

# El Goli Park, a historic and beautiful recreational destination in Tabriz



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El Goli Park is a beautiful and historic park in Tabriz. It was established during the Aq Qoyunlu period in 1784, and was expanded during the Safavid era, resulting in the creation of a stunning landscape with tall trees, vibrant flowers, and a large pool. The park is a prominent recreational and tourist destination in Tabriz, renowned for its historical significance and natural beauty.

The park is situated seven kilometers from the city center of Tabriz and serves as an ideal location for relaxation and leisure activities. Visitors can enjoy the fresh air, scented with silk flowers, and create unforgettable memories.

Until the emergence of the Safavids, El Goli was the largest source of water storage for irrigating the gardens of the eastern



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regions of Tabriz.

During the Safavid era, the lake area was expanded, and a stone wall was built around it. The Tabriz Municipality took over El Goli during the Pahlavi era and transformed it into a public park.

The El Goli Palace, an octagonal mansion located in the center of the lake, has been converted into

a reception hall. The original one-story adobe structure was replaced in 1967. The lake spans over 55,000 square meters and has a capacity of 720,000 cubic meters of water. It is fed by a small stream from the Liqvan River, which passes near Chavan village. A forested hill in the southern part of the lake features

multiple artificial waterfalls that flow into the lake, and a street has been drawn from the southern edge to the center of the lake, creating a peninsula around the El Goli Palace.

When the lake freezes over, the fish residing in its waters are unable to access the surface, leading to a deceleration in their growth. El Goli is captivating throughout

the year: in the spring, it boasts blooming flowers and lush greenery; during the summer, it offers a gentle breeze and ample tree shade; in the autumn, it dazzles with vibrant foliage; and in winter, it transforms into a snowy, enchanting wonderland. With such diverse seasons, spring and summer emerge as the optimal times to visit El Goli, catering to a wide

range of preferences.

Its architecture follows the same rules and basis of Persian gardens: a pool or lake with a mansion in its center, and a garden with dense trees around it. Apart from these beauties, El Goli Park has other attractive facilities aimed at entertaining visitors, like a theme park, golf center, skating complex, billiard academy, game club, cafés, restaurants, sports shops, small street shops, and many others. Some activities like boating in warm seasons, walking, biking, coach riding, picnic, having fun with some homemade traditional food like eggs, potatoes, and butter that is sold in the park. El Goli Park also has an interesting sundial that shows the official time of Iran. There is also a modern and facilitated hall called Andisheh Hall for holding different events, meetings, and conferences.

## Rise of a literary movement in Isfahan

On the heels of the Afghan invasion to Iran, the fall of the Safavids, Nader Shah's rule and the maneuvering for power between the Afshars, Zands and Qajars, the rise of a coherent literary movement in Isfahan seems hard to fathom.

The attention paid to Isfahan by factions contending for power in post-Safavid Iran demonstrates the way in which the city continued to be viewed as one of the pre-eminent seats for establishing political power and legitimacy.

The city remained central in the political consciousness of the time. The continued presence of Safavid pretenders and aspirants to the throne after that dynasty's fall is an indication of the persistence of Safavid-centered preconceptions among the populace, even in the face of an ever-shifting political landscape. This fact undermines the notion that the period between the Safavids and the Qajars is devoid of continuities and therefore represents a clean break in Iran's history, an important intervention for understanding

the emergence of the 'literary return' movement in its proper context.

Cultural continuities did exist, grounded in the city's image and historical place as the centre of literary culture in Iran. The literary historian Jan Rypka, for example, credited Isfahan with cradling the nascent 'literary return' movement precisely for this reason. On account of its recent history under the Safavids, Isfahan retained its reputation as the centre of cultural production among littérateurs and poets in post-Safavid Iran as well, making it the natural locus for the emergence of a literary movement after the Safavids' fall, political and social turmoil aside.

The literary historian Saeid Nafisi expresses a similar sentiment: Despite all the 'unpleasant events' occurring in post-Safavid Iran, it was a near certainty that if any such 'return' movement were to arise, then it would most certainly do so in the city that served as Iran's cultural and artistic heart during Safavid times.

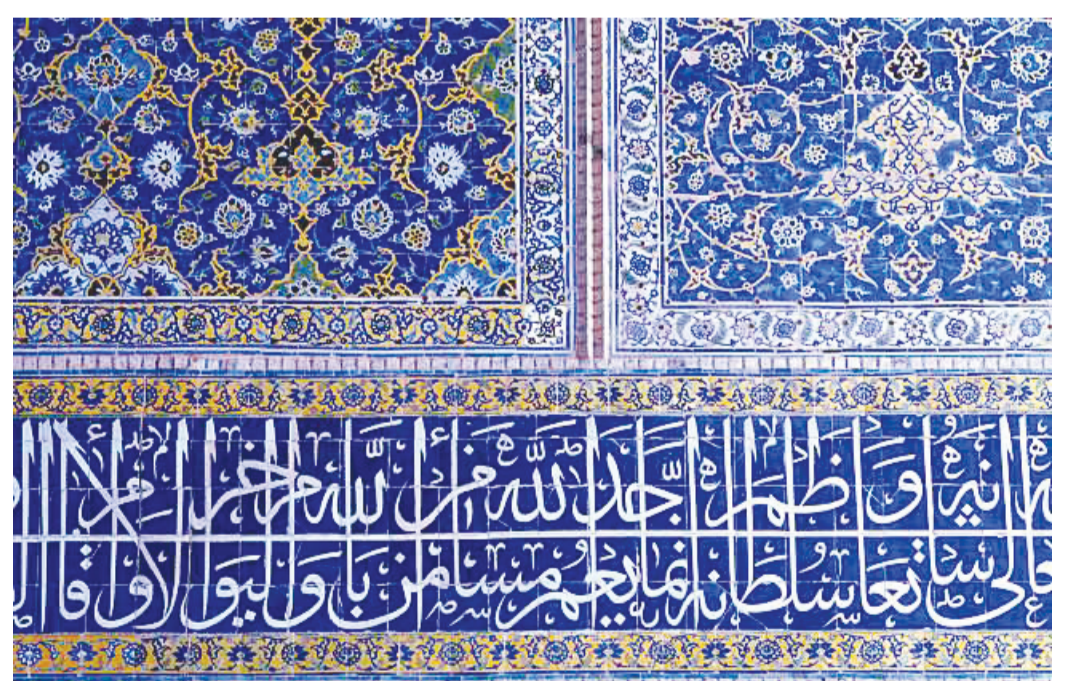
Isfahan during Karim Khan

Zand's rule is often credited with providing amenable conditions for nurturing the rise of the 'literary return' movement beginning with the emergence of a literary society organised by the poet Seyyed Ali Mushtaq Isfahani. Few details are known of Mushtaq's life outside of his perceived contributions to the nascent 'literary return' movement and his role as mentor and teacher to other poets of the period. He was born in Isfahan around 1690 and appears to have spent his entire life in that city.

Zand- and Qajar-era authors are effusive in praising Mushtaq as the head of a literary society that sought a 'return' to classical modes of Persian poetry.

Azar noted his role in rebuilding 'the structure of eloquent poetry of the old masters', while the historian Dunbuli declared that his poetry 'adorned the melodies of Barbad-like minstrels'.

(Barbad was a Persian poet-musician, lutenist, music theorist and composer of Sasanian music.) The 'perpetuation of the image of Mushtaq as a revolutionary force in Persian poetry



stems as much from the widespread influence of Azar's Atishkade as from an appreciation of Mushtaq's poetry itself. By the time Ahmad Beyg Akhtar Garrusi composed his biograph-

ical anthology at the court of Fat'h-Ali Shah in the early nineteenth century, Mushtaq's reputation was well-established. Surpassing the praise heaped upon Mushtaq by his contempo-

raries, Garrusi recognises him as 'the lord of the poets and master of men of letters', noting that 'the renewal of the poetic methods of the ancient poets came from his perfection of taste'.