The oldest of the historic monuments in Tehran, the Golestan Palace (Palace of Flowers) belongs to a group of royal buildings that were once enclosed within the mud-thatched walls of Tehran’s Historic Arg (citadel). The Arg was built during the reign of Tahmasb I (r. 1524-1576) of the Safavid dynasty (1502-1736), and was later renovated by Karim Khan Zand (r. 1750-1779). With coming of the Qajar s to power in 1779, the Arg became the seat of their government of the Qajar, who made Teheran the capital of the country and Golestan Palace became the official residence of the royal family. During the Pahlavi era (1925-1979) Golestan Palace was used for formal royal receptions. The most important ceremonies to be held in the Palace during the Pahlavi era were the coronation of Reza Khan (r. 1925-1941) in Takht Marmar and the coronation of Mohammad Reza Pahlavi (r. 1941-deposed 1979) in the Museum Hall. The lavish Golestan Palace is a masterpiece of the Qajar era, embodying the
successful integration of earlier Persian crafts and architecture with Western influences. The walled Palace, one of the oldest groups of buildings in Teheran, built around a garden featuring pools as well as planted areas, the Palace’s most characteristic features and rich ornaments date from the 19th century. It became a center of Qajār arts and architecture of which it is an outstanding example and has remained a source of inspiration for Iranian artists and architects to this day. It represents a new style incorporating traditional Persian arts and crafts and elements of 18th century architecture and technology.

In its present state, Golestan Palace is the result of roughly 400 years construction and renovations. The buildings at the contemporary location each have a unique history. On October 11, 2005 the Cultural Heritage Organization of Iran submitted the palace to the UNESCO for inclusion into the World Heritage List in 2007. On June 23, 2013 it was proclaimed as world heritage site during the UNESCO meeting in Phnom Penh.

Characteristics

Located in the heart and historic core of Teheran, Golestan Palace complex was originally built during the Safavid dynasty in the historic walled city. Following extensions and additions, it received its most characteristic features in the 19th century, when the palace complex was selected as the royal residence and seat of power by the Qajār ruling family.

The complex exemplifies architectural and artistic achievements of the Qajār era including the introduction of European motifs and styles into Persian arts. It was not only used as the governing base of the Qajār Kings but also functioned as a recreational and residential compound and a center of artistic production in the 19th century. Through the latter activity, it became the source and center of Qajār arts and architecture.

Golestan Palace represents a unique and rich testimony of the architectural language and decorative art during the Qajār era represented mostly in the legacy of Nāṣer al-Dīn Shāh. It reflects artistic inspirations of European origin as the earliest representations of synthesized European and Persian style, which became so characteristic of Iranian art and architecture in the late 19th and 20th centuries. As such, parts of the palace complex can be seen as the origins of the modern Iranian artistic movement.

The complex of Golestan Palace represents an important example of the merging of Persian arts and architecture with European styles and motifs and the adaptation of European building technologies, such as the use of cast iron for load bearing, in Persia. As such Golestan Palace can be considered an exceptional example of an east-west synthesis in monumental arts, architectural layout and building technology, which has become a source of inspiration for modern Iranian artists and architects.

At present, Golestan Palace complex consists of eight key palace structures mostly used as museums and the eponymous gardens, a green shared center of the complex, surrounded by an outer wall with gates.

Palace Sections

**Ayvan Takht Marmar**

The spectacular terrace known as Ayvan Takht Marmar (The Marble Throne Terrace) is one of the most important parts of Golestan Palace regarding its historical, political and social significance. It was built in 1806 to the order of Fatḥ ʿAlī ShāhQājār (r. 1797-1834). Adorned by paintings, marble-carvings, tile-work, stucco, mirrors, enamel, woodcarvings, and lattice windows; the throne embodies the finest of Iranian architecture.

The renowned Takht Marmar (Marmar Throne) is located in the center of this Ayvan. It is shaped as a walled platform made of 65 large and small size famous, yellow marbles of Yazd province. It was designed by Mirza Baba Naghash Bashi (head painter) of the Qajār court, modeled after Persepolis where the legs are made in human shapes. The architectural details and other ornaments of the terrace were completed during the reigns of Fatḥ ʿAlī Shāh and Nāṣer al-Dīn Shāh(r. 1848-1896).

Coronations of Qajār kings, and formal court ceremonies were held on this terrace (ayvan). The last coronation to be held at Takht Marmar was the coronation of, the self-proclaimed King, Reza...
Khalvat Karim Khan

Located after in the east part of Layvan Takht Marmar and its attachments and dating back to 1759, it is a semi-open structure which is in fact a small remaining fraction of the interior or residence of Karim Khan Zand. It is a terrace with four entrances of which one faces the south and three the east. There are vaults with stone columns around this space with a sitting lion engraved to the side of each column. Each of the vaults has three arches, and the one in middle is wider and higher than the side arches. There is an octagonal pond in the center of this space through which the water from Qanat used to flow into a smaller octagonal pond. There is also a ditch in the west of the pond which takes water to the lower pond.

Ornamentations of this structure include stone reliefs and tile work with a variety of arabesque, geometrical patterns, floral patterns, animal patterns and scenery. In some parts, the animals are demonstrated defeating other animals, for example, there is scene from a lion defeating a deer above the Sultan’s portrait, which is probably a simile of the Sultan’s victory over his enemies. Today, Nāṣer al-Dīn Shāh’s marble gravestone and Fat’h-Ali Shah’s marble summer throne, which, according to the documents, was once located in different areas including the front of the exit structure and the ponds, are kept in this building.

Talar Salam

Covering an area of 877 m², Talar Salam (Reception Hall) is to the west of the edifice and is considered to be one of the most magnificent halls of the ensemble. Talar Salam was originally designed to be a museum. After the Takht Tavos (Iranian’s famous Jeweled Peacock Throne) was moved to the Royal jewels collection at the Central Bank, this hall was designated to hold special receptions in the presence of the king, hence the name Talar Salam. Tourists and envoys from European courts received in the Arg during the reign of Nāṣer al-Dīn Shāh, spoke of this outstanding hall comparing it to its European counterparts.

The ornaments include exquisite mirror works and Stucco work in sky blue and white. There are floor-to-ceiling windows along the south side which let the daylight in with the ceiling made of groin vaults. Both the ceiling and walls are decorated with plaster molding with the western wall fully covered with mirror work of arabesque and geometrical patterns. The floors are covered with multi-color tiles and large-scale carpets of magnificent patterns.

During the reign of Nāṣer al-Dīn Shāh, this hall was used to exhibit Iranian and European paintings alongside gifts presented to the Iranian court. Royal jewels were also exhibited inside glass cases. These jewels are now housed at the Royal Jewels Museum of the Central Bank. Having functioned as a venue for ceremonies, it is also referred to as the Coronation hall (Talar Taj Gozaari) where five Qājār kings plus Pahlavi II were crowned.

Talar Adj

Believed to be the oldest structure of the edifice, Talar Aaj (Hall of Ivory) is located along the eastern wing, opposite of Talar Salam. Covering an area of 325 m², this Talar was mainly used for dinner or lunch feasts, and thus it is also called Sofreh Khaneh. It has four entrances: the main entrance is in the west, two entrances are along the east side that led to Sharbat Khaneh (the Butler), a staircase to Emarat Berelian (Brilliant Building) and Hoz Khaneh, and two other entrances along the north side and to Talar Zoruf. Changes have been made to this hall, and now there is Talar Chahar Sotun to its south with white and blue Stucco works, which was once a part of the terrace. Along the south wing, this space has large windows towards Golestan Palace. This room is also decorated with mirror and Stucco works of geometric and arabesque patterns, paintings of Qājār kings, two large tapestries depicting the coronation of the goddess of agriculture and the goddess of Venus (goddess of love), and fireplaces along the north side which are in turn decorated with vases, bowls, and other precious objects.

It was once decorated with the gifts presented to Nāṣer al-Dīn Shāh by the European monarchs. Among the Golestan Palace collection, a watercolor by Mahmoud Khan Malek-ol-Shoara, shows the exterior view of this hall during the Qājār period.

Talar Ayineh

Located to the west of the Talar Salam, Talar Ayineh (Hall of Mirrors) is the most famous of the Palace halls. It was built simultaneously with Talar Salam between 1874 and 1877. This relatively small hall is famous for its extraordinary mirror work designed by Haj Abdoul Hossein Memar bashi (Sanie-ol-Molk) with Yahaya Khan Moetamed-ol-Molk, the Minister of Architecture, acting as consultant to the designer. It has two entrances along the north side and a window in the center. Once home to Takht Tavos (the Peacock Throne) and Taj Kaviani (the Kavianid Crown), the hall has tall windows enjoying a particular splendor due to the reflection of sunshine in the mirrors and magnificent ornamentation. Owing much of its reputation to its ornamentation, yet another reason for the hall’s fame is Mirza Mohammad Khan Kamal-ol-Molk’s depiction of the place in his painting created in 1891. The painting is now on display at the Golestan Palace.

Talar Zoruf

Located to the north, Talar Zoruf is among the changes and additions made to Golestan Palace during the Pahlavids. The hall was then used as a showroom to display all chinaware presented to Qājār s as gifts by the European kings. Among the rare, exquisite chinaware put on display here, some are the most exceptional:

- China set depicting Napoleonic wars, gift of Napoleon I;
- China set presented by King Nicolas I;
- China set decorated with precious gems and jewels presented by Queen Victoria;
- China set presented by King Wilhelm to the Iranian crown prince;
There are two staircases in the west end of this hall, one leading to the upper level of Berelian Building and the other, which has 14 steps and has an elevation of about two meters, leads to the eastern chamber of Berelian Building.

■ Emarat Berelian
Located to the east of Talar-e Aaj, it covers an area of 650 m² and is stretched along east-west direction. It was used for formal meetings with delegates and heads of foreign countries and formal ceremonies from the time of Nāṣer al-Dīn Shāh to the time of the Pahlavids’. Emarat Brelian has five rooms or halls separated from one another by door-windows. Now covered with mirror and glass, the doors were originally sash windows with colored glass, and have preserved their original frames and overall shapes. The most outstanding decorative elements of this building the unique mirror works with geometric and floral patterns. It is also decorated with Stucco work on the ceiling and the symmetry of the structure are remarkable. The structural system is comprised of bearing walls with brick arches, trusses, and wooden and cast iron columns. The plinths and steps are made of marble; the roof is a gable, and the banisters and some of the columns are made of cast iron. Wooden capitals follow the Safavid style, while the cast iron ones are decorated with Corinthian capitals. This is the first extrovert structure in Tehran with the view of the outer space and the enclosure of the palace, which is at the same time open to the sight of the observers from the outside. The facade is completely covered with multi-colored tiles of arabesques, floral patterns and lion and son motif. The materials used in this building mainly include adobe, thatch, brick, and lime mortar. Decorative elements are created using Stucco works, mirror works, tile woks, stone engravings, and painting on stones. Motifs employed are arabesque, lattice works, and Muqarnas. Shams-ol Emareh is unique in the Iranian architecture regarding its plan, facade, interior arrangement, mirror works, paintings, and the Stucco work of its plinths, walls and ceilings. Designed by Moayer-ol-Mamalek, construction on the Shams-ol-Emareh began in 1865 and was completed two years later. The architect was Master Ali Mohammad Kashi. The building has two identical towers. The exterior views have multiple arches, intricate tile work and ornate windows. This building is a fusion of Persian and European architecture.

■ Kakh Elizabeth
Covering an approximate area of 570 m², the three-story building of Kakh-e Elizabeth (Elizabeth’s Palace) also called Khabgah (bedroom), is the most recent addition to the Palace which replaced Narenjestan building on the occasion of Queen Elizabeth’s visit to Iran in the early years of Reza Shah’s rule. It once served as the residence for heads of states and officials including Queen Elizabeth and Charles André Joseph Marie de Gaulle before the Islamic revolution. Currently, the management, the manuscript library, the documents library and the album library of Golestan Palace are located in this building.

■ Shams-ol-Emareh
Covering an area of nearly 664 m² in five floors, now serving as a museum, Shams-ol-Emareh (Edifice of the Sun) is the most outstanding and the tallest edifice built in the government citadel. It is also the first entertainment tower in Tehran and is considered to be the first building here where modern materials such as cast iron are used in the columns and handrails. The idea of building a tall structure came to Nāṣer al-Dīn Shāh before his first European and from pictorial images of European buildings. The Monarch wanted a structure from which he could have panoramic views of the city. Shams-ol Emareh has 96 steps from the ground to the top, and its height is 25 m, which comes to a total of 30 considering the height of pavilions. The high ceilings and the symmetry of the structure are remarkable. The structural system is comprised of bearing walls with brick arches, trusses, and wooden and cast iron columns. The plinths and steps are made of marble; the roof is a gable, and the banisters and some of the columns are made of cast iron. Wooden capitals follow the Safavid style, while the cast iron ones are decorated with Corinthian capitals. This is the first extrovert structure in Tehran with the view of the outer space and the enclosure of the palace, which is at the same time open to the sight of the observers from the outside. The facade is completely covered with multi-colored tiles of arabesques, floral patterns and lion and son motif. The materials used in this building mainly include adobe, thatch, brick, and lime mortar. Decorative elements are created using Stucco works, mirror works, tile woks, stone engravings, and painting on stones. Motifs employed are arabesque, lattice works, and Muqarnas. Shams-ol Emareh is unique in the Iranian architecture regarding its plan, facade, interior arrangement, mirror works, paintings, and the Stucco work of its plinths, walls and ceilings. Designed by Moayer-ol-Mamalek, construction on the Shams-ol-Emareh began in 1865 and was completed two years later. The architect was Master Ali Mohammad Kashi. The building has two identical towers. The exterior views have multiple arches, intricate tile work and ornate windows. This building is a fusion of Persian and European architecture.

■ Emarat Badgir
Located to the south of Golestan Palace and spreading over an area of 786 m², Emarat Badgir (Wind Catchers Building) was constructed during the reign of Fath 'Ali Shah in 1813. The building underwent major renovations, including structural changes, during the reign of Naser al-Din Shah. A watercolor rendering by Mahmood Khan Malekol-Shoara depicts the original structure prior to renovations.

The building is comprised of Talar Shahneshin, two lateral chambers, two vestibules, the Hoz Khaneh and four Badgirs (wind catchers), all decorated with multi-color tiles (blue, yellow, black with golden knobs). Building’s facade is mainly decorated with tile work, fresco, and a combination of mirror work, stucco work and stone engraving. The banisters of central terrace and roof lights of the Hoz Khaneh in the lower level are made of engraved solid marble enjoying floral motifs. Small terraces on the side of the main terrace which serve as the entrance to the chambers are all decorated with painted arabesques, for the major part in golden color on a background of bright or red. In the center of chamber walls, there is a painting of a flower vase inside an oval-shaped frame. The central room boasts the finest stained glass window in Golestan Palace.

The building is named after the wind catchers or Badgirs which are remarkable structures serving as the building’s cooling system during hot days.

Talar Almas

Covering an area of 200 m, the 200-year-old Talar Almas (Hall of Diamonds) is located in the southern wing of Golestan Palace next to Emarat Badgir and Chador Khaneh. It is called Hall of Diamonds because of the exceptional mirror work inside the building. The construction of this hall dates to the time of Fath 'Ali Shah (circa 1806), Naser al-Din Shah renovated this hall changing its appearance and replacing...
the hall’s Oval arches with Roman ones. He also ordered the walls covered with wallpapers imported from Europe.

**Chador Khaneh**  
Located between the Emarat Bagdigr and Almas Hall, the Chador Khaneh (House of Tents) was used as a warehouse for royal tents. The Qajar tribe loved the great outdoors and made several royal camping trips each year. These trips were grand affairs with multitudes of servants and attendants – in addition to all royal necessities. Many tents were needed to accommodate the entourage. Thus, a need for a House of Tents. The Chador Khaneh has undergone major renovations and is now used as a meeting and lecture hall.

**Kakh Abyaz**  
Completed in 1883, the Abyaz (White) Palace covers an area of about 1191 m² in the south of Golestan Palace. Made of white stones, the edifice enjoys a gable roof and European-style decoration. The façade is decorated with Stucco works shaped as human head, arabesques and floral patterns inspired by the European neoclassical school. The entrance is in the east, below a terrace with two pairs of double columns. Unlike other palaces of the ensemble and unlike the tradition of Iranian architecture, Kakh Abyaz does not have a symmetric design, and the larger part of spaces and rooms are along the south side. The Palace now houses one of the most interesting ethnological museums in Iran with a colorful exhibition of traditional Iranian costumes and folk arts.

**Hoz Khaneh**  
Works of European painters presented to the Qajar court are housed in the Hoz Khaneh (Hoz means pond, thus the name Hoz Khaneh) was used as a summer chamber during the Qajar era. A special cooling system pumped water form a subterranean system of streams (qanats) – in this case the king’s qanat – into small ponds inside the chambers. The system was designed to pass through as many summer rooms as was necessary. The water was then channeled outside to irrigate the royal gardens. Due to the harmful effects of humidity, this system is no longer in use.

**Aks Khaneh**  
The Aks Khaneh (House of Photographs) is a large summer chamber under the Bagdigr. As with the Hoz Khaneh, this room was cooled using a cooling system that pumped water from a subterranean stream (qanat) into a small pond. Due to the harmful effects of humidity, this system is no longer in use. This room has undergone major renovations and is now used as an exhibition space for photographs of the Qajar period. Naser al-Din Shahr took an interest in photography not long after the invention of the camera. In fact, he was an avid photographer. Aks Khaneh houses some photographs taken by Naser al-Din Shahr and some photographs captioned by him.

**Negar Khaneh**  
Naser al-Din Shahr was very impressed by the exhibition of artifacts and valuable objects at European museums during his second European tour around 1872. He arrived back in Tehran and intended to build a museum to exhibit paintings, royal jewels, and other royal artifacts. The original collection of the museum is now scattered among Tehran’s many museums. However, the paintings of the royal court are now kept at the Golestan Palace – with the European paintings housed in the Hoz Khaneh and the works of Iranian painters housed in the Negar Khaneh (the Gallery). Meant to show the evolution of painting in Iran during the Qajar era, the works of Iranian painters are exhibited in two sections. Located in the southern part of the Negar Khaneh are the works of early Qajar masters such as Mirza Baba, Mehr Ali Afshar, Ali Akbar Khan Mozaien-ol-Douleh, Aboul Hassan Sani (Sanie-ol-Molk) who was Kamal-ol-Molk’s uncle. The northern Negar Khaneh, was the seat of the Royal Guard during the time of Mohammad Reza Pahlavi. The northern hall underwent substantial renovations in 1995 and now houses the works of later masters of the Qajar era such as Mahmoud Khan Saba (Malek-ol-Shoara), Mohammad Gafari Kashani (Kamal-ol-Molk), Mehr, Mosa Momayez.

**Mouze Maksous**  
Being under Talar Salam, the Mouze Maksous (special museum) was built by Mohamad Ebrahim Khan Memar Bashi. In Nasser-ed-Din shahr’s period, this building was used as a warehouse to store the china and silverware presented to Qajar kings as gifts and was then turned into a museum during the Pahlavi period to display such rare gifts. Among the precious treasures of the museum are Shah Esmail Safavid’s Helmet, Nader Shah’s bow and arrows, Armband of Fath Ali Shah, collection of Qajar seals and Aga Mohamad khan’s crown.

Libraries  
Great libraries came to existence in the reign of the Timurid under the rule of Baisonqor Mirza, Ibrahim Sultan, and Sultan Husain Mirza Baqara, who patronized arts and artists, and invested considerable attempts in the production of books and establishment of libraries. In the early years of the Safavids’ rule, Shah Tahmasb, a calligrapher and miniaturist himself, established a large library. At that time, the royal libraries were known as Hazrat-e A’alaa. Kings and ambassadors from European countries used to present gifts to the Iranian kings, which were then added to the collections of libraries. After his first journey to Britain in 1873, Naser al-Din Shahr gathered an interest in establishing a European-style museum in Tehran. This is how Mouze Maksous was built to the north of the ensemble. By the order of the Qajar king, a library was also constructed in the north of this hall. As an artist and a patron of arts who loved libraries, Naser al-Din Shahr put forward the idea of opening a large li-
library and museum into practice. Thus, a room was made and allocated to the library inside the palace where books, scrapbooks from the royal treasury and works of celebrated calligraphers were kept. He was personally in charge of the library, and even kept the keys to the library with him.

After him and under the rule of Moẓaffar od-Dīn Shāh and Mohammad Ali Shah, more books were presented to the library, but unfortunately, a considerable number of royal books were stolen by the then-chief of the library, Lesan-ol Dowleh. Then, though to the end of the Qājār’s rule, other works were taken out of the library, among them the 60-page scrapbook known as Hamzeh Nameh, which is a renowned work of the Indo-Iranian school of miniature. Ahmad Shah presented the book to the daughter of the Austrian minister plenipotentiary, and it is now kept in the National Museum of Vienna.

Soon after Reza Khan took the power and the Qājār’s were dethroned, the National Library was established and a lot of book collections were transferred, which resulted in the loss of some volumes. In the years from 1934 to 1938, some fourteen-thousand printed books and manuscripts (most printed copies were valuable foreign books which once belonged to Nāṣer al-Dīn Shāh) were taken from the royal library to the national library.

Golestan Palace boasts three rich, unique and valuable treasuries containing manuscripts, a pictorial album house and an archive of historical documents. This matchless collection, with its more than eighty thousand museum items, is considered as one of the oldest and most comprehensive museum compounds of Iran.

Today the library accommodates more than 7000 book titles on history, art and culture. Since some seven years ago, the library has gone through some changes; books related to the Qajār dynasty have increased, the specialized library of Gita Azarpey has been donated with more than 1500 books on archeology, history of art and children’s section, with more than 160 titles. The library (which holds print works) is house to over 7000 book titles. The works are categorized in three main sections namely history, art and culture while a children’s section has been added as well.

Manuscripts Library

Formerly known as the Royal Library, what is now referred to as the “Collection of Manuscripts of Golestan Palace” is a relatively small one regarding the number of books, scrapbooks and other pieces of artwork, but is considered to be one of the most significant libraries across the globe as for the importance and uniqueness of its collection.

The royal library was once completely and ruined and looted. There were a greater number of such books in the reign of Mohammad Shah Qajār. Even more books were added to the library at the time of Nāṣer al-Dīn Shāh. One of the valuable works of this library is the famous Shahname-ye Rashidi from the 17th century. It is most probably created in the reign of the Safavid and is attributed to Abdul Rahid Deilami.

The other priceless manuscript kept in this library is Shahname-ye Baisonqor Mirza, which is considered as one of the oldest in the world, and has recently been inscribed on the list of World Intangible Heritage. Another valuable historical manuscript of the complex is the Golshan (Moraqqa) Album. As a matter of fact, writing of this book began during the last years of Jahangir’s rule (1593-1616 AD) and was finished in 1046 LAH under Shah Jahān.

One of the universal values of the album is that it contains artworks of a large number of Iranian and Indian artists such as Jafar Baysonqori, Az-har-e Tabrizi, Mirali-e Heravi, S ultanali-e Mashadi as well as renowned painters such as: Kamaleddin-e Behzad, Abdolsamad-e Shirazi, Aqa Reza, Abolhasan-e Naderol Zaman, Farrokh Beyk, Mansur-e Jahangir Shahi, Dowlat, Bashendas and Basavon have been recorded on pages of this everlasting work.

By the end of the rule of the Pahlavids, seven volumes of indexes of manuscripts had been published. After the Islamic revolution, some exquisite manuscripts were printed and published, and attempts have been made to make microfilms from the manuscripts. Currently, more than 3200 manuscripts are kept in this museum.
Dating back to 170 years ago, the Album Library of Golestan Palace, second to the British Museum for its treasure of photos and films, is home to more than 1050 old albums and approximately 9000 large and small size photos of the kings, royal ceremonies and specially the kings’ wives taken by renowned Qajár photographers. Most of them were initially prepared to fit in glass photo containers known as ‘Ax daan’ (photo holder), which were sometimes used instead of albums. Documentation of these historical photographs has been an ongoing work of the Album Library staff during the past years. Now more than 300 albums are put on exhibit. Not long after camera was invented in Europe, and even before it was so popular there, the art and tools of photography reached Iran. It is probably the only art Iranians learned from the Europeans and kept up with them. It must have been due to the combination of the techniques of photography with art, in which Iranians have always pioneered. Other factors of course contributed to the development of photography in Iran: Naser al-Din Shah’s personal enthusiasm and involvement of the king and his courtiers and princes was the prime reason for development and popularity of photography in Tehran, Isfahan, Tabriz, Shiraz, Rasht, etc. Presence of foreign photographers who were mainly military experts and teachers of Dar-ol Fonun, also helped with the process. The most important contribution, however, was made by Naser al-Din Shah through establishment of a great photograph library today known as the Album Library of Golestan Palace, which is now one of the largest, richest centers of historical photos in the world. It is home to photos not only from the 13th and 14th centuries AH in Iran, but also from the Persepolis, Ctesiphon, Bistun, etc. from the last millennia.

Historical Documents

These documents are mainly those dating back to the rule of Qajár dynasty and especially Naser al-Din Shah, and mostly include financial documents. These are handwritten, typeset, printed, rolls, notebooks, booklets, maps, etc. including the correspondences of kings, princes, political figures and rulers, different ministries, financial documents, etc. each valuable as a firsthand historical source for historians and researchers. The oldest documents kept here date back to the Timurid era (early 7th century AH to the end of 8th century/ 13th and 14th centuries AD) and then, the Safavids’ rule (10th and 11th centuries AH / 16th and 17th centuries AD). The Documents Center commenced the preparation of special indexes for the documents since 2005, and has so far made such indexes for 150,000 out of the total of 500,000 documents.