there is nothing other than Him," reflecting the themes of religious unity that are fitting for this sacred site.

The Arabesque tracery serves as the main axis of the illumination motifs, incorporating spiral movements and various decorative elements. At the foundation of these designs, circles are often employed, with decorative features such as petals, almonds, and leaves arranged around them. Fortunately, the intricate details of these geometric motifs remain clearly visible.

The smoothness of the Arabesque tracteries, combined with their alternating designs, enhances the overall composition. In the center of these motifs, the Arabesque tracteries are adorned with petals, creating a beautiful rhythmic effect. Recognized as a legitimate form of Islamic art, these tracteries are frequently used to decorate the Holy Quran, mosques, and other holy sites, including shrines.

12.7 Columns and Decorative Motifs

Surrounding the circumference of this lower part are columns made from black and white marble. The bases of these columns feature decorations of half-Toranj, Ringent, and Kashkul motifs, although some details may not be fully discernible. The Toranj motifs began with simple compositions that evolved into more complex designs, beautifully carved with combinations of Toranj, half-Toranj, Ringent, and Kashkul elements interspersed with tiny petals.

The starting point of the Toranj motif is notably elongated, contributing to a pleasing rhythm as these patterns are strategically positioned to ensure balanced movements throughout the design. The decorative motifs of Toranj, Ringent, and Kashkul are crafted to introduce variety and enhance overall beauty. Border patterns are typically drawn from the corners first, with smooth rotations integrating other decorative elements throughout the designs. Some Toranj motifs positioned centrally add strength and beauty to the entire illuminated composition.

12.8 Kashkul and Ringent Motifs

Kashkul, also known as the beggar's bowl, is a container traditionally carried by wandering dervishes within the Sufi tradition. It is used to collect alms and other offerings. Variations of Kashkul motifs can be created by altering

certain elements, maintaining a circular main axis while surrounding it with leaf designs or other decorative features. This approach amplifies diversity and volume, effectively filling empty spaces within the design.

The Ringent motif is another important component of illumination, widely utilized in various geometric forms. Its inclusion enhances the strength and cohesion of the overall design when combined with the Toranj and Kashkul motifs. The Ringent can manifest in numerous styles, easily integrated with almonds, petals, and other decorative elements, both large and small. These proportions contribute delicacy and are applied thoughtfully according to the design's scale, achieving a visual perfection that captivates the observer.

13. Conclusions

The exploration of Khwaja Abdullah Ansari's tomb at the Gazergah Shrine reveals the profound interplay between art, spirituality, and cultural identity in Herat. As a central figure in Islamic mysticism, Ansari's legacy is intricately tied to the artistic expressions found within this historical monument, which serve as both a tribute to his teachings and a reflection of the vibrant artistic heritage of the region.

The decorative arts, particularly the illuminations and geometric motifs that adorn Ansari's tomb, exemplify the sophistication of Islamic art as practiced in Herat. These designs are not merely ornamental; they encapsulate deeper philosophical and spiritual meanings, aligning with the broader Islamic tradition that views art as a pathway to understanding the divine. The intricate patterns and rich colors of the illuminations evoke a sense of transcendence, inviting contemplation and reflection, which are essential aspects of the mystical journey that Khwaja Abdullah Ansari championed.

Furthermore, the historical significance of the Gazergah Shrine cannot be overstated. It stands as a testament to Herat's cultural and educational prominence throughout history, serving as a hub for scholars and artists alike. The continuity of artistic practices, such as illumination, from the Timurid period to the present demonstrates the resilience and adaptability of Herat's artistic traditions. This research highlights the urgent need for preservation efforts to safeguard these invaluable artistic expressions, which are at risk of deterioration due to environmental factors and neglect.

In conclusion, the examination of the decorative arts at the Gazergah Shrine not only honors the memory of Khwaja Abdullah Ansari but also reinforces the importance of preserving the cultural heritage of Herat. The illuminations and motifs serve as a bridge connecting past and present, emphasizing the significance of art in expressing spiritual truths and cultural identity. Future research should continue to investigate these artistic elements to ensure they receive the recognition and protection they deserve, allowing them to inspire generations to come.

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