75. (Cat. No. 70) Herat. Mausoleum of Gawhar Shad (from the remains of her madrasah in the “musalla” ensemble). Plan

76. (Cat. No. 70) Herat. Mausoleum of Gawhar Shad. Section

74. (Cat. Nos. 69, 70, 77) Herat. The “musalla” ensemble. Plan

A masjid-i jami' of Gawhar Shad (Cat. No. 69)
B madrasah and mausoleum of Gawhar Shad (Cat. No. 70)
C madrasah of Husayn Bayqara (Cat. No. 77)
77. (Cat. No. 71) Herat (Gazurgah). Shrine of Khvajeh 'Abdullah Ansari. Plan

78. (Cat. No. 72) Herat (Gazurgah). Shrine of Khvajeh 'Abdullah Ansari, Zarnigar Khaneh. Plan

79. (Cat. No. 74) Herat (Ghalvar). Masjid of Hawz-i Karbas. Plan and section
65-66. (Cat. No. 59) Balkh. Shrine of Khvajeh Abu Nasr Parsa. (Top) plan, (below) section, principal axis

67. (Cat. No. 61) Balkh. Shrine of Khvajeh Akasheh. Plan

68. (Cat. No. 62) Barnabad. Khanaqah of Khvajeh Vahid Din. Plan
69. (Cat. No. 64) Deh-i Minar. Khanaqah of Sadr al-Din Armani. Plan

70. (Cat. No. 65) Ghazni. Mausoleum of Ulugh Beg b. Abu Sa'id. Plan

71. (Cat. No. 66) Ghazni. Shrine of "Momosharifan." Plan

72. (Cat. No. 67) Ghurian. Masjid-i jami'. Plan

73. (Cat. No. 68) Herat. Citadel of Ikhtiyar al-Din. General plan
have been buried here; perhaps as the female counterpart of the dynastic mausoleum on the opposite hill, named for Ulugh Beg b. Abu Sa'id (Cat. No. 65). The platform on which the four early tombs are situated is centered within the room and may, therefore, be of the same date. The name “Shah-i Shahid” would refer to an Alid martyr, about whom nothing is known.

The mausoleum was built on an artificial terrace, in order to provide a level area for the construction.

**Spatial organization:** The mausoleum is a variation on the cross-in-square plan. The exterior is octagonal, with four axial ivans 'dramming from the outside into the arched recesses of the central square. The alternate sides of the octagon have semi-octagonal niches. Orazzi confirmed that these niches existed on two levels and located staircases in the right side of each entrance iwan.

**Vaults:** The hemispherical dome (suggested by Orazzi) rests on the four wall arches and recumbent arches, which are concealed within the masonry of the pendentive areas, but are visible outside. The interior structure was covered by a plaster arch net, forming a stellate pattern of twenty-four points. Outside the dome an octagonal drum, not bonded with the dome, is visible. It's function is not clear, but it may have been intended as a base for an external dome shell, i.e., a double dome.

**Decorative treatment:** The entire surface of the interior was coated with plaster, and a plaster molding with Quranic inscription runs horizontally at about 2 m. from the floor. The dome is divided into twelve radial panels and decorated with medallions and cartouches. On the walls are offset rectangular panels, cut into the plaster containing cartouche designs. The soffits were painted with geometric patterns. Traces of blue, black, red, and gilding can be seen.

**Stylistic comparison:** In plan the mausoleum closely resembles the shrine of Abu Nasr Parsa at Balkh. The arch-net arrangement is similar to that of the post-Timurid shrine of Abu'l-Qasim at Herat (1534-1538), a date which, incidentally, is close to that of the tombs in the Ghazni mausoleum.

**Illustrations:** Pls. 146-149, Fig. 71.

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**Ghurian | late 15th century | masjid-i jam'i**

**Summary:** The masjid is situated on the eastern edge of the town of Ghurian, about sixty-six kilometers to the west of Herat. In 783/1381 the town of Fushanj, approximately half way between Herat and Ghurian, was besieged and sacked by Timur on his way to conquer Herat. From that time its importance as a local center seems to have been superseded by Ghurian.

The four-ivan masjid, with a domed sanctuary constructed of baked brick, is not in good condition. In addition to holes in the roof of the dome chamber, the top of the sanctuary iwan has been destroyed and five large fissures are visible on its spandrels. The western half of the southern wall has a pronounced lean. The east side of the masjid has been very badly damaged. At present it consists of a shabistan of mud-brick, entered from the southeast.

**Spatial organization:** The plan is strikingly similar to the masjid-i jam'i of Ziyaratgah. One sees the same large sanctuary iwan, with three smaller ivans around the court. Flanking the sanctuary iwan are two blank niches—less successful than their counterparts at Ziyaratgah since their lack of depth and their separation from the lower niches emphasizes their superficiality.

The scale is smaller than at Ziyaratgah; the arcades surrounding the court are only one bay deep, and any attempt at monumentality is negated by continuing the gallery space around three sides of the dome chamber, thus dividing the arch between the sanctuary and the sanctuary iwan into two. The less ambitious height of the dome chamber allows an arresting innovation in Timurid architecture: axial ivans leading north and south from the dome chamber. The sanctuary is thereby more fully integrated with the adjoining prayer areas.
Vaults: The domed vaults of the arcades surrounding the courts are supported by a recumbent-arch system, producing eight-sided domes. The sanctuary dome rests on an octagonal squinch zone, over which, in brick revetment, has been constructed an arch-net console of sixteen arches. The real dome is simple corbelled out behind. The emphasis on surface appearances in Timurid architecture has here reached the stage where an apparently load-bearing vaulting system has actually lost its structural function.

Decorative treatment: There are no traces of any decorative material being used—mosaic faience, plaster, or stone. The mosque is anepigraphic.

Stylistic comparison: Any epigraphic material has presumably vanished with the disappearance of the original entrance portal. As the town of Ghurian did not rise to prominence until after the destruction of Fushanj, one would expect a considerable amount of time to have elapsed until Ghurian would become important enough to warrant a masjid-i jami' of the size of the one under discussion. There is a very marked similarity in plan and features with the masjid-i jami' at Ziyaratgah, dated 1482-1485.

[B. O'Kane]

Illustrations: Pls. 150-153, Fig. 72.

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Herat citadel: Ikhtiyar al-Din
810-818/1407-1415

Summary: The famous citadel of Herat stands on an elevation just inside what was the north wall of the square pre-Timurid city. According to Allen, this was the emplacement of the southern tip of the old, perhaps pre-Parthian walls. Today the citadel consists of two parts: a large rectangular compound with a total of thirteen round towers, joined to an equally large but irregular walled area on the west. These remains were described in detail by Lézine in 1963. He noted that the eastern structure was built from fired brick while the western one had much lower walls of unfired brick. Although not datable, the twenty-three towers were clearly in different styles, suggesting several periods of construction. One remarkable tower, no. 17, on the northwest corner of the western structure, was revetted in glazed bricks of Timurid style, covering an earlier decorative treatment which resembled that of some of the north towers of the citadel itself. These observations make it possible to state that the present structures to some extent date back not only to the fifteenth century but to pre-Timurid times.

Textual sources provide much information on the appearance of the Timurid fort. Its fortifications, originally designed by the Kart Maliks of Herat (699/1299-1300), consisted of towers, walls, ramparts (khakriz), and a moat. The western structure was also built at this time to serve as a maydan or 'idgah. Further modifications, perhaps establishing the foundations for the internal structure of Timurid times, were undertaken in 720/1320, consisting of a reception hall (bargah) along the north wall, with paintings of the Kart Malik's triumphs in battle. Remains of plaster carvings which might have come from this reception hall (although perhaps of later date) were found by Lézine.

In 810/1407-8, according to Hafiz-i Abr (1970:30) or, according to others, in Rabi' II 818/June-July 1415, Shah Rukh rebuilt the citadel in fired brick and covered it with splendid tile revetments. Part of this revetment no doubt survives on Tower 17, and a fragment of a monumental naskhi inscription is still visible high up on the wall attached to this tower. The citadel (and maydan) had some twenty-five towers, three more than are traceable today. It could be entered through a door on the north (near the "Horse Bazaar") or through another on the south. It is not clear how these gates related to the north wall of the city or led through to the maydan. Lézine's plan shows an entrance to the citadel from the maydan, entered from a passageway between the two structures. Was this the "south door," or did it lie in the wall of the citadel proper?

As for the north door, in Kart times the southern gate of the city corresponded to the entrance to the maydan or was very close to it. It was called the "Maydan Gate." In Timurid times the same gate acquired the name "Royal Gate" (darvazeh-i Malik), according to Hafiz-i Abr. Just where this gate lay is not known, but perhaps the unique Tower 17 is a
surviving trace of it. It is difficult to explain why only this tower has preserved tile revetments if indeed all were similarly decorated (as Timurid miniature paintings do suggest). The tower's special function, its association with the city gate (and the Royal Bazaar which began at this point), could explain its uniqueness.

Decorative treatment: The only decoration which can be securely dated to the fifteenth century is the tile revetment of Tower 17 and the adjoining fragment of wall. It is, nevertheless, a most striking example of civil architecture, and proves that the fanciful depiction of Timurid fortresses in painting of the period is not altogether a product of the imagination. The decoration on the tower consists of a very wide band of hazarbaf pattern set off from the bare brick below (and presumably above) by a large kufic inscription. The wide band is divided into geometric cells by dark blue lines with white dots, resembling a band of pearls. Within the compartments are sacred (or secular?) names in geometric kufic.

Lézine noted plaster carvings behind towers 6 and 7, and mural paintings in the vaulted rooms on the south side.

Documentation: Pre-Timurid descriptions are found in Sayf 1943:335, 439-440, 747-750. Reference to the Kart construction is made by Isfizari 1959-60, vol. I, pp. 78-81, in the course of describing the city walls in the late fifteenth century. See also Khvandamir 1954-55, vol. III, p. 371. The major notice describing the restorations of Shah Rukh is found in the Geography of Hafiz-i Abru for the year 810/1407-8 (1970:13-15) and repeated by Samarqandi for the year 818/1415 (1946-49:174-175); Fasihi also gives the year 818 (vol. III, p. 220) and further repairs for the year 844/1440-41. Samarqandi does not mention the later repairs, but notes major repairs in 862/1458 (1946-49:1167).

Illustrations: Pl. 154, Fig. 73.

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Herat

The “Musalla” Ensemble

It is one of the great tragedies of fortune that a complex of architectural monuments which elicited such admiration from its contemporaries should have left barely a trace. These buildings were destroyed by order of 'Abd al-Rahman in 1885, at British insistence. The British were concerned over the possibility of a Russian advance on Herat from the Panjdeh oasis, some one hundred miles north. Two British engineers visited Herat in that year to assist in its preparations for defense. It is believed that they advised the destruction of the buildings by artillery fire to prevent their being used as shelter by the Russians. Other accounts report that the buildings were already ruined by 1885.

Today only a domed mausoleum and two minarets remain of the famous masjid-i jami' and madrasah of Gawhar Shad. The ensemble was situated along an artery called the Khivaban which ran from the northeast corner of the walled city northward to the foothills above it. In the past this district, northwest of the Khivaban, was called the 'idgah of Herat, where the people gathered on the great religious festivals for open-air prayer. By the Timurid period the 'idgah had become an important cemetary with many buildings and venerated shrines. At some undetermined date the 'idgah shifted southward. The Arabic term for 'idgah is "musalla," which eventually was applied to one of the buildings in this area. The Injil Canal ran north of the ensemble of Gawhar Shad turning sharply toward the west. At this point it was crossed by a bridge, the Pul-i Injil, frequently cited in sources.

The masjid and madrasah of Gawhar Shad, which are mentioned by several of the sources, were the subject of a brilliant attempt at reconstruction by Eric Schroeder. Using travellers' reports, but primarily the sketch by Sir Edward Law Durand, a member of the British Afghan Boundary Commission in 1885-86, Schroeder was able to fit the standing remains (at that time, three minarets and a domed mausoleum) into two buildings. On the northeast was the rectangular building of the
Catalogue

Madrasah, with two minarets flanking the facade facing east. The domed mausoleum was set into the northwest corner. On the southwest lay the "musalla" or masjid, a larger, more imposing structure, which had minarets in each of its four corners.

Schroeder's reconstruction was confirmed by the research of Allen, who utilized additional drawings and maps. Further details, particularly regarding interior arrangement, can be gleaned from the eyewitness account of Siraj al-Din, uncle of the historian Saljuqi, who was about fourteen years old when the destruction of the complex took place. Unfortunately, his memory of the complex is not entirely accurate, and his designation of directions cannot be correct. For example, he places the madrasah south of the masjid-ijami', while it is actually northeast of the site of the masjid-ijami'. Nevertheless, the details described make it clear which building he is discussing.

The entire text of this report is translated by Alten (1981a:113, 123-124), who points out the problems of interpretation, but he accepts Siraj al-Din's identification of the buildings. The descriptions make sense only if one exchanges them, i.e., the building described as the "madrasah" is the masjid-ijami', and vice-versa. The relationship of the existing dome chamber, placed in the west corner of the madrasah by Schroeder, to the masjid-ijami' and even to the rest of the madrasah structure is extremely confusing in this account. Wilber's photographs and drawings of the mausoleum indicate that northwest and southwest faces were outside walls, while the account suggests that other structures extended from these. The account has, therefore, been utilized only to the extent that it can be interpreted within the archeologically determined limitations of the site.

The history of the complex is easier to reconstruct than its physical appearance. Although ground may not have been broken for both the masjid and madrasah at the same time, they were certainly conceived as an ensemble. The following chronology is suggested by the inscriptions and texts (see documentation):

820/1417-18 Founding of the ensemble.
827/1424 Burial of Gawhar Shad's brother in the madrasah.
836/1432 or 1433 Completion of the madrasah with a mausoleum intended by Gawhar Shad for herself and her family. When it opened, this institution was used for Friday prayer, perhaps because the masjid-ijami' was not yet finished. The architect was Qavam al-Din Shirazi.
836 or 837/1432 or 1433 Death of Baysunghur and his burial in the mausoleum which was already completed. Texts give the date of his death to be 7 Jamada I 837/21 December 1433, but the inscription on his grave is one year plus a day earlier. Because the decorating of the mausoleum was not yet finished, it was still possible to include a poem commemorating his life in faience encircling the base of the dome.
837/1433-34 The masjid-ijami' nears completion. The dated inscription on the southeast minaret is set in place.
841/1437-38 The masjid-ijami' is considered complete, except for some of the decoration.
842/1439 Death of architect Qavam al-Din, possibly the reason for halting further work on the decoration of the masjid-ijami'.
861/1457 Death of Gawhar Shad. Four earlier burials of family members, including Shah Rukh, in the mausoleum. Shah Rukh's remains then removed during Ulugh Beg's campaign in Herat and brought for burial to the Gur-i Amir in Samarqand.
870s/1465ff. Possible completion of decoration of the masjid by Husayn Bayqara.

Documentation. Inscriptions:
1. (South structure; large marble slab from portal of masjid-i jami'; after Saljuqi 1964-65:19; Allen 1981a:122-123) "By the benediction of divine grace and the aid of divine support, this building (imarat)—lofty of construction and towering in its supports, whose interlocked foundations were begun on the day of Qadr (27 Ramadan) of the year 820, in the days of the reign of His Majesty, the Asylum of the Caliphate, the Sultan ... Shah Rukh Bahadur ... [which is among] the monuments of laudable works and personal wealth of Her Exalted Highness, Mahd 'Ulya 'Ismat al-Dunyah wa'l-Din Gawhar Shad Agha, daughter of the great Amir Ghiyath al-Din Tarkhad [sic for Tarkhan], may his
fortune be perpetuated, was completed in the year 841. Written by Jalal-i Ja'far."

2. (South structure; base of southeast minaret, carved marble; after Saljuqi 1964-65:49) "... [hon­
orifics] Abu'l-Muzaffar Shah Rukh, may his rule be 
perpetuated, and that was in the year 837." This 
inscription probably began on the northeast minaret, 
illustrated by Niedermayer (fig. 161).

3. (North structure; inside entrance, mosaic fa­
ience; Saljuqi 1964-65:20) "The raising of the 
structure of this arch (taq), which the girdle of 
speech falls short of encompassing, took place dur­
ing the reign of Shah Rukh Bahadur through the 
efforts of the Queen of the Age, Gawhar Shad Aqa, 
may her reign be perpetuated. Written by Ja'far 
(Jalal).

4. (Mausoleum; location uncertain, inside or out­
side of dome; Saljuqi 1964-65:20; Goya 1946:19; 
Allen 1981a: 124) "... Glisten, 0 turning dome, for' 
you are in mourning. You are bloody, 0 eye of 
spheres, if you have any moisture."

Texts:

MADRASAH. 1. (Samarqandi 1946-49:645-647) "In 
this year (836) the esteemed madrasah, which 
Mahd 'Ulya Gawhar Shad Aqa was building north 
of the city at the head of the Injil Bridge, was com­
pleted. This building is such that it has no likeness 
in the world ... [praise of the building]." Before 
the madrasah opened officially, Friday prayers 
were performed in it; the khutbah was delivered 
from a minbar of nine steps by Shaykh Shihab al­
Din b. Shaykh Rukn al-Din b. Shihab al-Din Bis­
tami. On the 8th of Safar, Shah Rukh himself 
attended Friday prayer, but despite the khatib's 
eloquence, his tendency to sigh displeased 
Shah Rukh who replaced him with Shams al-Din Mu­
hammad b. Awhad.

2. (Fasih 1962-63, vol. III, p. 275) Obituary no­
tice (838/1435) for Mawlana Shams al-Din Mu­
hammad b. al-Awhad (see above, mentioned by Sa­
marqandi) who was "mudarris, imam, and khatib in 
the jami' which Gawhar Shad Aqa built near the In­
jil Canal."

3. (Khvandamir 1961-62:16) "It is extremely 
pleasing and large. Every Friday the whole popu­
lace turns out there."

4. Babur (1921a:207) mentions the group of 
buildings of Gawhar Shad near the Injil Canal. 
which included a masjid-i jami', a mausoleum, and 
a khanaqah. No madrasah is named.

Illustrations: Fig. 74.

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Spatial organization: Based on Schroeder’s plan, the dimensions of the masjid-i jami’ may be calculated: outer rectangle 63.50 m. × 16 m., inner square court 50 m. on a side, dome of sanctuary 25 m. in diameter.

The facade of the masjid-i jami’ was dominated by a portal of “some 80 feet in height” (Yate 1887). Four minarets (“120 feet high”) stood in the four corners of the building. Following Siraj al-Din, there was a hexagonal vestibule in the entrance block behind the great portal. Four doors opened from this vestibule, one to the ivan on the court, one to the winter masjid on the south, one to a “passageway” to the mausoleum on the north, and the last to the entrance portal on the east. It is difficult to imagine how four such doors could be arranged in an hexagonal space, thus one has reason to doubt the accuracy of this detail. An octagonal vestibule is more common in Timurid entrance units, as at Gazurgah.

The court was surrounded by two stories of arcades with rooms behind. On the axes of the court were four ivans, the ivan-i maqsurah being equal to the entrance ivan in height (80 feet). Two staircases on either side of the east ivan led to the galleries and upper rooms.

The facade on the west side of the court consisted of three arches: the great ivan-i maqsurah, flanked by two smaller vaults. The sanctuary behind the large ivan consisted of a very large dome chamber followed by a smaller one. This unusual feature is confirmed by several sources.

Decorative treatment: The minarets give some idea of the rich decoration of the masjid, which was entirely covered with tile. The lower part of the shafts was twelve sided and faced with slabs of marble carved with superb calligraphic designs. Many of these slabs are now in the mausoleum of Gawhar Shad. Some were photographed in situ before the collapse of the minarets. The dated inscription (2) came from this series. Further up the shaft the facets are divided into square and rectangular decorative panels and horizontal bands. Above the polygonal shaft the cylindrical section begins with a broad band of calligraphy, framed by a border of mosaic faience cartouches against a striking white background, possibly of marble. The minaret shaft continues for almost its full extent with a diaper pattern in mosaic faience, terminating in another framed calligraphic band below the muqarnas balcony. The shaft continued with the same diaper pattern above this balcony and may have had a second balcony. Many of the panels and bands are demarcated with thin courses of marble slabs set into the masonry.

Stylistic comparison: The arrangement of space within the entrance block is quite typical of Timurid court-centered buildings (Khargird madrasah, Gazurgah, Ulugh Beg madrasahs in Samarqand and Bukhara), but the sanctuary with a second dome chamber behind the first, in the line of the qiblah, is most unusual. None of the other large Timurid masjids have this feature unless what seems to be a small room behind the mihrab at Mashhad may be comparable. A succession of small domes is found in two smaller masjids associated with Tabriz, the masjid-i Shah at Mashhad (Tabrizi builder) and the masjid-i Muzaiffariyah at Tabriz. There is reason to believe that both were tomb-masjids. Even closer in concept are the two-dome or T-plan masjids of Ottoman Bursa. Perhaps the presence of Tabrizi architects in Herat at this time accounts for this peculiar configuration.

The decoration of the minarets is not typical of Qavam al-Din’s work, which can be seen at Khargird, Mashhad, and the remaining minaret of the madrasah. The similarity to the Husayn Bayqara minarets north of the Musalla ensemble suggests the possibility that he was responsible for some of the mosaic faience work in the masjid, left uncompleted when Gawhar Shad died.

Illustrations: Pls. 155-159, Fig. 74.
Herat complex: "musalla"; madrasah (with mausoleum): Gawhar Shad 835/1432

Spatial organization: The madrasah was entered from the east through a monumental pishtaq and its facade was flanked by corner towers. According to Siraj al-Din, its plan resembled that of the southern building, but the north and south ivans of its court were smaller, and they had long halls (shabistan) on either side.

Travellers' reports and the sketch of Durand give no further information about the manner in which this structure was related to the mausoleum. Following Schroeder's reconstruction, the madrasah had dome chambers in the rear (west) corners, the one on the north being the existing mausoleum.

This dome chamber is square with deep arched recesses in each side and a semi-octagonal bay projecting beyond the west alcove. There was a staircase in the southwest corner. The projecting bay had windows and each of the other alcoves opened to the exterior through doorways.

The upper section of the dome has collapsed. Modern repairs and restorations of the walls have served to falsify the original appearance of each facade and the openings.

Rising from the piers of the arched recesses are four arches which intersect a little over a meter from the corners. These arches are buttressed by semidomes built above the alcove arches. The semidomes are visible if one inspects the large cavity between this inner dome and the intermediate shell built above it. Short recumbent arches bridge the corners between the intersecting arches and together they support the octagon below the dome. The recumbent arches are also buttressed by small semidomes. This basic structure is entirely covered with plaster moldings, emphasizing the main lines of the arches, and introducing others for the sake of design. The transition from the octagon to the dome is accomplished by an arcade with muqarnas niche-heads. All of the other "cavities" resulting from the network of intersecting arches and semidomes are filled with similar muqarnas compositions.

The spiral staircase gives access to the exterior base of the dome. On the north side of this base an opening gives access to the space between the upper face of the shallow dome and the inner face of a second dome whose primary function is to strengthen and stiffen the drum. Higher up on the drum, just below the springing of the "organ pipe" flutes, an opening on the east side gives access to the upper face of the second dome. There is a circular hole about 80 cm. in diameter in the center of the second dome. The fabric of the third, and outer, exposed dome, is built of bricks 27 cm. \( \times \) 5 cm. laid in common bond. Radiating as spokes of a wheel are twelve spur walls that rise approximately vertically on their inner faces and are one brick in width. At about 1.5 m. above the top of the second dome each spur wall displays a round beam sheathed in plaster which penetrated horizontally into the fabric of the third dome. Also, horizontal timbers joined adjacent spur walls.

Architecturally speaking, the structural treatment of the third dome is far superior to that of its predecessor by just a few years, the Gur-i Amir at Samarkand.

The structure may have had a semi-subterranean crypt. Although this feature was not noted at the site, an earlier photograph of the structure by Niedermayer shows an opening on its east side that may have led into such a crypt.

Decorative treatment: Bricks: fired, common bond in the fabric; cut, for decorative details; glazed, light blue and dark blue, as segments of a circle on the exterior of the dome and its flutings. The north and west exterior faces are revetted with sacred names and phrases spelled out in square, glazed brick ends.

Terra cotta: glazed, very largely haft rangi, in hexagonal tiles in the vertical panels around the drum of the dome, in the encircling inscription band, in matching floral patterns near the base of the dome, and in molded muqarnas elements at the base of the organ pipe flutes. On the drum of the dome a series of faience flutes. On the drum of the dome a series of faience panels remains in fair condition. The circular inscription band is badly damaged, while the decorated area below the organ pipe fluting of the dome remains in good condition.

Mosaic faience is restricted to the spandrels of the vertical panels around the drum of the dome.

Plaster: A wealth of ornamental detail in the interior occurs in applied plaster with details painted in rust, blue, chocolate, and gold. The chocolate color may represent the deterioration of original gold paint. The points of the intersecting arches are banded with a delicate calligraphy which sets them
off from the four fan-shaped pendentives supporting the octagon, in which there are sixteen muqarnas niches surrounding the central dome. These elements are further enriched with muqarnas, fan vaulting, high and low relief, and semidomes.

**Documentation:** Literary sources indicate that thirteen persons were buried in the mausoleum: this total was recorded by Fikri Saljuqi. Two relatives of Gawhar Shad, whose tombs have not been found, were also buried in the madrasah; her brother Amir Hasan Sufi and his grandson Amir Muhammad b. Suhrab Tarkhan (Fasih 1962-63; vol. III, pp. 255, 288). Eight tombstones mentioned in the literature and one not so included were seen by Khanikoff in 1860. C. E. Yate recorded seven inscribed tombstones. Among these tombstones was that of Gawhar Shad. More recently Saljuqi could locate only six of the nine recorded by Khanikoff. The remains of Shah Rukh were removed to the Gur-i Amir by Shah Rukh's daughter during Ulugh Beg's campaign 1448. Some of the stones within the mausoleum commemorate Mirza Sultan Muhammad, son of Shah Rukh; Bayqara, son of 'Umar Shaykh; Shah Rukh, great grandson of Timur; 'Ala' al-Dawlah, great-grandson of Timur; Ahmad, great-great-grandson of Timur; Ibrahim, great-grandson of Timur.

**Stylistic comparison:** The covering of entire faces of the structure with sacred names and phrases is reminiscent of the madrasah of Ulugh Beg at Samargand. The monumentality of the portal, shown in Durand's sketch, also recalls this madrasah. The structure and decoration of the dome chamber is very like that of the dome chambers in the madrasah at Khargird. The element of the bay window in the rear face is also found at Khargird. The treatment of the minaret, tiles set into a buff brick ground, can also be found in the masjid of Mashhad, at Gazurgah, and at Khargird.

**Illustrations:** Pls. 160-169, Col. Pl. IXa, Figs. 75, 76

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**CATALOGUE**

Herat (Gazurgah) complex: Khvajeh 'Abdullah Ansari

The complex located four and one-half kilometers northeast of the old walled city of Herat, in the foothills of the Zangirghah mountain. The small village of Gazurgah encroaches upon the shrine but does not envelop it. The shrine complex consists of a Timurid core, a forecourt with related structures, and a large garden. The complex was the subject of a monograph by Golombek (1969b). The possibility of its having been the work of the famous Qavam al-Din Shirazi has been suggested.

Even before the lifetime of Khvajeh 'Abdullah Ansari the area round Gazurgah was a place of pilgrimage, but after his death in 1089/1677 a formal cult center took shape. Although pre-Timurid institutions belonging to it are mentioned in the texts, the earliest remaining structure is the shrine built by Shah Rukh in 1425 and its covered cistern.

The construction of the Timurid “enclosure” signaled the revival of the cult of Khvajeh Ansari. Additions to the shrine and its surroundings, known either from standing remains or from textual sources, indicate that the popularity of the cult continued to grow throughout the fifteenth century. Texts mention a khanqah near the shrine built by Khvajeh 'Ali b. Fakhr al-Din in 845/1441-42 (Fasih, vol. III, p. 291), no trace of which has been identified. In 859/1454 the Timurid ruler of Herat Abu'l-Qasim Babur (1452-1457) placed a headstone and column (lawh and mil) at the tomb of the shaykh, which can still be seen.

During the second phase of Timurid rule in Herat under Sultan Husayn Bayqara (1469-1506) Gazurgah was invasaged as the royal burial ground. In 882/1477 a marble-revetted platform (suffeh) bearing the tombs of Sultan Husayn's ancestors was erected in the court, signed by Sultan 'Ali Mashhadi of the shrine (insc., Golombek 1969b:85). Seven years later Sultan Husayn buried his nephew, Shahzadeh Muhammad Sultan Khusravi, in a dome chamber which he had prepared for him at the shrine (Khvandamir 1954-55, vol. IV, pp. 176-177). This chamber and its associated rooms have been identified with the additions along the north side of the shrine (see below).

A disastrous flood struck the shrine 898/1493, damaging the south side particularly (Isfizari, vol. II, pp. 99-100), and probably forced Sultan Husayn to consider shifting the royal burial grounds back to the area west of Khiyaban. In the following year he laid the foundations of his royal madrasah (Cat. No. 77) not far from the mausoleum of Gawhar Shad (Cat. No. 70).

Other officials of the Timurid court built additions or repair the shrine: a repair by the vizier 'Ali Shir in 1499; an endowment by the Amir of the Fal-
con, Shuja’al-Din Muhammad Burunduq Barlas in 905/1500; a madrasah by Afzal al-Din Muhammad Kirmani around 1500; and, at an undetermined date, the building known today as the “Zarnigar Khaneh” (Cat. No. 72).

Minor repairs were carried out under the Safavids: the north ivan (970/1562-1573) and the inscription of the entrance portal (1014/1605-1606). From around 1650 to 1750 the shrine became the burial grounds of the Chingizid clan, who claimed descent from Chingiz Khan. They were responsible for carrying out the redecoration, mainly in painting, of the north rooms and the vestibule (scenes of Mecca, Medina, etc.), and also repaired the cistern (1100/1688-89). It is the inscription on the cistern that attributes its original foundation to Shah Rukh. The duodecagonal pavilion known as the “Namakdan,” north of the shrine, was probably also built during the seventeenth century although its type is known from miniature paintings of the Timurid period.

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Herat (Gazurgah)  complex: Khvajeh ’Abdullah Ansari; shrine (hazirah)

829-832/1425-1429

Summary: The shrine is an unusual building, composed around a large rectangular court where the tomb of the Sufi master lies in front of a monumental ivan. It is a hazirah type of shrine in that the tomb is exposed to the open air and is not covered by a mausoleum (in accordance with the religious proscription against mausoleums). It is in fact identified as a hazirah in a vaqf nameh. Although the building looks very much like a madrasah, certain peculiarities of its plan reveal its adaptation to this more unusual concept of a shrine—the cemetery enclosure.

Spatial organization: The exterior dimensions are 51 m. x 84 m.

The main facade of the shrine faces west. The rectangular portal screen of the entrance is flanked by a two-story niche facade, ending in octagonal towers attached to the corners. The upper gallery of niches is restored. The tops of the towers are lost, but it is not clear whether they exceeded the height of the facade considerably (as the minarets of the Ulugh Beg madrasah in Samarqand). The facade turns the north and south corners to form secondary entrances (ivans) to the rectangular halls of the entrance block.

The passageway into the court consists of three parts: the entrance portal, which takes the form of a five-sided recess; the vestibule, a square with cut-off corners; and the ivan opening onto the court.

From the vestibule one enters the rectangular halls, each divided into bays by four transverse arches. They are identical in form except for the fact that the central bay of the north hall is closed by a niche containing a carved stone mihrab. The alcoves between the transverse ar- bres are pierced by double windows set with kashi grills.

The second floor of the entrance block was reached by circular staircases in the entrance portal and in the corner towers. The upper space consisted of galleries running the length of the facade and a small room over the vestibule.

The court is built on a modified four-ivan plan. The north and south ivans are identical in plan. The west ivan, which serves as the entrance to the court, is shallow, but its decorative scheme relates it to the other two. The east ivan is altogether different. It was singled out as the architectural climax of the building because of its proximity to the tomb of the shaykh. The height of the ivan screen is approximately thirty meters. It can be mounted by staircases along the sides, and the upper section is pierced by two galleries and crowned by lantern turrets. The ivan itself is closed by a semi-octagonal bay and is totally covered with spectacular tile work.

Between the smaller ivans runs a niche facade. Although it appears consistent throughout its length, the structures which it conceals are varied. Behind the west end are the rectangular halls. Behind the niches west of the north and south ivans are rooms below and above (few of which remain in their original state). Behind the sections east of these ivans there are no rooms. Here the niche facade is nothing more than a curtain wall. From the exterior, window spaces are visible; but these were filled before the revetments of the court were completed. Large square rooms (later blocked for reinforcement of the great ivan) flank the east ivan below and above.

Vaults: Barrel vaults were used for the ivans and the small rectangular rooms. It is not clear whether the domical vaults, now seen particularly on the south side, are original. Here the rectangular spaces were
transformed into squares by throwing broad arches over two opposite ends. The other square rooms, in the corners and in the east end, were covered with domical vaults supported by the four broad arches which spanned the sides of the room. Between these, worked into the masonry, were recumbent arches.

Transverse tripartite vaults occur in the rectangular halls of the entrance block. The width of hall is spanned by four transverse arches. Spaces between the arches form alcoves on the east and west, and bays on the north and south. Actual structure of tripartite vaults is covered by plaster.

Extensive muqarnas systems coordinate the flow of vaults to walls. Domical centers of tripartite vaults rest on bridging arches and recumbent arches, forming eight-pointed stars. Radial muqarnas system emanates here, forming fans of muqarnas elements that fill the barrel vault section of the transverse vaults. A second muqarnas system, also radial, fills the niches below the vaults, taking the effect of movement to the outermost limits of the wall. Bays at the narrow ends of the halls are divided into three parts by plaster ribs, which are given the appearance of being linked with lines formed by the star vaults of the ceiling.

Decorative treatment: Care was taken to give the monument a sense of unity throughout its diverse parts. The same marble mosaic dado occurring on the facade lines the entrance portal and encircles the entire court. All of the arched reveals of the court are framed by the same star pattern worked in inset technique. The patterns are formed by mosaic faience plaques set into a background of unglazed terra-cotta tiles. The larger surfaces, the softs of niches and iivans, are covered with hazarbañ tilework (unglazed, turquoise, and dark blue). Glazed brick ends have dotted squares in contrasting colors to stimulate plugs (a peculiarity of a small group of monuments). Finely worked rectangular panels of mosaic faience based on "tree-of-life" designs occur on the pylons of the ivans. Rinceau designs in mosaic faience appear in spandrels of the court facade.

The dado of the prayer hall consists of hexagonal, buff-colored tiles outlined ir black and blue mosaic faience.

None of the paintings are original.

Documentation. Inscriptions: (East ivan, in hazarbañ; illustrated in Pope 1938, pl. 425) the date in numerals 832/1428-29.

Texts: (Samarqandi 1946-49:304-305) Lengthy description of structure, its various parts, quality of workmanship, the large endowment, date of construction, Muharram 829 (discussed by Golombek 1969b:82).


Illustrations: Pls. 170-183, Col. Pls. IXb, X, Fig. 77, Text Fig. 37.

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Pope 1938, p. 1126, pl. 425.
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Herat (Gazurgah) complex: Khvajeh 'Abdullah Ansari: mausoleum: Kuchuk Mirza c. 1485

Summary: North of the shrine behind rooms N1-N4 (see Fig. 77) a coherent ensemble was built which may have been the mortuary chamber reported by Khvandamir to have housed the tomb of Kuchuk Mirza, the Shahzadeh Muhammad Sultan Khusravi, a nephew of Sultan Husayn. The dome chamber had been decorated with verses from the Timurid poet Jami. The date of attribution is based on date of decease (889/1484) and stylistic comparisons. At a later date another room was added along the east side of this ensemble, connecting with a new room flanking the north iivan.

Spatial organization: The ensemble consists of five rooms: a square dome chamber as its focal point, fronted on the north by an entrance iivan and, flanking the iivan, two small rooms which connected with larger rooms lying to either side of the large dome chamber.

Vaults: The central dome chamber has a zone of transition consisting of alternating squinches and arched panels. Over this area the wall is corbelled inward toward the center of the room, until it rises again in the form of lantern arcading (twelve arches). Only the projecting facets of the lowest row of an arch-net console remain. The circular drum,
visible on the exterior, probably supported a large external dome. Room N1 of the shrine proper was incorporated into this ensemble and its present vault may date from this time. The east and west rooms flanking the dome chamber were treated identically, but the west one is now in very poor condition. By comparison, however, one can see that the domical vault concealed behind plaster in the east room was also constructed by corbelling the brick courses between the large arches spanning the sides of the room. The semidome of the portal was built by throwing a small corbelled squinch over the corners and corbelling the semidome over them. The arch-net faceting still visible in the east room and to some extent elsewhere is all superficial (plaster-hung vault). The plaster vault suspended under the dome of the central room formed a twelve-pointed star. The vault in Room N-1 which probably was redone at the time of the addition, is a shallow, recessed, stellar vault (twelve points) whose lines are coordinated with the segmental arches spanning the sides of the room. At the north end the plaster under the soffit of the arch is modeled to resemble a tripartite transverse vault. It is not clear whether any of this composition is reflected in the structure of the brickwork behind the plaster.

Decorative treatment: A dado of light blue and black glazed tiles forming a hexagonal pattern circuits the east room. The iwan had a mosaic faience window grill.

A considerable number of dated tombs are found in the ensemble, but the textual evidence suggests that most of the Timurid ones have been moved from elsewhere in Herat and reused here for their great beauty. Some have been partially effaced and inscribed with seventeenth-century dates. The tombstones are therefore not reliable indices of dating.

Documentation: There is mention of the mausoleum built by Husayn Bayqara for Kuchuk Mirza at Gazurgah in Khvandamir 1954-55, vol. IV, pp. 176-177.

Illustrations: Pls. 181, 184.

### Summary

This centrally planned building lies a short distance from the southwest corner of the shrine of Khvajeh 'Abdullah Ansari. Its original function is not known. Today it serves as a khanaqah. Its name ("gilded house") is derived from the brilliant blue and gold paintings which decorate the vault of the central dome chamber. The dating is based on stylistic comparison of the vaults and paintings. At an undetermined date the exterior, except for the entrance side, was reinforced with a thick masonry envelop.

Spatial organization: The central dome chamber is reached through a monumental entrance on the north consisting of a portal screen and a large vaulted space with deep alcoves on the east and west which serves as an antechamber or vestibule.

The south end of the building was provided with an iwan, serving as the rear entrance (now transformed into a room), and flanked by rooms on the ground floor and gallery.

The central dome chamber is square in plan and has a recess on the west which served as its mihrab.

The exterior walls along the east, west, and south sides are unusually thick and seem to consist of an original wall with an extra thickness added later for reinforcement. A break in the masonry is visible in the narrow passage leading to a circular staircase from the east side behind the entrance vault. The rear staircases fall within this presumed addition.

Vaults: The entrance vault rests on four broad arches (which form the alcoves) and arch-net pendentives. The faceting, covered with plaster, is nevertheless worked into the masonry. The bay in front of the dome chamber is divided into three parts by plaster ribs and each section of the vault has its own system of arch-net faceting.

The central dome chamber has an octagonal zone of transition. The squinches take the form of segmental arches alternating with arched panels containing windows. The arch-net pendentives between the arches of this zone form a zigzag line below the circle of the dome. Over the inscription band, which marks the beginning of the dome, begins a ring of thirty-two arched panels, a zone of rhomboids, and probably another arched zone,
perhaps once forming part of a more complex stellate vault design that filled the entire dome. At least the lower sections of this composition were structured in brick. The squinches themselves are divided into three parts, the central section of which has arch-net faceting.

The most interesting vaults occur in the rooms at the rear. These are shallow plaster star vaults, of sixteen and twenty points, whose plaster conceals the masonry.

**Decorative treatment:** The zone of transition in the central dome chamber retains floral and arabesque paintings predominately blue and gold. Characteristic are large floral elements contrasting with backgrounds strewn with tiny fleck-like blossoms, dentillated half-palmette leaves, and large flowers with flamelike centers.

**Stylistic comparison:** The vaulting has been compared with monuments dating to around 1450 (e.g., masjid-i Shah, Mashhad, 1451), whereas the paintings could be several decades later (see carpets in miniature in paintings, Shiraz, sixteenth century).

**Illustrations:** Pls. 185-188, Col. Pl. X, Fig. 78.

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Golombek 1969b, pp. 51-52, 64-67; figs. 4, 130-141.

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Herat (Ghalvar)  
masjid: Hawz-i Karbas  
845/1441-42

**Summary:** The structure is located four kilometers to the west of Herat in the village of Ghalvar (or Hawz-i Karbas). Pugachenkova identifies it as a guzar, the type of masjid found in the separate quarters of villages during the Timurid period. Hidden behind a high enclosure, only the winter masjid and the hawz (pool) are of the fifteenth century.

**Spatial organization:** The winter masjid is situated to the west of a large court and displays three transverse bays. The central bay, which is wider, contains a mihrab. At the time of a later reconstruction, the masjid was extended to the north by the addition of a bay.

**Vaults:** The three bays are covered by transverse tripartite vaults, articulated by arch nets. The central bay is crowned by a duodecagonal dome.

**Decorative treatment:** The walls and vaults were decorated with plaster in warm tones which has almost disappeared. In the soffit of one of the arches a geometric ornament was executed in relief by the kyrma process: that is, a double layer of plaster with designs cut into the outer layer. Most striking is the decoration of the mihrab and of a rectangular panel opposite it. The spandrels of the small arch of the mihrab display blue and white flowering tendrils set on an amber ground (amber is rarely used as a ground in mosaic faience). The amber tiles forming the geometric pattern of the semidome appear to have been gilt; many traces of the gilding remain.

**Documentation:** The wider outer inscription band of the mihrab consists of the 'Throne Verse, Surah 2: 255, while the tympanum, which is raised several centimeters from the rest of the mihrab, contains a part of Surah 13: 39.

On the wall opposite the mihrab is a panel of mosaic faience displaying three lines of thulth—the first two from Sa'di's *Gulistan*, the third giving the date of construction. In translation it reads:

> May this arrangement and composition remain for years  
> (When) every small sign of us is dispersed.  
> The purpose of this depiction is
CATALOGUE

That (something) of us should remain
Because I do not consider (my) existence as permanent
Unless one day a pious man compassionately
Prays for the welfare of the dervishes.
This blessed noble building was finished in the months of the year eight hundred and forty five (1441-42).

Sa’di’s Gulistan had already been lavishly illustrated in Baysunghur’s library, so it should come as no surprise that his verse should be found on buildings of this period. The use of Persian in architectural inscriptions was still unusual enough at this time to be worthy of note.

The inscriptions are of outstanding quality. Haravi has suggested that they may be the work of Jalal-i Ja’far. This may indeed be the case, as we have no record of Jalal-i Ja’far’s work between 841/1437-38 when the madrasah of Gawhar Shad was finished and 848/1444-45 when the inscriptions on the madrasah at Khargird and the shrine of Shaykh Zayn al-Din at Tayabad were finished. The madrasah at Kuhsan was the only major royal foundation built between the above dates, and it was finished a year before the masjid at Ghalvar. Even assuming that Jalal-i Ja’far worked at Kuhsan, he would have had ample opportunity to draw the designs for the limited number of inscriptions at Ghalvar, and their quality is certainly equal to his work elsewhere.

Stylistic comparison: The type of plaster decoration described above appears in the madrasah Ghiyath-i at Khargird and in the masjid at Anau of 1456, although it was not widely used until the sixteenth century, in such structures as the shrine at Langur and the khanaqah of Faizabad at Bukhara.

[B. O’Kane]

Illustrations: Pls. 189-191, Fig 79.

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— 1976a, pp. 64-65.

Herat

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Summary: The shrine is located on a mound north of the citadel opposite the shrine of Abu’l-Qasim. The mound, known as “Qhandiz-i Masrakh” in the historical sources, was believed by Yate to be the remains of earlier city walls. It is also thought to be the birthplace of Khvajeh ‘Abdullah Ansari.

‘Abdullah b. Mu’awiyah b. Rashid b. 'Abdullah b. Ja’far b. Abi Talib was slain by the troops of Abu Muslim in A.D. 751 and buried in the Masrakh. During the fourteenth century a mausoleum was built over his tomb. This mausoleum appears to have been completely demolished when the Timurid building was erected by a court official toward the end of the fifteenth century. The limits of the earlier building no doubt influenced the positioning of the new one, for it was designed to house not only the tomb of ‘Abdullah, but also that of the famous Sufi poet Amir Husayni (d. 1318-19) which, according to texts, was formerly “outside” the mausoleum. Today his tomb is situated at the east end of the building beneath an iwan which is now closed off.

The Timurid shrine is remarkable for the complexity of its internal design, which takes into account the preexisting locations of the tombs. Aside from a repair of the dome, the plaster and painting in 1325/1907, and some modification of the entrance facade, the building has undergone little change.

In design the building is a modified cross-in-square, radially planned, with the exterior being octagonal at one end and extended at the other to create an entrance facade.

Spatial organization: The building is entered through an iwan portal whose facade is both reconstructed at the sides and masked through the addition of a carved marble screen of late date. The screen transforms the recess in the back of the iwan into a vestibule from which one enters the central dome chamber. The entrance facade is actually set back from the front by oblique walls with loggias.

The dome chamber is an octagon with deep recesses on each side. The axial recesses are rectangular, and the two lateral ones had doors leading out to small iwan-portals in the sides of the building. The recesses flanking the axis of entry are semi-oc-
agonal, and the rear recesses on the diagonal axis open into a triple complement of niches or triconch, forming a space large enough to constitute a room apart. These were lit by triple windows, only the central one of which is preserved. Small cubicles open off the lateral niches of the triconch. Behind the east recess of the dome chamber is an ivan, once open to the outside, now closed by a wall, which shelters the tomb of Amir Husayni. The tomb of 'Abdullah stands in front of the rear recess in an iron housing. Behind the corners of the entrance facade are small rooms, the one on the right leading to a stairway, the other being a masjid with a mihrab in the west wall.

Vaults: The dome rests above an arch-net console made up of intersecting arched ribs that spring from every third point on a circle divided into sixteen parts. Alternate arches of this console lying along the sides of the octagon are windows. The rectangular recesses were revetted with plaster arch nets and muqarnas. The semi-octagonal niches are also concealed behind plaster muqarnas. The construction is probably corbelled.

Decorative treatment: Much of the original mosaic faience remains: the dado of the octagon, and large panels on the entrance ivan, including grills of kashi. Here the designs are both geometric and floral. Notable is the technique of employing a background of buff (bisque) tiles, relatable to contemporary tilework in Isfahan. Some mosaic faience spandrels with floral designs remain in the lateral ivans.

Stylistic comparison: Mosaic faience panels compare with Darb-i Kushk, Isfahan. The arch-net console is similar to that of Kuhsan.

3. Timurid texts refer to a building ("madrasah"). According to Khvandmir (1961-62:16) erected toward the end of the fifteenth century by the officer (darugheh and kutuval) of the Qal'eh Ikhtiyar al-Din in Herat, Muhammad Kurdi (or Garun), near which he was buried. (See also Mirkhvand 1960-61, vol. 7, p. 36).
4. An inscription recorded by Yate (1887:95) attributes the construction to Shaykh Bayazid b. 'Ali, the mushrif, in 865/1461. The inscription was not located in 1966.

Illustrations: Pls. 192-197, Fig. 80.

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Wolfe 1966, p. 27 (incorrectly identified).
Yate 1887, pp. 94-95.

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Herat
892/1487

Summary: Located just outside the Firuzabad Gate south of the walled city of Herat in the village of Khanchehabad. The mausoleum contains the tomb of 'Abdullah b. Zayd b. Hasan b. 'Ali Talib, who died in 881/1477. Known as "Mir Shahid," his cult was revived by Shaykh Abu Nasr in the ninth century A.D., who was stirred by a vision, according to the inscription on a pre-Timurid stone preserved in the mausoleum. Abu Nasr is himself buried in the mausoleum, his tomb marked by a headstone with Arabic inscription bearing the date 283/896. Very likely, the revival of the cult instigated the construction of a mausoleum before Timurid times. The present structure is attributed to 'Ali Shir Navai by the inscription on the headstone of Mir Shahid, erected in 892/1487. It shows no sign of having incorporated any pre-Timurid structure. The mausoleum consists of a large dome chamber entered through a broad ivan on the east. The rooms around the central chamber were not accessible. The present facade, particularly on the west, has been rebuilt in recent times.

Spatial organization: The interior of the dome chamber is rectangular in plan with deep niches on its south, north, and west sides. The shape of the rectangle was determined by the geometric figure reflected in the vault, a six-pointed star. The dome chamber is flanked north and south with deep exterior niches which may be late. The screen of the
entrance iwan, with its three arched niches vertically arranged on the other side of the entrance, also seems late. The uppermost arches are open.

The rear facade, as reconstructed, has a wider central iwan and two smaller iwans, all of which are presently blocked. Behind the corners of this facade are cylindrical minaret stubs. It is difficult to determine whether any of this construction belongs to the Timurid building.

Vaults: The rectangle of the dome chamber was divided into three compartments: two narrow composite vaults flanking a large central stellate vault. The plaster ribs form prismatic arch nets in the corner of the dome and another smaller six-pointed star in the center of the dome. The north recess is filled with an arch-net composition.

Decorative Treatment: The painting in the dome chamber is recent although it no doubt follows the original lines of the star vaults (1325/1907-8). The exterior shows no trace of decoration, although there may have been tilework in the entrance. The screen in front of the entrance is also late. The iwan screen is crowned by pairs of square turrets with pyramidal roofs.

Documentation: The inscriptions give the date of the Timurid construction and the information about Mir Shahid. These inscriptions, presented together with a discussion of the problematic texts in an attempt to identify 'Abdullah al-Qahir and Abu Nasr, are given by Saljuqi (1967a: 95-98). The headstone set up by 'Ali Shir is of particular interest (p. 97).

It is mentioned by Khvandamir (1961-62:23).

Illustrations: Pls. 198-201.

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Summary: North of the "Musalla" ensemble, and sometimes confused with it, are the four towering minarets, forming a square within which lies a field of broken bricks and tiles. Halfway between the western minarets and somewhat to the west of them is a dug pit revealing tombstones.

This site is identified by local tradition as the madrasah of Sultan Husayn Bayqara, ruler of Herat, who according to Khvandamir built here at the foot of the Injil Bridge a magnificent madrasah and khanaqah. According to Sayyid 'Abd al-Qadir Nami, cited by Saljuqi, work was completed by 898/1492-93. The madrasah contained a mausoleum on the west side, probably the very site of the dug pit. The dug pit contains the black tombstone inscribed with the name of Mansur, father of Sultan Husayn, but it is believed to be the tomb of Sultan Husayn himself. According to Saljuqi, this elaborately carved stone (haft galeem) was first intended for the father's tomb, but when Sultan Husayn died, there was no time for the master stonemason to complete his tomb, and so his sons used the grandfather's stone to honor their own father. Mansur's grave was on the takht erected by Sultan Husayn at Gazurgah, which was apparently replaced with a more modest stone, also inscribed with Mansur's name. Several of Sultan Husayn's family were buried in the mausoleum before his death. Their tombs, such as that of his sister, are now dispersed in various shrines of the musalla.

Babur came to the site in 912 and wrote as follows: "...my paternal aunts were at this time in the college (madrasah) of Sultan Husayn Mirza. When I went to see them they were all in Mirza's mausoleum." The mausoleum was in the madrasah, just as the mausoleum of Gawhar Shad was within one of her major structures.

In 1845 Ferrier saw the remains of structures, but his account of the "mosque of musalla" of Husayn Bayqara seems to confuse that structure with one in the complex of Gawhar Shad. Yate saw the madrasah in 1887 and remarked that two high arches and four minarets survived. He made a partial transcription of the inscription on the tombstone of Mansur.
The minarets at the corners of a great square were surveyed by theodolite in 1937. The two on the southern side of the madrasah fall on a line which is 122.50 m. to the north of the north side of the mausoleum of Gawhar Shad and the westernmost of the two is 99.80 m. to the south on this line. The line established by the western minarets (3 and 4; see Fig. 74) is 17° 40' west of magnetic North and they are 17.80 m. apart. They are 90.05 m. from which form the eastern side of the square. Thus, the line of the two minarets (1 and 2; see Fig. 74) which establish the eastern side of the square. As measured by theodolite, minaret B is 55 m. high. The minarets are octagonal at their bases, with sides 3.25 m. in length and with a circumference of 22.35 m. The core walls are .75 m. thick, and the diameter of the hollow interiors is 7.30 m.

Decorative treatment: The shafts display patterns in faience that are more elaborate than those on the minarets, which are associated with the structures of Gawhar Shad. The patterns consist of vertical series of eight-pointed stars, arranged in staggered rows. Between each star is a polygonal cross-shaped form made up of several polygonal elements, and each star is framed by such polygonal elements. Each design element is enclosed within strips of white marble. All the elements appear to be executed in mosaic faience, although it is possible that some of the polygonal elements are done in haft rangi. The palette of the faience includes dark blue, light blue, black, white, buff, yellow, and green. The stars display a black ground which makes them stand out from the other elements.

Documentation: 1. (Khvandamir 1961-62:17-18) Praise of the madrasah and khanqah which Sultan Husayn had built at the head of the Injil Bridge. Both buildings consisted of tall domes, jama'at khana, lofty vaults (taq-ha) and arcades (rivaq-ha). Its bricks were golden and it was decorated with blue tiles. On the west side of the madrasah he built a dome chamber to serve as a mausoleum. It was painted inside in blue and gold. Eight distinguished members of the 'ulama were engaged in both institutions. Every morning the servants of the khanqah nourished the poor.

2. (Mirkhvand 1960-61, vol. VII, p. 240; of the burial of Sultan Husayn) “In the wastes of the 'idgah of Herat, in the dome chamber of the Madrasah Sharifah which he had built for that purpose, they buried him according to the Shari'ah.”

Illustrations: Pls. 155, 202, Fig. 74. Text Fig. 33.

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Herat

masjid-i jami' (repairs)
903-905/1498-1500

Summary: The masjid is located in the northeast quarter of Herat. Its longitudinal axis is oriented east-west. Four axial ivans front on a large rectangular court, with the maqsurah iwan on its west side. The early Ghurid masjid was begun in 597/1200; surviving from this period were the now largely destroyed mausoleum of the Ghurid prince, Muhammad b. Sam (d. 599/1202), situated behind the north iwan, and a decorated portal at the southeast corner of the ensemble. Sources indicate that repairs were carried out in 720/1320 and around 760/1360 when a khanqah and a madrasah were added to the ensemble.

Literary sources describe work of the Timurid period. Amir Jalal al-Din Firuzshah completely rebuilt the masjid some time before 1436-37. His repairs seem to have done little to arrest the decay of the old masjid, as Khvandamir bemoans its deplorable state before the restoration of Mir 'Ali Shir in 903/1498. Engineers and architects were consulted in an attempt to preserve the original building, and when this failed the old dome over the sanctuary was replaced by an iwan, buttressed by vaults on either side. 'Ali Shir himself worked on the site and inspired the builders. The fabric of the new construction was completed in only six months, work which Khvandamir believed should have taken three to four years. The decoration of the masjid.
which normally took five years, was completed in one. The stonemason Shams al-Din carved a minbar from a rare block of marble brought from Khvaf especially for the masjid. Khvandamir gives the dimensions of the masjid and enumerates its elements in the passage cited below.

It may be assumed that there were no major changes at the masjid between 1500 and 1944. This assumption is supported by the rather close correspondence between the number of piers cited by Khvandamir and the number which remain, as well as by the observations of Mohun Lal (1834), Yate (1887), and Niedermayer (1924). Frye published the photographs of R. Stuckert, the Swiss architect, taken in 1942-43, as well as his carefully measured plan. Photographs reproduced by Niedermayer are also useful for studying the building prior to its restoration after 1944, but his plan is too rudimentary. Traces of Timurid tile revetment remain on the piers along the south side of the court.

After 1944 and particularly in a campaign of construction which appears to have begun in 1951, extensive changes were made in the structure. Minarets springing from the ground level were applied to either side of the maqsurah iwan, and earlier ones which rose from the walls of the iwan were destroyed. A monumental portal, flanked by minarets, was added to the eastern facade of the mosque, and the Ghurid mausoleum was largely destroyed, to be replaced by an octagonal structure. In recent years, 1972 and later, a workshop within the masjid was turning out quantities of mosaic faience with which to clad the modern areas of the ensemble.

Given the importance of this masjid, the following account goes beyond a concern with the work of the Timurid period.

*Spatial organization:* Until modern times, the masjid lacked a monumental portal, and the irregular disposition of its six entrances (confirmed by Khvandamir) probably reflects a pre-Timurid street pattern.

The south iwan is considerably smaller than the north, while the east is considerably longer than both. The east iwan has a gallery along the sides and rear. The rear wall is unusual for its rectangular shape, passing behind and above the transverse arch and containing another level of galleries. This incongruity may have resulted from successive attempts at restoration.

The upper gallery consists of three faceted niches. The south iwan, restored in 1930/1951-52, has a gallery of deep niches along the sides and triple blind arches along the rear. Below the gallery runs a molding with a painted inscription from the restoration.

The Timurid facade on the west side of the court was a triple-arch configuration, such as is found in the mosque at Ziyaratgah. In Stuckert's photographs the central arch which rose from the massive pylons on the court has disappeared. If reconstructed, it would have extended between 10 and 15 m higher to accommodate an arch of a span of about 17.5 m. The arch shown in the photograph originally appeared in the rear wall of the iwan of the great arch, and was reconstructed once the iwan fell, probably in the eighteenth century. Khvandamir confirms that the height of the iwan-i maqsurah was exceedingly great.

Beyond the space once covered by the large arch extends the long vaulted hall of the sanctuary. The failure of the piers on opposite sides to align with each other demonstrates the extent to which this area has suffered deformation and restoration.

The walls of the iwan are pierced by openings of various sizes, beginning with the Ghurid arches toward the qiblah, two recessed arches with smaller doorways, and a pair of larger arches—one open, the other blind. The discrepancy in height and style of these openings is palliated by the continuous horizontal line formed by the rectangles framing these arches. The iwan is closed by a three-sided bay with a small recess for the mihrab, very modestly restored. A gallery runs along the sides of the iwan and there is a small passageway above this visible in the rear bay.

Behind the south iwan four bays were walled off and treated as a separate unit entered from the passageway west of the iwan. It contains paintings of possible sixteenth- to seventeenth-century date.

The rest of the masjid was laid out in bays, marked by groin vaults on simple piers. The piers, for the most part, conform to a uniform grid. According to Khvandamir, the number of piers was 440, while the plan shows approximately 416, excluding the ivans. He also reports 408 cupolas; the number of bays shown in the plan is 374. It is possible that one or two rows of bays have disappeared at the east extremity of the mosque.

Except for the qiblah side, the sides of the court were bordered by arcades flanking the ivans. Stuckert's photographs show an open arcade built above...
the arches of the court, but it does not appear to be integral with them. If it was not original, then there may have been arcades in the second (and possibly third) story, for Khvandamir mentions some 130 rivaq (arcades). On the ground floor alone there are only 32 arches, not counting the large vaults of the qiblah side. A variant MS gives 30 rivaq.

Vaults: All those in the ivans are covered by a system of composite transverse vaults. They rise steeply on three curved sections before reaching the domical vault at the apex. In the south iwan the curved portion of each section is modulated by an arch net (possibly from the recent restoration). It is doubtful that any of these vaults are Timurid. Mohun Lal mentions an inscription of 950/1543-44, perhaps dating a repair of the vaults.

Decorative treatment: Decorated surfaces of the Timurid period survive in two areas: first, in a damaged portal set within the earlier Ghurid portal at the southeast corner of the mosque. Its side walls are covered with strapwork patterns in strips of unglazed terra cotta which are inset with bosses with light blue glaze and mosaic faience employed in the vault of the portal. Second, mosaic faience and panels of glazed tiles are found between the piers situated on the ground floor alone on the ground floor. The decoration was exceptional. He mentions stone dados in the ivans, as well as painting and tile-work.

Note on the gaz: Using textual sources, it has been possible to determine the length of the cubit (gaz): 717 m. (Golombek 1983).

Documentation:

The pre-Timurid masjid is dated by inscriptions on piers in the sanctuary and southeast portal and is described in texts. It was begun in 597/1200, and repairs were made in 720/1320 and around 760/1360 (including the addition of a khanaqah and a madrasah).


Timurid renovations: Minor repairs by the Amir Jalal al-Din Firuzshah (d. 840/1436-37) are recorded by Samarqandi (1946-49:840) and Khvandamir (1979, fols. 148r-150v).

The dates Ramadan 903/ April 1498 to Shaban 905/March 1500 and a description of the extensive repairs of the vizier 'Ali Shir are found in several Timurid texts, the most important being Khvandamir, which is translated here for its exceptional interest:

Mahavim al-Akhlaq
(fols. 148r-150v)

In the days . . . of Sultan Husayn the vault (tag) of its maqsurah was completely broken and the sides of its dome (qubbah) were extremely ruined. Its walls of great height were like bowing worshippers with crooked backs. The remains of its lofty piers were like kneelers, their heads suppliant on the ground. The white plaster from its exalted roof had been removed. Black moist dirt had gathered on its costly floor. When word of this state reached 'Ali Shir he decided to repair it.

In Ramadan 903 first they attempted to put the dome back on the iwan-i maqsurah (suffeh-i maqsurah) which had been broken. After a while, in consultation with the most skillful builders and engineers (mi'mar va-muhandisan) about strengthening the building, because they could not make it stronger, they advised that two lofty ivans be constructed on the two sides of the iwan-i maqsurah and in that way strengthen the large vault (tag).

Everyday he ('Ali Shir) came himself and most days his hem was tucked up into his belt like the other hired laborers (muzdur-ha), giving bricks into the hand of the ustad and working. Every few days the builders (mi'maran), ustdads and artisans (pisheh varan) would dress up in fine garments and be entertained there. No doubt, divine favor and princely help facilitated the completion of a work normally taking three to four years in only six months. The height of the iwan-i maqsurah even surpassed the amir's orders by 6 to 7 cubits. When the basic work was done and the foundations secured, poets composed verses on the date . . . [verses by Isfizari dated 904 follow.]

After this work was completed they proceeded with the decoration. Tile-cutters (kashi tarash), painters (naqqash), and master stone-cutters (sang tarash) working at great speed completed the decoration in one year which would normally have taken five. (Khvandamir later records an incident in 904 concerning the involvement of the painter
Khvajeh Mirak naqqash in the tile decoration, fols. 176v-177v.)

And when the vaults and arcades were decorated with "Muslim" and "Chinese" motifs and the surfaces of the ivans with wondrous and marvelous inventions, it was exceptional compared with other religious establishments.

The lofty roof of its domes were like nicely worked surfaces, accepting [reflecting] light. The dados (izareh) of its exquisite ivans were of stone.

A minbar of nine steps was carved from a solid block of marble brought from Khvaf, the work of the ustad Shams al-Din. The masjid had six doors. It was completed 14 Sha'ban 905. Khvandamir gives the dimensions of the reconstructed masjid, according to the earlier parts (see Golombek 1983).

Inscriptions: In old photographs Quranic inscriptions in mosaic faience (Surah 17: 23-33) could be seen on the south ivan hall. Allen (1981a) suggests that these verses "refer to Sultan Husayn's defeat of his rebellious son, Badi' al-Zaman, in 902."


Illustrations: PIs. 203-206, Fig. 81.

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arch was dropped. At the same time as the ivan was modified, or possibly later, the sides were extended to form a facade for two lateral structures, to the right a dome chamber and to the left a small court. One of these may be the dar al-huffaz of Nizam al-Mulk and will be described below.

The interior of the mausoleum is square with broad arched recesses on each side, nearly touching at the corner of the square, which are bevelled. The southwest recess, which is to the left of the axis of entry, contains a semi-octagonal niche with the mihrab. The opposite recess shelters the tomb of Abu'l-Valid.

To the northeast of the mausoleum is a small dome chamber, square with deep arched recesses like the mausoleum. The southwest recess contains a mihrab, and the opposite recess is deeper than the others. The structural relationship of this room to the mausoleum and to the facade on the court is not clear. Tentatively, it has been identified as the dar al-huffaz mentioned in the inscription on the cistern (insc. 2, below).

To the southwest of the mausoleum is a small court enclosed by a shallow arcade. It contains a marble tomb, alleged to be that of Shaykh Abu'l- 'Ala', but actually that of another individual (according to Saljuqi's reading). It dates from the mid-fourteenth century.

Vaults: Over the four-arch support system is a recumbent arch, above which rises an arch-net console forming a sixteen-pointed star. The large dome is set above the console, which probably conceals corbelled courses of brick. In the northeast room the vaults rest on recumbent arches with simple arch nets.

Decorative treatment: The exterior bears no trace of applied decoration. Inside the mausoleum there is a dado consisting of glazed tiles forming a geometric pattern. The mihrab is of mosaic faience, with a muqarnas hood in which the edges of the cells are accented with striped borders. The tile has been overpainted with an oil base medium which obscures the natural colors and detracts from the otherwise impressive display of ornament. Paintings on the walls and in the dome date from the time of its repair and the restoration of the court facade in 1888-89.

According to Saljuqi, the prayer hall until recently contained muqarnas work and paintings.
The structure is situated on a hill north of the road which skirts the northern edge of Herat, north of the area known as the Bagh-i Dasht. It displays an ivan built of fired brick which leads into an irregular enclosed space. Its inscription suggests it served as a place of retreat for one who had renounced the world. Its situation beside a graveyard on a lonely hillside far removed from the amenities of life, the name of the site itself, and the limited interior space all corroborate this suggestion.

Spatial organization: The monument is located at the rear of a small platform on which five graves are marked out by rectangular heaps of stones. Similar stones are arranged on the roof and on either side of the ivan, camouflaging the building and making it difficult to distinguish from the surrounding burial areas.

The ivan arch has sharply curving shoulders. Its two-centered appearance may be due to displacement: at present only one course of brick supports the weight of the rubble above. Originally, the side of the ivan would have continued upwards to form a rectangular frame.

A low doorway leads to a dark interior. Two narrow windows at the back of the ivan provide the only supplementary light. Three sides of the interior are formed of natural rock. Courses of rubble masonry smooth the irregularities in the side walls and provide a base for the shallow brick squinch vault above.

Documentation: Traces of mosaic faience remain on a rectangular panel over the door. The inscription is written in ochre nasta'liq on a dark blue ground with light blue spirals. According to Saljuqi, the inscription is a quatrain by Jami:

From royalty he had a world of fame,
From time's yoke he became sorrowful;
Honor cast off from this transitory abode;
On the side of the mountain he erected (this building) of stone.

[B. O'Kane]

Illustrations: PIs. 213, 214, Fig. 82.

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Herat
khanaqah: Ghur-i Darvishan
c. 1500

Summary:
The shrine is located fifteen kilometers southeast of Herat. It is not mentioned in any publications noted by the authors. Its existence and information on its origins come from Mawali Anari. According to his report the shrine was built by Amir Jalal al-Din b. Ghiyath al-Din in 910/1501-1505 and was recently repaired. It is a centrally planned building with smaller rooms around a large dome chamber. It is not clear whether the dome chamber served as a mausoleum or as the masjid or khanaqah for the cemetery that surrounds the building.

Spatial organization: Oriented with its monumental portals on the north and south, it stands on a large rectangular platform covered with tombs. The larger portal, which is on the south is flanked by two stories of niches giving on to small rooms behind. The room left of the portal on the ground floor is square. The north portal is flanked by a staircase hall and two stories of niches on each side. The niches on the ground floor are semi-octagonal, simulated mihrabs. The room behind the west niche is an extended octagon in plan. Between the corner rooms and on the lateral axis of the building are spaces that were not accessible but that must have once been small ivans open to the exterior. Although the corner rooms on the east side could not be visited, they are no doubt similar to those on the west. The upper rooms form a gallery around the dome chamber. The central dome chamber itself has shallow rectangular recesses on the north and

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south and deep polygonal bays on the east and west.

Vaults: Fragments of the original plaster shell arch net remain in the vault and galleries behind the north iwan.

Decorative treatment: Panels of sacred names in harshab technique occur on the sides and north portal of the exterior, but their date is not certain. All other original ornamentation, if any, seems to have disappeared.

Documentation: The headstone of the Amir Jalal al-Din b. Ghiyath al-Din, presumed to be the patron of the shrine.

82

Hindvalan  
masjid-i jami'  
c. 1436

Summary: The village of Hindvalan is about seventy kilometers east of Birjand. Neither the village nor its masjid seem to have been mentioned by any of the medieval geographers or historians. The masjid, facing north, displays three lateral dome chambers preceded by a lower vaulted area of eight bays in two rows. The construction is of fired brick, with two sizes employed. The structure's asymmetry, irregular outlines and variations in wall thickness all presuppose a number of building periods. Isolating the various phases is unfortunately made more difficult by the total absence of epigraphic or historical evidence, by a recent thorough restoration, and by the stylistic similarity between the various portions.

Spatial organization: The oldest part may be the southwest dome chamber. The lowest section is square, with three segmental arches arranged in rectangular panels on each side. As in the other two dome chambers the south wall has a recessed mihrab at its center. The squinches of the zone of transition are tripartite, the central part being surmounted by a semi-octagon. Between the squinches and the four intermediate recessed arches are smaller recumbent arches: together these elements form a sixteen-sided base to the dome. Unlike the lower parts, which are covered with plaster, the dome is of bare brick, arranged in a pattern of ascending crenellations. A similar zone of transition, although without the tripartite squinches, is found in the masjid-i jami' of Timur at Samarqand and in the Gunbad-i Sayyidan at Shahrisabz.

The central dome chamber, the largest of the three, also uses the larger size bricks. It has a less squat appearance than the others. Each of its lower sides has a similar elevation of two smaller arches flanking a large central one. The area above the central arch of each side is divided into three by an elaborate plaster molding making narrow multi-foil arches on either side of a wide segmented arch. The importance of the scheme is discussed below. The squinches are unusual in that they are open-backed, although scattered examples are known of this type from pre-Seljuq to Safavid times. The arch-net console which rises above the squinch arches produces a sixteen-sided dome of narrower diameter than the space below. The bricks of the dome form a pattern of ascending crosses.

The southeast dome chamber seems to have been built to balance the southwest one. The lower cube is simpler, without the segmental arches of the other dome chambers. Its zone of transition is similar to the southwest chamber, although the dome has a chevron pattern. The same zone of transition and dome is repeated identically in the half dome of the entrance iwan. One assumes they were built together—there is no reason why a later iwan should copy one of the dome chambers so minutely. If this is the case, the prayer hall in two rows between the entrance iwan and dome chambers may also have been built at the same time. The bays are of slightly varying sizes and are covered by low groin vaults.

On the exterior, the cubical masses of the three dome chambers, the rectangular entrance iwan, and the lower intermediate prayer hall appear as almost unrelated elements from the outside. The zones of transition of the dome chambers are not apparent on the exterior: the shallower domes rise directly from the top of the cubes. Rubble has been used extensively in the repair of the southwest and southeast dome chambers, and in the walls of the shabistan.

A staircase leads from the northeast corner to the roof. The absence of staircases in the dome chambers is evidence that access to their upper parts was intended to be from the level of a contiguous roof.

Stylistic comparison: The tripartite segmental plaster moldings of the dome chambers and the arch nets are the most significant criteria.
176-177. (Cat. No. 74A) Herat (Guzurgah), Shrine of Khwajeh 'Abdullah Ansari. (Top) dhibiz, northeast corner. (Below) room 81 (Fig. 77), southeast corner.
178-179. (Cat. No. 71A) Herat (Gazurgah). Shrine of Khvajeh `Abdullah Ansari. (Top) masjid, looking north. (Below) transverse vault, center aisle of masjid
180-181. (Cat. No. 71A) Herat (Gazurgah). Shrine of Khvajeh 'Abdallah Ansari. (Top) vault in upper room, north of east iwan. (Below) central vault of room N1 (Fig. 77. Cat. No. 71B)
182-183. (Cat. No. 71A) Herat (Gazurgah). Shrine of Khvajeh 'Abdullah Ansari. (Top) west court facade, (below) soffit of east van (detail)
184-185. Herat (Gazurgah). Shrine of Khvajeh 'Abdullah Ansari. (Top) mausoleum of Kuchuk Mirza (Cat. No. 71B), room B (Fig. 77), southeast corner: (below) Zarnigar Khan’eh (Cat. No. 72), exterior, looking west
186-188. (Cat. No. 72) Herat (Gazurgah), Zarnigar Khan. **(Top)**, squinch and **(lower left)** painting in central dome chamber; **(lower right)** south chamber, plaster stellate vault
189-191. (Cat. No. 74) Herat (Ghalvar). Masjid-i Hawz-i Karbas. (Top left) mihrab, (below) transverse vaults before the mihrab, (top right) mosaic faience inscription panel (B. O’Kane)
192-193. (Cat. No. 75) Herat. Shrine of 'Abdullah b. Mu'awiyah. (Top) Facade, (below) exterior
194-195. (Cat. No. 75) Herat. Shrine of 'Abdullah b. Mu'awiya. (Top) arch-rect console, (below) dado of triconch in dome chamber
196-197. (Cat. No. 75) Herat. Shrine of 'Abdullah b. Mu'awiyah. Mosaic faience decoration (details)
200-201. [Cat. No. 76] Herat. Shrine of Abdullah al-Valid. (Top) central stellate vault; (below) composite vault flanking central vault.
202. (Cat. No. 77) Herat. Madrasah of Sultan Husayn Bayqara. Four minarets represent the sole remains above ground. Mausoleum from madrasah of Gawhar Shad (Cat. No. 70) in left foreground

203. (Cat. No. 78) Herat. Masjid-i jami'. West court facade
204-206. (Cat. No. 78) Herat, Masjid-i jami'. (Top) within the iwan-i maqsurah, (middle and bottom) Timurid portal shell within an earlier Ghurid portal.
207-208. (Cat. No. 79) Herat (Azadun). Shrine of Muhammad Abu'l-Valid b. Ahmad. (Top) facade. (below) exeterion, rear entrance to new hall
213-214. (Cat. No. 80) Herat. Ghur-i Darvihan. (Top) entrance, (below) squinch ("bolkhi") vault (B. O'Kane)
211-212. (Cat. No. 79) Herat (Aezdan). Shrine of Muhammad Abu'l-Valid b. Ahmad. (Top) faience decoration, (below) inscription on cistern