



## Qizilbash crown and etiquette of wearing it in Mazlum Shirazi's Nasabname-i Shah-i Alampanah Shah Tahmasb Safavid and its translation

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### Abstract

The historical and religious roots of the Qizilbash crown hold various interpretations and meanings in Iran and across the Islamic world. A closer examination of the coronation process in the Islamic tradition reveals its connection to the Prophet Muhammad. This tradition dates back to the Prophet, who passed it down to Hazrat Ali and those who inherited it from Ali and his lineage acquired a divine identity. This study provides limited explanations regarding the use of the crown in the pre-Safavid period, followed by its placement in main Safavid historical sources. The Qizilbash crown, originally a headdress used by the Turkmans, underwent changes and transformations, becoming a symbol glorifying religious values and acquiring a new meaning. It was first officially recognized by Sheikh Haydar. In this valuable work, a poet from Shiraz, a member of the Safavid order, links the use of the crown to the Prophet Muhammad. It is widely accepted that this tradition originated with Adam and formalized by Sheikh Haydar (1460-1488) during the Safavid period. This study focuses on the Nasabname, considered a first-hand source from the 10th century, specifically examining the section titled "Walking on the Bright Path: Characteristics of the Crown, Etiquette and Happiness of Wearing Crown".

## Mazlum Şirazi'nin Nasabname-i Şah-ı Alempañah Şah Tahmasb Safevi adlı eserinde ve tercümesinde Kızılbaş tacı ve giyme adabı

### Özet

Kızılbaş tâcının tarihi ve dini kökenlerine inildiğinde süreç içerisinde İran ve İslam dünyasında farklı yorum ve manalar taşıdığı görülür. İslami geleneğe tâc giyinme eylemine dikkatle bakıldığında bu geleneğin Hz. Peygamber'le başlatıldığı ve ondan da Hz. Ali'ye geçen ve Ali soyundan gelen şahısların meşruiyetine ilahi bir hüviyet kazandığı görülür. Yapılan bu çalışmayla tâcın Safeviler öncesi dönemdeki kullanım şekliyle ilgili sınırlı açıklamalarda bulunulmuş, ardından asıl Safevi tarih kaynakları içindeki yeri tespit edilmiştir. Kızılbaş tacı olarak tanımlanan bu başlığın aslında Türkmenlerin kullandığı takke olduğu, değişim ve dönüşüm geçirerek halkın dini değerlerini yüceltici bir sembol haline geldiği, yeni bir mana kazanarak Şeyh Haydar ilk resmileştiği görülür. Safevi tarikatı bağlı Şirazlı bir şair tarafından yazılan bu kıymetli eserde tâcın kullanımının Hz. Âdem ile başladığı, Safeviler zamanında Şeyh Haydar'la resmileştiği kabul edilmiştir. Dönemin ilk elden kaynağı sayılan Nesebname adlı eserin tanıtıldığı bu çalışmada "Aydınlık Yolda Yürümeye, Tâcın Özelliklerine ve Taç Giyme Adabı ve Saadeti'ne Dair" adlı bölüm incelenmiştir.

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## Introduction

### ***Wearing a Qizilbash Crown According to the Safavid Chronicles***

Many historical and literary sources, which have survived to the present day, attest that Iranian shahs wore a type of headgear known as *tâc/kulah/serpuş* in Saib Tabrizi's (d.1087/1676) poem.<sup>1</sup> According to these sources, the shah who ascended to power was crowned, thus granting them the right to sit on the throne, and Dahhak was the first person to wear this crown.<sup>2</sup> The tradition of wearing the crown in the Islamic period dates back to Prophet Muhammad, who wore a turban called *ammame*, described as a crown, in black, green, and white colors. Notably, the Prophet himself wrapped his turban around the head of Hz. Ali's (Khargushi, 1361h., p. 80). The importance of turban is further highlighted by Hz. Ali's wrapping a red turban around his head during the conquest of the Khyber Castle (7/628) and ordering his soldiers to wear red turbans to distinguish themselves from Muawiyah's soldiers in the Battle of Suffin (37/657). The significance of the crown is also mentioned in Ashrafoglu Rumi's work, which records that the Prophet was given a 12-point crown at his ascension. Additionally, it is stated that this crown was passed down to Hz. Ali and that all members of the order whose lineage reached Ahl al-Bayt wore this crown (Rumi Ashrafoglu, 2002, pp. 54-55). According to these narratives, the crown acquired a political identity over time and was imbued with divine legitimacy by Hz. Ali for every individual who descended from him and wore the crown. Moreover, the descendants of those who wore the crown can be traced back to Hazrat Ali. And among Shiites, it is believed to be based on Muhammad, other prophets, and Allah's authority. This has led to some unusual beliefs and acceptances about Ali.

In Islamic tradition, the crown has been revered as a Sufi symbol, worn as a religious order attire, and is considered an expression of Sufi devotion. The crown worn by a sheikh is regarded as a prerequisite for becoming a perfect guide, embodying the values of asceticism, piety, and spiritual perfection. Beyond the adherents of the Safavid order, other Sufi orders, such as the Twelve-Imamites, also utilized the crown. According to Nefes al-Şa'bânî's accounts, Mahmud b. Zeynids also wore it. (Bozkurt, 2010, ss. 363-365).<sup>3</sup>

In the early years of the Safavid Empire, Sheikh Safiyyuddin-i Ardaabîlî did not wear the Qizilbash crown, opting instead to wear a turban outside the lodge and a headdress with turban when inside. He would also gift white turbans to visitors as a blessing (Hasani, 2014, ss. 97-117). It is noted that Khaje Ali Alaaddin Ardaabîlî (d. 832/1429), the grandson of Sheikh Safiyyuddin-i Ardaabîlî, wore a 6-point crowns and this practice became a tradition after his time (Bozkurt, 2010, ss. 363-365).

A closer examination of the sources reveals that the tradition of wearing the Qizilbash crown began during the reign of Sheikh Haydar (d. 894/1488), the father of Shah Ismail. As a result, this crown is commonly referred to as the "Taj-i Haydari". While there are some opinions that this tradition may have existed before Sheikh Haydar, the prevailing view is that it started with him and underwent changes during Shah Ismail's reign, ultimately taking its final form (Khonji, 1992, pp. 257-295).<sup>4</sup> Over

1 In the context of Iranian literature, this word appears frequently in both verse and prose, particularly in Ferdowsi's epic poem, *Shahnameh*. For instance, Saibi Tabrizi (d. 1676), a poet from the Safavid era, viewed the crown as an essential element in attaining sultanate in his works.

تاج فرق پادشاهان بود از راه نسب  
در حسب ممتاز بود از خسروان روزگار

The kings' crown coming from their own line was superior to the position of the Khosrows of that time. <https://www.shergram.com/saeb-tabrizi/divane-ashaar/ghasayed/ctx7?vorder=49>

2 This tradition persisted into the Pahlavi period (1925-1979), and even during the Gajar era, some state officials employed titles such as *Tâcuddovla* and *Tâculmulk* as identifiers.

3 In Sunni sects, the color, shape, and number of crowns vary according to each sect. The twelve-point crown, known as the "Haydari, Huseyni, and Galandari crown," was first introduced by Gaygusuz Abdal. Moreover, during the early period of Mevleviism, this crown was referred to as "Sikke-i devazdeh." The Rifai, Bedouin, Desûki, and Sa'di caliphs also wore twelve-point crowns, and in Sa'dism, this crown was adorned with twelve tereks. It has been noted that the twelve-point crown signifies 12 zodiac signs.

4 Ruzbehan Khunji describes Sheikh Junayd's death as follows: "Advice did not benefit him; power ambition hovered over his head with his candle-like red cap, and he succumbed to this ambition". This can be found in Khunji's *Târikh-i*

time, it became a popular accessory worn by a wider audience (Junabadi, 1378 h., pp. 156-157; Munshi Turkman, 1382, p. 639).<sup>5</sup> Within the Safavid hangah, the person at its head is referred to as Sheikh and is crowned with a crown on their head (Bozkurt, 2010, ss. 363-365).

Before the Safavid period, the *takke-i Turkmani*, a traditional Turkman dress, was widely worn by Turkmans, particularly in Azerbaijan. During the Safavid era, however, this dress became compulsory attire for members of the Qizilbash order, who adopted it as their distinctive headdress. According to Safavid historian Kholdbarin's account, Shah Ismail, during his time in hiding in Lahijan, removed the Qizilbash crown from his head and replaced it with a Turkman headdress to avoid persecution by the opposers. This anecdote suggests that the Qizilbash crown was not an ancient tradition among the Turkman people. Notably, the red b rk, once worn by all Turkman tribes, fell out of favour over time and became exclusive to the Qizilbash Alevis. As such, the origins of the Qizilbash crown are not rooted in ancient Turkish custom ( z m, 2022, ss. 546-557).

The evolution of the red scarf with twelve *terek*s/points<sup>6</sup>, a symbol of devotion to the Shiism of the twelve imams, warrants a more detailed examination. This tradition is attributed to Sheikh Haydar, who witnessed a signal in a dream inspiring its adoption. In this dream, Sheikh Haydar received a red scarf with twelve *terek*<sup>7</sup> as a gift. *Following this vision, he not only wore the scarf himself but also instructed his dervishes to do the same (Sami'a, 1378h. p. 53). Kholdberin's account of this episode is as follows:*

Following Sultan Hasan's ascension to power, his reverence for Sheikh Haydar intensified, leading him to betroth his own daughter, Halime Begum, to the latter. This union significantly augmented Sheikh Haydar's influence, and he was granted the additional title of spiritual leader of the order. To reflect his new status, he exchanged his dervish attire for a sultan's robe and replaced his Turkman taqiya (طاقیه ترکمانی) with a shah's crown. One day, Sheikh Haydar had a vision in which he was instructed to create a crown adorned with twelve tereks, symbolizing the twelve imams. He then instructed his followers to wear this crown as a symbol of their devotion. As a result, the previously respected Turkman taqiya was transformed into the Haydari crown with twelve tereks, which became a defining characteristic of the Qizilbash (Crimson-Headed) faction within the Safavid dynasty (Gazvini, 1372h., p. 52).

During this period, the Turkman headdress acquired a new significance, becoming a symbol of reverence for the religious values of the people. In Persian, it was referred to as *sorhser*, and those who wore it, known as Qizilbash, were said to guide the people towards the right path under the leadership of Sheikh Haydar (Gazvini, 1372h., p. 53). The following passage entitled *The Crown of the Safavid Dynasty and the Chapter (Goftar) upon its Wearer*, describes the origins of *Qizilbash Crown in Rovzatu Safaviyye*:

The members and elders of the Safavid dynasty adopted the long red robe adorned with twelve tereks, which was bestowed upon Sultan Haydar and became known as the Haydari robe, as a symbol of their affiliation. Those who wore this robe were distinct from others, signifying their membership in the Haydari community. After this adoption, religious scholars, wise Sufis, and veteran mujahideen wore this crown, accompanied by a white turban that rose to a cubit from the middle and featured a shiny extension. This headdress was reserved for special individuals, and the rulers of Tabriz ordered master craftsmen skilled in crown-making to create it for the mujahideen veterans.

One of the most remarkable events in the history of the Safavid dynasty and the Imamiye order is the origin of the crown, a phenomenon that defies explanation. According to tradition, the craftsman tasked with creating the crown had a divine vision of Ali ibn Abu Talib one night before the war, prior to Elvend Mirza's defeat. In this dream, Ali ibn Abu Talib instructed him on how to craft the crown, emphasizing that it was meant only for a select group of individuals. When the blessed Sultan Humayun arrived in Tabriz, he summoned the craftsman to his presence. Before the Sultan could even

<sup>5</sup>  lem'ârâ-yı Amînî: Persia in A.D. 1478-1490 (ed. J. E. Woods, trans. V. Minorsky), 1992, pp. 257-295 and is also noted on page 262.

<sup>5</sup> For information regarding the change of the crown during the reign of Shah Ismail, see: *Alamaray-i Abbasi*, vol. 2, p. 639.

<sup>6</sup> In Persian, the word Terek refers to a headdress or a slice on a headdress, specifically a war helmet

<sup>7</sup> In Persian, the word Terek refers to a headdress or a portion of a headdress, specifically a war helmet.

describe what he wanted the crown to look like, the religious craftsman had already created it in his mind and presented it to him. This unexpected turn of events left His Holiness Humayun amazed and astonished, having never witnessed anything similar before.

In summary, the master entrusted the sacred duty, as taught and handed down by the Imam, to the gathering of people. As this fact became apparent to everyone, the dedication and devotion of those engaged in the struggle doubled, and their services to the dynasty continued with unwavering commitment. Over time, the crown, which the master had taught them to craft, gained widespread acceptance, and Safavid companions came to be adorned with this symbol. Upon hearing of this miraculous occurrence, wearing the crown became commonplace among the devotees. From that point onward, those serving at the Kaaba gate took pride in wearing this crown, earning them the title of Qizilbash (Junabadi, 1378h., pp. 156-158).

According to the historical account recorded in *Alamaray-i Abbasî*, the Safavid dynasty employed a distinctive twelve-point crown (Munshi, 1382h., p. 19). In *Alamaray-i İsmail*, another primary source from the period, Sultan Haydar's dream is documented. In this dream, he saw Ali ibn Abu Talib and was informed that a future generation would emerge from his descendants, provided he wore a headdress with twelve points on his head. It is further recorded that he was taught how to craft it (Munshi, 1382h., p. 26; Junabadi, 1378h., p. 156).<sup>8</sup> Upon awakening, Sultan Haydar instructed his disciples to wear this crown, and from that day forward, it became known as the Tâc-i Haydar, or Haydari turban. The Safavids soon adopted this headdress as a symbol of their identity and wore it until the downfall of their state in 1736. It is also documented that Sultan Haydar sent this crown to his son Sultan Hasan and all his other sons to wear, with the exception of Sultan Yaqub (Munshi, 1382 h., p. 26).

In *Shah Ismailname*, it is recorded that Shah Ismail dispatched the crown to Barik Bey in Baghdad during his sojourn in Hamadan in 914/, regarding it as a token of obedience to the Shiite faith. This obligation is also corroborated by *Safarnamehay-i Venezian* and *Don Garcia* travelogues (Gonabadi, 1387 h., p.82; Travelogues of Venetians in Iran, 1381, p. 347; Figueroa, 1363 h., pp. 267-268).

In his work *Ravzatu's Safa*, Mir-Khand (d. 903/1497) notes the following:

During this period, a decree was issued to craft twelve tereks/pointed borks from a specific type of red woolen fabric called sakarlat, which soldiers began to wear as a crown. As a result, the Turks came to refer to them as Qizilbash (Mir-Khand, 1380h., 8, p. 1381).

Munshi Gazvini (d. 916/1511) provides further insight into crafting the crown in his work. He notes that the order to craft the crown was first issued in 910/1505, preceding Sheikh Haydar's death. According to Gazvini, Sheikh Haydar decreed that a red woolen fabric called sakarlat be given to the twelve Imams and instructed the creation of a twelve-pointed crown. Additionally, Gazvini states that he himself crafted the crown as an example, taking on the role of *Ustad-i Pir-i tâjduz* that means the maestro of crown crafters. Gazvini's account also reveals that wearing the headdress quickly became widespread, and from that day forward, sermons were read in the name of the twelve Imams (Gazvini Budag, 1378h., p. 116).

In contrast, *Ismailname* reports that during the 10<sup>th</sup> century, the crown worn was a red cone-shaped headpiece made of suf/nemed (wool), featuring twelve points and a pointed tip. A thin woolen turban was wrapped around it, typically in white or white-green colors, although some accounts describe it as green in hue and resembling a turban (Gonabadi-Gasemi, 1387h., p. 46).

The *Nasabname*, a crucial period source that will be discussed later, sheds light on the religious and historical roots of the Qizilbash crown. Written by a Safavid order member, this work holds significant importance (Shirazi-Mazlum, 1402h.). One of the most notable aspects of *Nasabname* is its author's personal connection to the subject matter. As evident from the poem, the author attempts to persuade his addressee to accept the crown of kingship, which highlights the significance of the adoption of the crown in Safavid history. The work also provides insight into

<sup>8</sup> According to *Rawdat al-Safa*, Sheikh Haydar was known as Ustad-ı tâjduz, or the one who crafted the first crown. Wearing the crown was considered a symbol of the Imamiyye order.

when the crown was first used in history, with some believing it started with Sheikh Haydar during the Safavid period. Through his poem, the author endeavors to influence his audience, emphasizing the crown as a vital symbol of kingship.

### 1. A Safavid poet and His Chronicle: Mazlum Shirazi's "Nasabname-i Shah-i Alampanah Shah Tahmasb Safavi" (Genealogy of Nasabname-i Shah-i Alampanah Shah Tahmasb Safavi)

Unfortunately, little is known about the author of this work, written during the reign of Shah Tahmasb I (930-984), beyond his identity. The poet, Mazlum, composed his *divan* in Shiraz, earning him the nickname Shirazi. His own work, titled *Nasabname*, is part hagiographic, tracing its lineage to the Prophet Muhammad in Shiraz, and dedicated to Imamzade Ali bin Hamza one of Ali's sons. (Shirazi, 1402h. pp. 43-44) The other section of the work focuses on the genealogy of Shah Tahmasb I, rendering it a testament to his royal lineage. This dual nature allows the work to be considered a guardianship document as well. The final portion of the work delves into the concepts of *tawalla* and *tabarrâ*, practices that were widespread during the reigns of Shah Ismail and Shah Tahmasb. (Shirazi, 1402 h., pp. 81-81; Öz, 2011, ss. 214-215).<sup>9</sup>

In his *divan*, the poet candidly admits to having been involved in deceit and match-fixing and reveals that he composed his work in old age, during a time of destitution. His plea to his readers is one of vulnerability and humility, as evident in the following lines:

*Enlighten the heart of the oppressed,  
Give him pleasure from your own pleasure.  
Have mercy on this broken old man,  
So that he can recite prayers for you. (Shirazi, 1402h., p. 36)*

Unlike a traditional *divan* focused on literary merit, this work is primarily a historical text that explores the Safavid genealogy. Sufi discourses predominate throughout the work, with particular emphasis on couplets related to the principle of poverty in Sufism. The poet frequently highlights issues such as extending aid to the poor and needy, demonstrating his deep respect and devotion to the Safavid dynasty and its legacy. Moreover, he explicitly acknowledges the Safavids as patrons of Shiism.

This *divan*, written in verse, is a significant source in the field of dynastic history due to its content. The work begins by summarizing the history of the prophets before tracing the lineage of Shah Tahmasb I, the Safavid monarch. The poet then highlights Hz. Imams and imamzadehs, descendants of Ali, underscoring their importance in the Safavid narrative. While not unique in its field, this *divan* shares commonalities with other historical sources from the Safavid period. Specifically, many guardianships and genealogies were written during this time, containing historical data about the dynasty. These works, which belong to the genre of saint literature in Iranian literature, share a common trait: they bring lineage information back to the poet's own time and connect it to the Shah sitting on the throne. Notably, the Safavid shah is initially introduced as a sheikh at the beginning of the lineage mentioned in the work, but later referred to as a shah starting from the reigns of Haydar and Ismail I. This transformation is significant, as it indicates that the sheikhship had lost its religious connotations and was replaced by a political meaning during this period.

As the poet explains the purpose of his work, he recounts an extraordinary experience that had a profound impact on him. One spring day, he visited a vineyard in Shiraz, where he was struck by the abundance of waters, the blooming trees, and the budding flowers. The air was filled with the sweet scent of roses, which seemed to be dancing in a mesmerizing waltz. As he contemplated the blessings created by Allah, he felt an unfamiliar sensation coursing through him

<sup>9</sup> The two concepts mentioned here are centered around loving Hazrat Ali and following his teachings. "Tabarrâ" refers to distancing oneself from the enemies of Hazrat Ali or those who obstruct his rights. This belief evolved over time, initially focusing on Hazrat Ali and later extending to include his family members and imams from his lineage. It was used as a means to sever ties with those who did not share their views on political authority.

- as if the trees were praying and each plant was chanting its own unique hymn. In this moment of ecstatic wonder, a tall figure clad in a green cloak suddenly appeared before him. The stranger inquired about the poet's gaze, seemingly mesmerized by the beauty around him. Without waiting for a response, he commanded:

"Rise and write with the language of love. Are you weaker than a nightingale? You possess the ability to express your emotions more eloquently than it does, so come forth!" He then urged the poet: "Rise and record the lineage of Shah-i Alam."

The poet arose, rolling up his sleeves and sought guidance from the spiritual spirits of the Safavid dynasty. He begged God for assistance in fulfilling the task revealed to him in the spiritual realm. Following this extraordinary encounter, he began writing his work, which he would title *Nasabname* (Shirazi 1402h., pp. 51-53).

The work does not have a title or division, but it begins with the poet's prayer and repentance. He then continues writing after completing the "Bakhhs-i Munajat" and "Ozr-i Tagsirat" sections. The work includes various accounts, including: Narratives about Hz. Ali and the Twelve Imams, narratives about Imamzade Ali bin Hamza bin Imam Musa, eulogies for Shah Tahmasb Bahadir Khan, Sahib-i Zaman, and other Safavid monarchs, including Shah-i Zaman, Hazrat Shah Ismail, Hazrat Sultan Haydar, and Shah Tahmasb, a short prayer for the Shah and his brothers, a document belonging to Imamzade Ali bin Hamza, an explanation of the reason for writing the *Nasabname*, praise for the lineage of Safavid saints and dynasty, eulogies for numerous individuals, including Shah Junayd, Shah Ibrahim, Sultan Haj Ali Sadraddin, Shah Safi, Aminaddin Jabaril, Seyid Saleh, Gutbaddin Ahmad, Seyid Salihaddin Rashid, Seyid Muhammad, Seyid Avaz, Firuzshah, Seyid Muhammad, Safarshah, Seyid Muhammad (twice), Seyid Hussein, Seyid Jafar (twice), Seyid Ismail (twice), Seyid Ibrahim (twice), Seyid Ahmad Arabi', Abul Gasim, Abul Gasim Hamza, Musa Kazim, Imam Jafar Sadig, Imam Muhammad Bagir, Imam Zeynalabidin, Imam Hussein (twice), Imam Ali (three times) and the eulogy of Prophet Muhammad.

The work continues beyond this point, changing into a section that explored moral themes. This section highlights the virtues of the righteous people known as the "Ahl al-Yaqeen (people of Yaqeen)" emphasizing their decency, morality, and pursuit of knowledge. The poet also emphasizes the importance of modesty, a trait that is highly valued in this community. In this section, the poet discusses how the Safavid order took on a more political significance with Sheikh Haydar, focusing on key concepts such as sharia, tariqa (order), and haqiqa (truth). He also addressed the evils of the times, emphasizing the importance of not prioritizing worldly possessions and instead focusing on the afterlife. The poet further emphasized the importance of worship, asceticism, generosity, and forgiveness, while highlighting the significance of loyalty to the Ahl- al Bayt.

The final chapter, which is the main focus of this study, was titled "Sharh-i tajgozari" that means the explanation of wearing crown and subtitled "Walking on the Bright Path, the Characteristics of the Crown, and the Etiquette and Happiness of Wearing a Crown." The work concludes with the sections titled "Tavalla" and "Tabarra." (Shirazi, 1402 h., pp.75-81).

## **2. Walking on the Bright Path: Characteristics of the Crown, Etiquette and Happiness of Wearing a Crown**

O pure and enlightened Sufi, hear my words as I guide you on the radiant path of the Ahl al-Yaqeen!

Listen to the witness who is knowledgeable about it; open your eyes and behold your compassionate friend.

Be a listener, learn the secrets of bliss and follow the path of the blessed.

Listen to my words about the faithfulness of the faithful, so that your heart may be enlightened.

Always pursue the path of wisdom speaking of this path. Make wisdom a source of joy in your heart and soul, turning it into a path that leads to faith.

Know your own way and purpose, and understand that your circumstances will become clear to you.

As a pure soul, remember whose skin you wear – don't forget and abandon your nafs' influence.

Don't waste your breath on trivial arguments over abundance or scarcity; waste it on remembrance of the Creator alone.

Let your day and night be filled solely with the remembrance of Him, and devote yourself to His memory.

Don't consider a life that isn't spent remembering Him to be one lived with passion and dedication.

Follow the path of those who know the truth, sit with sincere companions and learn from those who offer shelter and guidance.

Prepare for the journey to the afterlife by making provision for it, and think about tomorrow from this very moment.

Those who accomplish today's tasks are the ones who find their eternal home in the palace of Heaven.

O son, stop speaking frivolously and become a true son of the Way!

O heart, beware of neglecting the remembrance of truth, lest you return to the abyss of falsehood.

Avoid showing off your nafs. Even if you drink poison, conceal mistakes of the others and learn from them.

Emulate the simplicity of the common folk, cultivate patience, and respond to both good and evil with kindness.

The path you will seek from God is the one illuminated by the Prophet's guidance.

The path followed by those who have reached yaqeen is the one chosen by the Five Skins, revered saints who have transcended time and space.

In neither past nor future will you find a sixth one akin to these Five Skins.

Mustafa is the first, followed by Haydar, Shubr,<sup>10</sup> and then Shabir<sup>11</sup>

These children are Ahmad's life companions, and the fifth of the four is Masuma.

They are the ones who wear the crown of this order and understand the true decency of this path.

They are aware of such a path, and they are the guides of this path.

They are the guides of the path to the universe, they have all these attributes.

What is that path? The first is sharia, the second is Haydar's tariqa (order).

There is no fear or trust on the path of Sharia, the path of Sharia is straight.

Woe to those who deviate from Sharia, woe to those who will befall them at the hour of judgment.

When the Sharia opens before you, Oh heart, pursue your desire in the tariqa.

Whoever does not follow the path of Batul's husband Ali, his work will never be accepted.

That person cannot be a friend or close to anyone; on the contrary, he is a stranger, even a madman.

Surely he is rejected and cursed; no one can save him, and he will belong to the people of Hell.

<sup>10</sup> Hasan, grandson of Prophet Muhammad

<sup>11</sup> Husayn, grandson of prophet Muhammad

You speak of the truth, don't even mention a single strand of hair without sharia.

Truth without sharia is not really truth.

Do not commit your heart to the world without patience and tolerance, do not stand and wait at the gate of salvation for your own interests.

Do not miss the opportunity to open the gates of the future, because there are disasters in the world palace.

The way to remove worldly worries from the heart is to improve your faith.

The heart is the place of prayer for the beloved, it is shameful to give space to others therein.

Blasphemy derives its meaning through faith, just like Samad and Sanam

Turn your face towards the eternal treasures and prepare for the other world.

Take your hands off this broken-down home and decorate the house where you will eventually enter the grave.

Escape these ruins and try to safeguard the future of this thriving house.

Don't remain trapped in the endlessness of time; remember Allah every moment you are free.

Strive for purity; avoid washing your body in muddy waters.

In your worship, aspire to be like the people of pure faith, and in your asceticism, strive to be like the humble.

Worship without will is not even considered an act of worship by those who possess yaqeen.

Prayer performed with hypocrisy will waste your worship.

Obey with reverence and humility, and obey His command wholeheartedly.

Pursue generosity and benevolence, stay away from stinginess, be obedient.

Generosity is upon us, higher than the throne, generosity is upon us, more beautiful than the earth.

There is nothing better than generosity, there is nothing more delightful than generosity.

Reach the door of generosity and lie down there, so that you might be the king of the nobles.

The friend, a true embodiment of that obvious generosity, is the one whom Ali gazes upon with attention.

Be yourself, ask what you want from the ahl al khandan, from the people of love, from the Shiites.

Do not anticipate favors from anyone but them, especially not from ....<sup>12</sup> tainted by ill qualities.

## 2.1. Etiquette of Wearing King Crown

If you have all these attributes, you have now opened the door of Islam for yourself.

You are aware of everything, you have become one of those who light the way.

You have emerged untainted by rebellion; your heart has been turned into a refuge of faith.

Honor your head for the crown of kingship, so that your head may be exalted with that crown.

A head without a crown is like a lifeless body, a lifeless body is like a ruined house.

For those who do not wear the crown wholeheartedly, have no place in this world.

He who does not wear the loyalty crown has no head on his body.

The one who wears the king crown with love is safe and secure at God's gate.

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<sup>12</sup> This part of the poem was left blank by the translator, likely indicating that the term "Ahl al-Sunnah" was used.



The holy crown of Hazrat Shah is your protection wherever you are.

Wearing the crown has become the believer's reason for existence; the crown has now turned into light in the pitch black night.

The crown is the secret of God's truth; and its symbol is derived from the symbols.

The crown upon our heads leads us on the path; I swear to God, it is more sacred than my own head.

The Shah's crown has become my guide; may its shadow never leave our heads.

The crown first came to Adam and then glorified the head of the universe.

With his crown, the world was illuminated, and all nations ascended to greatness with it.

After Adam, the crown was passed to Noah, and with the crown Noah's head reached the sky.

When the harp of the Flood sounded and the waters raged, the crown inherited from his father mediated Noah.

Crown in hand, "O Ghaffar!" he said. "Protect me from the flood!"

The day that the Crown was deemed worthy of Adam is the day that Man was created from the upper layer of the earth.

Those who wear crowns deserve to be the pride of the prophets, they have been the guides of prophets and everyone, young and old.

When Haydar Hakk's glory reached him, the crown gained a different meaning and the crown rose once again on his head.

While the world was engulfed in turmoil and suffering, Haydar illuminated the path to salvation.

At that moment, his prayer was answered, and he found safety from the water.<sup>13</sup>

He is the embodiment of bravery, the guardian of faith, the fountain of goodness and the owner of khilat.

When the fire burns brightly, it cannot withstand his heat and eventually die out.

When he puts on a crown and jumps into the fire, the flames suddenly turn into a pomegranate blossom.

It rises taller like a cypress growing from the grass, and its green crown takes on new meaning as it shines.

The fire fades in his radiance, like a light concealed.

Haydar gained infinite glory with the crown, and the crown became his life companion because of his loyalty.

On the night of Miraj, Sayeed-i Anbiya gained the first symbol of honor, a crown.

His creator looked upon him with grace, and the crown on his head became greater in value.

He was given a generous gift and a white crown was placed on his head.

I swear on my life that the nation believes the crown is meant to be worn only by kings!

Aliyyan Wali is the fifth of the Prophets, and he is the one who replaces the Prophet upon his request.

He is the one who placed the crown of kingship on his head on the day of Khaybar, the one who wore the crown of victory by the grace of God.

That day, a call came from God: "May Ali have the crown from now on!" he said.

The crown bestowed upon him by Allah is red, and his head is adorned with it, a testament to his strength.

<sup>13</sup> A word has been omitted here, and the text in parentheses is an assumption.

He wore the crown, conquered Khaybar, and was appointed as the hakem(arbiter) following his victory there.

## 2.2. The Emergence of the Crown Alongside Shah Ismail

All the saints wore a crown, wearing it each added a different meaning to it.

From that day until the time of Taj Shah Safee, the crown was worn either openly or in secret.

It has either become as clear as light or remained hidden like the darkness of waylayers.

The valuable possession hidden in the house has gone unnoticed by those who are unaware.

It has been obvious since the beginning, from Safee to Hazrat Haydar.

But the crown mostly protected itself from the evil of the lying infidels.

Hazrat Shah appeared and the door of mercy was opened to the people.

The Sharia arrived, adorning the crown, and its brightness lighted the dark world.

O friend, understand that the one whom he possesses bears a wise mind, and whatever that wise mind guides is indeed right.

A wise mind makes one take control of another, a wise mind cuts off a wild hand from its roots.

The apple of the Shah's eye, became a ruler at such a time when

Ummahs found safety in His time; there was no opposition left in the earth.

From East to West, everyone became a believer and filled the world with his grace.

Everyone has been illuminated by the light of His generosity, and He has adorned the world with His benevolence.

He made the kings and rulers submit to his command and placed pure and righteous people on the seat above them.

It has reinforced the position of Shiites in the world and stirred deep emotions in the hearts of people.<sup>14</sup>

He completely cleansed the time from the people of oppression, destroyed evil and replaced it with light.

He removed the thorns of hostility from the path of faith and brought freshness to the garden of religion.

Even if some thorns remain along the road, they too will vanish for the sake of the Shah.

Now pay attention to the primary and secondary issues concerning the crown, and be sure to explain them to the muhibs and mukhlis one.

Being in the company of the masters is an obligation of the crown, and serving them is a sunnah.

Look for a master who can quickly guide you away from misguidance!

Today's guide is Hazrat Shah, he is a master of enlightenment.

O friend, the essence of the crown, is dhikr and forgiveness; this forgiveness is said a thousand times in a moment.

O friend, learn from those who possess yaqeen; the true reward of your efforts lies in giving up on injustice!

Stay away from bad, surround yourself with good and follow the path of tariqa where you will find safety and security.

Whoever becomes the companion of evildoers will lose both advantages and fortune.

If they demand guidance from the crown, they tell the truth to the people.

<sup>14</sup> It must refer to Sunnis, which has been omitted from the text.

The crown is full of light, it carries light, but ignorant people cannot see it with their eyes.  
 Beyond the crown, O Guide, lies the heart of the Prophet's existing generation!  
 His name is the highest of names; it is the honor of the crown owner; it is upon our heads.  
 There are twelve guardians of the eternity, twelve lovers of the both worlds.  
 They call the top of the crown aleph and the area before it as the *qiblagah*.  
 Now let me tell you what the dome is<sup>15</sup>, know that it is the caliph of the tribe<sup>16</sup>.  
 Speak about isaba<sup>17</sup>, talk about its creation, mention it again and the etiquette of wearing it on the head.  
 The red of the crown undoubtedly reflects Hussein's blood, the ruler of the two worlds.  
 He is the imam who is the guardian of the martyrs, the place where he was murdered is Karb and bala (means calamity).  
 Loosening the shalasta<sup>18</sup> from time to time is like surrendering to the shroud.  
 Biye<sup>19</sup> is a hidden mystery, only those who know it can recognize it.  
 It holds the love of prophethood and the mysteries of this place.  
 If you put it on your head, you will come to life; if you take it off, you will perish.  
 If the crown's owner made a mistake, the crown's biye will immediately show it.  
 It is useless to talk about decency in the presence of an ingenuine person.  
 He who is unaware of these secrets is not worthy of the crown.  
 They regard the crown as haram for him and will never recognize him as a crown holder again.  
 He is unaware of the garment of kingship; he has taken the wrong path and is lost.  
 Whoever wears the king's crown can only remove it with consent.  
 It is essential to adhere to proper etiquette, you should know this; otherwise you will be unaware of being a Muslim.  
 There is an ancient tradition of punishment for those who remove the crown;  
 It is weighing a water container hanging along their neck.  
 They spread a lot of thorns on the ground so that their feet will be injured by thorns.<sup>20</sup>  
 They have no idea that those with wisdom will soon uncover their secret!  
 There are those who are immature and illiterate, and it is necessary to educate them.  
 Wearing the king's crown is now haram for them, they wear a dark garment of ignorance.  
 O heart, cast off the ignorance of your soul and wholeheartedly follow the path of the sultan of religion.

15 Here, Musahhah read the word that should be "gubbe" as "fine" فينه. However, the upper part of the Sufi crown is called قبة. Since these two words are very similar in spelling, they are prone to misreading. Musahhah hesitated while writing this word and noted that he read it this way in the footnote (see p. 80, footnote).

16 Musahhah stated that this word could be the qibla, p. 80.

17 The word "isaba" is used instead of "tâc." It refers to a type of turban or lenger decorated with precious stones. (See Nebi Bozkurt's Islamic Encyclopedia).

18 Musahhah misread this word. The word should be taylasan. Because the part mentioned in the poem is the hanging ends of the wrapped part, that is, the isaba. This part is also called risala. See. Nebi Bozkurt, Taj article.

19 The word that the musahhah calls "biye" here and explains that it should be a part of the Qizilbash crown is most likely the word "payeli". Because Isâbe takes names such as "amâme, destar, fenâî" depending on the way it is wrapped around crown. There are types of destar such as payeli, Huseini, Orfi, Junaydi, Shakar-âviz, zenb-âviz, dolama (Bozkurt, 2010, ss. 363-365).

20 The word that the author corrected as فگار should be فگار. This word means wound, pity, fatigue, and injury in ancient Persian. See. Dehoda dictionary.

Be obedient in the way of demand, wear your crown with decency.

Learn these major and minor details thoroughly and memorize them faithfully! (Shirazi, 1402h., pp. 75-81).

**Figure 1**

*Nasabname-i Shah-i Alampanah Shah Tahmasb Safavid*

### گفتار در سلوک منهاج و صفت تاج و طریق پوشیدن آن به نوع ابتهاج

بشنو از من سلوک اهل یقین	[۶۲] صوفی صافی از سرتحسین
برگشا و ببین رفیق شفیق	دیده بر روی شاهد تحقیق
پیرو فایضان در این ره شو	مستمع باشد و راز فیض شنو
بشنو تا شود دلت روشن	صفت صدق صادقان از من
از ره معرفت زبان بگشای	اول از معرفت به راه درآی
معرفت زاد راه ایمان کن	معرفت مونس دل و جان کن
تا شود بر تو روشن احوالت	خویشتن را شناس و اعمالت
بعد از آن دم مزن ز ما و منی	روح پاکی بدان که ار چه تنی
دم برآور به یاد خالق خویش	دم فرو بند از کم و از بیش
یاد او ساز وِرد لیل و نهار	هرچه جز یاد او بیاد میار
دم مخوانش که یار همدم نیست	دم که بر یاد یار هر دم نیست
طالب طالبان خاصان باش	تابع راه حق شناسان باش

توشه راه آخرت اندوز در سرای بهشت مأوا کرد لب ز بیهوده گفتت در بند غافل از ذکر حق مشو ای دل پیشه ی خویشتن خموشی کن [۶۳] بردوباری بکن چو مردم مرد چون طریق مبین ز حق طلبی آن طریق یقین چو پیمودند گشته آن پنج تن مهین زمان اولش مصطفی دوم حیدر بضعه‌ی احمدی است مخدومه تاج فرق سران این راه‌اند از چنین راه آگه ایشانند رهبر راه کاینات شدند چیست آن راه شرع پیغمبر شرع خالی ز خوف و بیم بود از شریعت کسی که کرد گریز چون شریعت ترا بشد حاصل هر که نبود به نهج زوج بتول نیست او آشنا و فرزانه گشته مردود و آن لعین بی شک ز حقیقت سخن بگوی، و مگوی هر حقیقت که با شریعت نیست [۶۴] دل به دنیای بی ثبات میند مُلک اقبال را ز دست مده حسب دنیا ز دل برون کردن

فکر فردای خویش کن امروز هر که امروز کار فردا کرد باش فرزند راه ای فرزند تا نگریدی چو باطلان باطل زهر نوشی و پرده پوشی کن با بد و نیک، نیک باید کرد هست آن از نبیّ مطلبی پنج تن اختیار فرمودند نیست در هر دو کون سادس شان<sup>۱</sup> بعد از ایشان شُبر دان و شیر خامس رابع است معصومه از ره و رسم این ره آگاهند رهنمایان این راه ایشانند صاحب اوصاف این صفات شدند ثانی آن طریقت حیدر جاده‌ی شرع مستقیم بود وای بر او و روز رستاخیز از طریقت بجو مراد ای دل نیست فعلش به هیچ وجه قبول هست بیگانه بلکه دیوانه نیست ناجی و هست اهل درک بی شریعت به قدر یک سر موی فی الحقیقت که از حقیقت نیست بر رخ خود در نجات میند بار ادبار در سرای منه هست ایمان خود فزون کردن

دل که جای نظرگه یارست  
کفر و ایمان بود به انبازی  
روی در مُلک جاودانی کن  
دست واکش ز کلبه‌ی ویران  
بگذر از این خرابه و بگذار  
ابدُ الدهر اندر آن مأوا  
از طهارت بجو تو بود وجود  
در عبادت چو پاک دینان کوش  
مر عبادت که با ارادت نیست  
هر نمازی که با ریا باشد  
با خضوع و خشوع طاعت کن  
به جوانمردی و سخا بگرو  
کرم آمد ز عرش بالاتر  
از کرم هیچ کار بهتر نیست  
در کرم کوش و در جوانمردی  
[۶۵] آن ولیّ کز کرم جلی باشد  
کرم از اهل خاندان بطلب  
غیر از ایشان کرم مجو زینهار

جای اغیار کردنش عارست  
همنشین صمد صنم بازی  
سازِ اسباب آن جهانی کن  
خانه‌ی گور ساز آبادان  
مُلک معموره‌ی بقا به کف آر  
به فراغت بری به ذکر خدا  
نشوی همچو آب خاک آلود  
در ریاضت چو نازنین کوش  
نزد اهل یقین عبادت نیست  
سر بسر طاعتت هبا باشد  
امر او را به جان اطاعت کن  
دور از مُمسکان بگرد و شنو  
کرم آمد ز فرش زیباتر  
از کرم هیچ چیز خوشتر نیست  
تا ز خاصان خاص شه گردی  
او نظر کرده‌ی علیّ باشد  
از محبّان و شیعیان بطلب  
خاصّه از ..... بدکردار

### [آداب پوشیدن تاج شاهی]

چون شدی تو بدین صفات تمام  
از همه حال با خیر گشتی  
پاک و پاکیزه گشتی از عصیان  
سر مشرف به تاج شاهی ساز  
سر بی تاج چون تن بی جان  
آن که از صدق دل نپوشد تاج  
هر که تاجش به صدق بر سر نیست

بگشادی بخود در اسلام  
همچو مردان راهبر گشتی  
دل تو گشت مخزن ایمان  
تا شود سر ز تاج سر افراز  
تن بی جان چو خانه‌ی ویران  
بایدش کرد از جهان اخراج  
گویا بر سرش مگر سر نیست

آن که از مهر تاج شه پوشید  
تاج با ابتهاج حضرت شاه  
گشته تعویذ جان مؤمن تاج  
تاج سرّی است از حقایق حق  
تاج بر سر مرا چو راه‌برست  
تاج شاهی شدست سرور من  
تاج اول به آدم آمده است  
شد منور ز تاج او عالم  
بعد از آدم به نوح تاج رسید  
[۶۶] کار طوفان چوساز طغیان کرد  
تاج در دست و گفت یا غفار  
حق آدم که تاج‌ور گشته  
حق تاج سران او فخر رسل  
حق حیدر که ارجمندی یافت  
که جهان از عذاب این طوفان  
شد دعایش قبول اندر دم  
معدن جود و صاحب ملت  
در زمانی که نار سوزان گشت  
تاج بر سر نهاد و شد در نار  
قد چون سرو از چمن افراشت  
نار از نور ناتوان گردد  
او خلاصی ز تاج عزت دید  
سید انبیا شب معراج  
کردگارش به لطف خود بنواخت  
خلعت لطف کرد در بر او  
آن لعمرك که مردمان خوانند  
از بلا در امان حق گردید  
حافظ تست در گه و بیگاه  
تاج مانند نور در شب داج  
رمز تاج از رموز آن مشتق  
به خدا کز سرم عزیزترست  
سایه‌اش کم مباد از سر من  
زان سرفراز عالم آمده است  
گشت از تاج سرفراز امم  
نوح از تاج سربلندی دید  
نوح تاج پدر شفیع آورد  
که ز طوفان مرا نگاه بدار  
وز کف خاک ابوالبشر گشته  
هادی انبیا ز جزو کل  
تاج از فرق او بلندی یافت  
وارهانی به حرمت ایشان  
گشت از آب در امان [در دم]'  
کان احسان خلیل با خلت  
دوزخ از تاب آن گریزان گشت  
نار بر وی بگشت چون گلنار  
تاج سبزی به فرق عزت داشت  
نور در نار کی نهان گردد  
تاج از صدق دل به جان بگزید  
بود تشریف خاصش اول تاج  
تاج از فرق او گرمی ساخت  
تاج ابیض نهاد بر سر او  
تاجدارانش تاج می‌دانند

خامس انبیاء<sup>۱</sup> علی ولی  
 [۶۷] روز خیبر به سر نهاد آن شاه  
 آمد از حق خطاب در آن روز  
 تاج او سرخ آمد از حضرت  
 تاج پوشید و فتح خیبر کرد  
 جانشین نبی<sup>۲</sup> مطلبی  
 تاج نصرت به امر جزم الایه  
 که علی تاجور شود امروز  
 تاجور گشت از سر قدرت  
 فتح خیبر به امر داور کرد

### [ظاهر شدن تاج با ظهور شاه اسماعیل]

اولیا جمله تاج پوشیدند  
 زان زمان تا زمان شاه صفی  
 گاه مانند نور بودی فاش  
 این گران مایه اندر آن خانه  
 وز صفی تا به حضرت حیدر  
 لیک از شرّ مشرکان دغا  
 حضرت شاه چون ظهور نمود  
 رونق شرع داد و زینت تاج  
 عقل کلّ گشت یاورش ای دوست  
 عقل کل هست دست بالا دست  
 قرّة العین شاه دین پرور  
 که در ایام آن پناه امم  
 شرق تا غرب جمله مؤمن ساخت  
 نور جودش زمانه روشن کرد  
 [۶۸] سرو سالار اتقیا گردید  
 شیعه را جایگاه افزون کرد  
 دهر از اهل ظلم ساخت تهی  
 خار اعدا ز راه دین پرداخت  
 اندکی زان خس ارچه مانده به راه  
 فرق سر جای تاج بگزیدند  
 گاه پیدا شدی و گاه خفی  
 گاه پنهان ز ظلمت اوباش  
 بود مخفی ز چشم بیگانه  
 می شدی آشکار در هر سر  
 بیشتر تاج بود ناپیدا  
 در رحمت به روی خلق گشود  
 گشت روشن ز تاج، عالم داج  
 عقل کلّ هرچه می کند نیکوست  
 عقل کل دست غیر را در بست  
 آنچنان گشته در زمان سرور  
 یک مخالف نماند در عالم  
 شرق و غرب از مخالف ایمن ساخت  
 عالم از جود خود مزین کرد  
 مسند آرای اصفیا گردید  
 دل ... ز غصه پر خون کرد  
 از بدی دهر کرد زو به بهی  
 گلبن دین ز نو مطرًا ساخت  
 نیست خواهد شدن به حرمت شاه



بعد از این اصل و فرع تاج شنو  
 فرض تاجست صحبت پیران  
 لیک پیری بجو که از سر جود  
 مرشد امروز حضرت شاهست  
 اصل تاجست ذکر و استغفار  
 بشنو فرع تاج را ز یقین  
 از بدان دور و همدم نیکان  
 هر که همراه با بدان گردد  
 پیشوا گر ز تاج می جویند  
 تاج را اندرون پر از نورست  
 هست بیرون تاج ای رهبر  
 اسم ایشان چو اعظم اسماست  
 ده و دو مالکان ملک بقا  
 [۶۹] کله تاج را الف خوانند  
 از فینه <sup>۱</sup> بگو و بدان  
 از عصابه بگو و ترتیش  
 رنگ تاجست بی شک و بی رین  
 آن امامی که سرور شهداست  
 از شلسته <sup>۳</sup> به گاه بگشودن  
 سرّ بیه <sup>۴</sup> که راز پنهانست  
 گاه مهر نبوت است بر آن  
 بر سرش چون نهی حیات بود  
 صاحب تاج گر ز روی خطا  
 خللست به نزد صاحب فن  
 به محبتان و مخلصان بگرو  
 سنتش هست خدمت ایشان  
 از ضلالت ترا رهاند زود  
 که ز حالات فیض آگاه است  
 در دمی صد هزار بار ای یار  
 دامن از ناسزا فراهم چین  
 باش اندر طریق امن و امان  
 سود و سرمایه اش زیان گردد  
 سخن از حق به خلق می گویند  
 لیک از چشم غیر مستورست  
 صفت اصل نسل پیغمبر  
 از شرف تاجوار بر سر ماست  
 ده و دو سروران هر دو سرا  
 پیش او قبله گاه می دانند  
 که خلیفه بود قبیله <sup>۲</sup> آن  
 باز گو ذکر و شرح تقریش  
 عکس خون شه دو کون حسین  
 مقتل او به دشت کرب و بلاست  
 هست تسلیم در کفن بودن  
 داند آن کس که واقف از آنست  
 گاه سرّ ولایت است در آن  
 گر ز سر دور شد ممات بود  
 بیه از کُلاش شود پیدا  
 بلکه می بایدش ادب کردن

هر که واقف نگشت زین اسرار  
 تاج بر وی حرام می دانند  
 هست بیگانه او ز کسوت شاه  
 هر که او تاج شاه بر سر داشت  
 ادبش واجب است تا دانی  
 لیک از اقدام نشان این است  
 ظرف آبی به وزن سی من آر  
 [۷۰] خار در زیر پایش کن بسیار  
 آن که او این رموز را یکسر  
 هست از اهل جهل آن غافل  
 تاج شاهی حرام بر سر اوست  
 ای دل از جهل نفس باز گسل  
 هم چو مظلوم شو به راه طلب  
 این فروع و اصول را یک سر  
 لایق تاج نیست او زنهار  
 تاجدارش دگر نمی خوانند  
 ره باطل گرفته آن گمراه  
 به رضا تاج را ز<sup>۱</sup> سر برداشت  
 چون شده غافل از مسلمانی  
 که جزای تمام آن این است  
 ساز در گردنش حمایل وار  
 تا شود پای او ز خار فکار  
 می نداند به نزد اهل هنر  
 ادبش واجب است ای عاقل  
 کسوت از جهل محض در بر اوست  
 باش در راه شاه دین یک دل  
 تاج بر سر بنه ز روی ادب  
 یاد گیر و به صدق کن از بر

### Conclusion

The *Nasabname-i Shah-i Alampanah Shah Tahmasb Safavi*, a poetic work from the Safavid era, is attributed to Mazlum of Shiraz. This *menaqibname*, an epic book, written during the reign of Shah Tahmasb I (930-984), serves as a velayatname that chronicles the lineage of Shah Tahmasb I and acts as a genealogical account of the Safavid dynasty. Within its pages, the author explores the etiquette and customs of the Qizilbash crown as well as its symbolic significance and the joy it brings. The work is also connected to Shah Ismail through a subtitle that emphasizes their shared bond. As a prominent figure in the Safavid order, Mazlum's work belongs to the genre of saint literature in Iranian literature. The poem focuses on the Qizilbash crown and the moral and ethical qualities of its wearer, featuring couplets that extol the virtues of poverty in Sufism. Throughout the text, it is repeatedly emphasized that wearing the crown is an honor and privilege, and that the wearer should exemplify humility by assisting those in need. It is also stressed that those who don the crown must be deserving of it and should demonstrate deep respect and loyalty to the Safavid dynasty and its spiritual lineage.

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