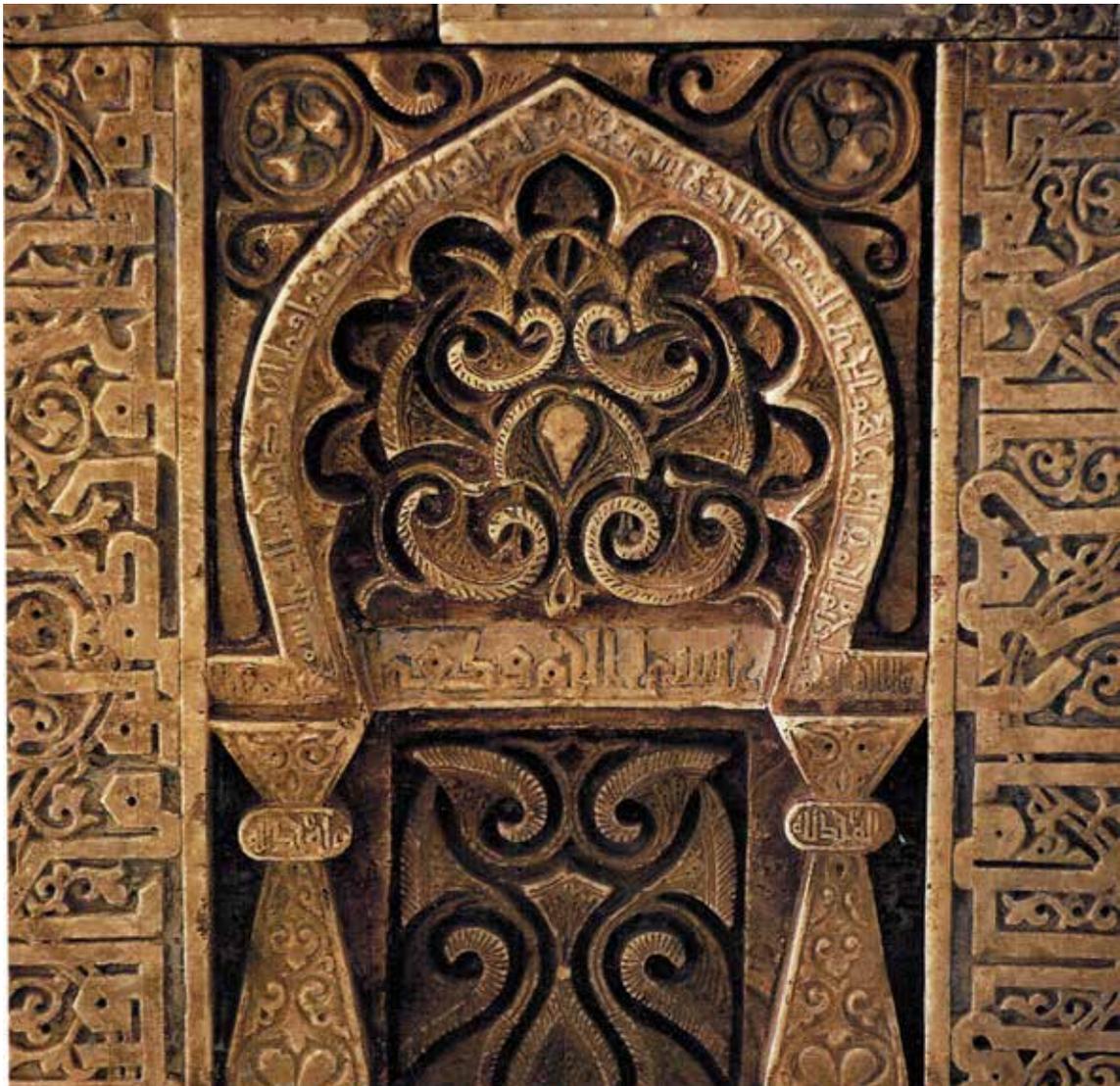




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The Architecture of the Iranian World 1000 – 1250

Conference Booklet 21–24 April 2016





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Welcome

I am very pleased to welcome you to the University of St Andrews for the first conference in more than a generation that has as its focus the architecture of the Iranian world in a golden age that set the parameters for centuries of future development. Classic forms were developed for mosques, minarets, madrasas, mausolea and caravansarais. The definitive choice of brick as the medium of construction and decoration changed the face of Iranian architecture in the Iranian world, leading to the creation of monumental dome chambers, spectacular developments in vaulting technique and an astonishing range of ornaments. New heights were attained in fields as disparate as architectural epigraphy and multi-layered carved stucco. The dimension of colour as a key element in the repertoire of decoration began to be seriously exploited. A building boom in the twelfth century fostered the emergence of a series of local styles across the vast area between the Tigris and the Indus, the Persian Gulf and the Aral Sea. This period, then, consolidated the tentative experiments of the previous three centuries and embarked on a series of bold innovations that propelled this region into pole position in the architecture of the contemporary Islamic world.

It is a great pleasure to thank those who have helped to make this conference possible. The University of St Andrews has very generously provided the key support for it. Both the British Institute of Persian Studies and the Iran Heritage Foundation have supplemented the university's support with generous grants, for which I am extremely grateful. The main burden of organisation has fallen on the shoulders of Dr Paul Churchill, who has spared no pains to get every detail right, from meals and accommodation to taxis and printing. Armin Yavari, in his usual way, has lent crucial support and advice at pivotal moments. Professor Ali Ansari has watched over the progress of this conference with unfailing care. And my wife Carole has plugged all remaining gaps, planned ahead and given unstintingly of her time and energies to make the event a success. Thank you all!

Robert Hillenbrand

Conference Convenor

Acknowledgements

Conference Committee

Prof. Robert Hillenbrand, Convenor

Prof. Ali M. Ansari, Consultant

Dr Paul Churchill, Organiser

Additional administrative and organisational support was provided by the University of St Andrews' Institute of Iranian Studies and the Schools of History and of Art History.

Sponsors



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The Institute of Iranian Studies is Europe's pre-eminent centre for the study of Iran and the Iranian World. Founded in 2006, it plays a pioneering role university-wide spearheading multidisciplinary cooperative partnerships across faculties while improving the understanding and appreciation of Iran in the contemporary world and its wider heritage and culture is also an integral part of its mission.

The School of Art History is the top-ranked art history faculty in Scotland and second overall in the UK. It educates over 500 students each year of which 60-70 are postgraduates. Iranian and Islamic art and architecture history has been taught at St Andrews since 2013 and in 2016, the School will appoint Scotland's first lecturer in Iranian Islamic Art History.

www.st-andrews.ac.uk/~iranian www.st-andrews.ac.uk/arthistory



BIPS

The British Institute of Persian Studies is the UK's foremost learned society dedicated to the study and research of Iran's heritage and culture, including its languages, literature, arts, peoples and archaeology. Sponsored by the British Academy, the Institute is a self-governing society of distinguished scholars drawn from all areas of the humanities and social sciences within Iranian studies.

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The Iran Heritage Foundation is the leading supporter of Iranian heritage and culture in the UK. Programmes include teaching posts and fellowships at universities and museums, awarding grants for research, publication and cultural activities, and organising regular events and conferences internationally.

www.iranheritage.org

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youtube.com/theihf

Plenary Lecture

On the periphery: the tomb tower at Abarquh

Sheila Blair, Boston College, Massachusetts

The period 1000-1250 is justly lauded as one of the most creative in the history of Iranian architecture in Islamic times, as many materials, forms and building types became standard under the patronage of the Saljuqs and other rulers. This presentation looks at the architecture of the period from the periphery, focusing on the tomb known as the Gunbad-i 'Ali, constructed at Abarquh in 448/1056-57. The building is remarkable on many counts: by its materials (it is constructed of stone instead of the typical baked brick), its form (it is a rare example of a tall tomb tower built in southern Iran), its date (it is one of the earliest tombs to survive in Iran), and its patron and occupants (it was built by an 'Alid amir for his parents). The lecture takes this singular building as a foil against which to examine many of the canonical architectural features that developed during the period and as a node from which to investigate the different networks of patronage and social structure that existed in medieval Iran.



Papers 1 and 2

Architecture in Afghanistan, 1000-1250: an overview and future directions

Warwick Ball, Independent Scholar

The architecture of this period - mainly Ghaznavid and Ghurid - has often been regarded as peripheral, even provincial. To some extent this has been due to its inaccessibility, caused both by inhospitable terrain and political circumstance, with resultant inadequate publication. Although comparatively little has survived, it is of exceptionally high quality - especially in decoration - easily as fine as anything else in the eastern Islamic world at the time. It draws on elements from Iran, Central Asia and India; it boasts one of the largest palatial complexes in the Islamic world for the period; it has extensive and complex fortification systems defending entire regions. This paper will highlight the main monuments and themes, as well as the main difficulties and threats. In the light of the latter, future directions might seem little more than statements of hope, but there are indications that the future of Afghan studies generally is entering a new and positive era.

Carved brick: the westward spread of an Indian technique in Ghaznavid and later Islamic architecture

Bernard O’Kane, American University in Cairo

The earliest extant monument in Kuhna Urgench is a tomb, probably that of Il-Arslan (ruled 1156-1172). This has outstanding brick decoration on its entrance façade. What is unique about it is that it is not, as it first appears and has usually been recorded, simple terracotta decoration, but actually carved brick. This applies not just to the elaborately carved arabesques filling the spandrels of each of the arched niches, but also to the bold naskhi inscription that frames the portal.

Where does this kind of decoration originate? The rule of Il-Arslan was contemporary with that of the Ghurids in Afghanistan, and the closest monument geographically that has this feature is the Ghurid ceremonial arch at the Bust citadel near Lashkari Bazar. The occurrence of the same technique of carved brick on the Mas’ud III minaret at Ghazna, and in Ghurid buildings in India, suggests that we should look for the origin of the technique in Hindu architecture. The carved brick decoration of the mausoleum of Shaykh Sadan Shahid near Multan in the Punjab and the nearby ribat of ‘Ali b. Karmakh at Kabirwala (1176) show similarities with the 8th-9th century Hindu Kallar temple in the Salt Range.

My paper will trace the spread of this technique in detail, and its rapid decline after the Ghurid period.

Papers 3 and 4

Saljuq building activities in Khurasan and the evidence of a new inscription

Lorenz Korn, University of Bamberg

Khurasan, the region in which Saljuq rule was first established, can be considered a heartland of this dynasty. Under the long reign of Sultan Sanjar, it experienced relative political stability. Not only under these auspices, the architecture of Khurasan has been a focus of Islamic art historians from early on. However, extant buildings are frequently scattered among various places and cannot easily be subsumed under a typological system. Likewise, it is hard to determine Saljuq building politics, because information on patrons and dates is limited and frequently isolated. An additional piece in this puzzle consists in a newly discovered inscription belonging to Ribat-i Mahi east of Mashhad. A more encompassing view of Saljuq architecture in Khurasan, however, can only be achieved by close comparison of relevant monuments according to stylistic features. Both architecture and decoration have to be considered in order to form groups of monuments that transcend current political borders. It has to be asked to what degree the styles and building activities of Khurasan and neighbouring regions were interconnected, and which features justify the term of an architecture of Khurasan.

The architecture of the Shepherd Sun-King in medieval Iran

Abbas Daneshvari, California State University, Los Angeles

This talk is an excerpt from a larger study in progress on the image of the ruler as a Shepherd Sun-King in medieval Islamic art. This presentation will focus on those medieval Iranian edifices that exemplify the semiotic and symbolic role of the ruler as a Shepherd Sun-King.

Papers 5 and 6

The minaret in the Saljuq period

Jonathan Bloom, Boston College, Massachusetts

The slender brick minaret is one of the most distinctive features of Islamic architecture to appear in the greater Iranian world during the period when the Saljuqs ruled parts of it. In 1982, while in the midst of writing a book on the history of the minaret (*Minaret: Symbol of Islam*, 1989), I presented a talk on the history of the minaret before the Saljuqs, which was published in 1994. Twenty years later, I published a revised edition of my book (*The Minaret*, 2013). While only a few, if any, new structures have come to light in the intervening years, our knowledge of the architecture of the period has increased exponentially and new sophisticated techniques of analysis have been developed. The present talk will attempt to apply some of these new techniques to an old subject.

Symbolic concepts of the inscriptions and decorative motifs of the Minaret of Jam (12th Century)

Mohammad Khazaie, Tarbiat Modares University, Tehran

The paper will cover the reconstruction of certain inscriptions and the preparation of Kufic alphabetical charts including all of the sûrah of Maryâm and other inscriptions on this minaret. It will attempt to simplify and reconstruct all of the patterns and motifs of the minaret. Furthermore, it will discuss the date of construction, the architect and the height of the minaret. Apart from the physical appearance of the minaret, symbolic features including the numbers, letters and names used will also be studied.

Paper 7

Akja Gala: the archetypal caravanserai?

Paul Wordsworth, University of Oxford

Both the form and function of the earliest road-side caravanserais in greater Iran have been debated in considerable depth, in part owing to the variety of terms for 'outposts' encountered in medieval historical literature. The body of extant architectural evidence for caravanserais in Northeastern Khurasan and Transoxania before the 12th century is somewhat limited, however, and the period before the 10th century remains obscure indeed. This paper examines one example of a caravanserai, which, although monumental in scale, has remained at the fringes of discussions about the evolution of this architectural tradition. Akja Gala (Akcha Qal'a) in modern Turkmenistan is one of the few such structures in unfired earth that remain from the 11th-12th century. As well as considering how far it represents the development of a model for the form of caravanserais on a regional level, this discussion will highlight the unique aspects of its design that reflect distinctly local traditions.



Ribat-i Sharaf caravansarai, near Mashhad, Iran

Papers 8 and 9

Le palais ghaznévide de Ghazni fouillé par la Mission Archéologique Italienne : essai de reconstitution de ses phases de construction

Roberta Giunta, University of Naples

La reprise des activités de la Mission Archéologique Italienne en Afghanistan en 2002 et la continuation des études sur la riche documentation collectée à Ghazni ont donné une forte contribution à nos connaissances de l'architecture et de la production artistique ghaznévide et ghuride. Le palais royal de Ghazni – seul témoignage d'une activité architectonique incessante qui avait transformé une petite ville périphérique dans l'une des capitales les plus importantes des territoires iraniens orientaux à l'époque médiévale – se révèle une étonnante source d'information sur les solutions planimétriques et les programmes architecturaux de l'époque. Les dernières recherches apportent des éléments nouveaux et laissent soulever de nouvelles hypothèses sur les différentes phases de construction, de modification et de réfection de l'édifice et de son appareil épigraphique et décoratif. La question de l'attribution du palais au sultan ghaznévide Mas'ud III semble pouvoir également être réinterprétée.

Ghaznavid palaces in Termez and Khulbuk

Mustafa Tupev, University of Bamberg

During the 11th century a rich cultural life came to flourish under the rule of the Ghaznavid dynasty in Eastern Iran and Central Asia. Today the Ghaznavids (977-1186) are renowned for their patronage of Persian literature, science and historical writings in general. A valuable testimony for the prevailing taste of the time, as well as for the technical skills of the age, are two palaces constructed north of the Amu Darya river during the 12th century.

The proposed paper will focus on the physical appearance of the two monuments: a palace in Termez, which was excavated during the 1930s, and a second residence in Khuttal. For both, the building type and the applied decorative techniques will be discussed. Techniques, motifs and styles of the architectural decoration of the Transoxanian buildings offer themselves for a comparison with monuments in Khurasan. This will lead to conclusions on the question whether a mutual exchange of ideas between Iran and Central Asia took place during the period under consideration – a topic largely underrepresented in Islamic art history, since both regions are generally seen as a single cultural sphere.

Papers 10 and 11

The medieval Palace of Khulbuk in South Tajikistan and its stucco decoration

Joachim Gierlichs, Qatar National Library, Doha

Compared with Iran, large parts of Central Asia are still a kind of “terra incognita”. In the south of Tajikistan, about 112 miles (180 km) south-east of the capital Dushanbe near the modern village of Kurban Sheid, is located the settlement of Hulbuk/ Khulbuk, the ancient capital of the upper Oxus principality of Khuttal. In spite of the fact that Russian-Tajik excavations took place from the 1950s until 1989 (with interruptions), the site is more or less unknown to many Western archaeologists and art historians.

After a short introduction about the history of Khuttal and the palace of Khulbuk, the paper will present the finds: among others, ceramics, glass, metalwork and chess pieces. Most interesting are the more than 5000 stucco fragments which came to light during the excavations. They are decorated mainly with floral and geometrical patterns, but also with figural representations. Some of them are stored in a local museum which finally opened in 2006. The site with its partially reconstructed palace/ citadel is listed in the UNESCO World Heritage “inventory”, the so-called “Tentative List” (since 1999).

Shi`ite elements in Buyid architecture (932-1048)

Mahnaz Shayestehfar, Tarbiat Modares University, Tehran

In the ‘Abbasid empire in the tenth century, a number of local dynasties slowly began to establish themselves. Among them were the Buyids (932-1048), who rose to power in the southern region of the Caspian Sea, in an area where most people had either converted to Shi`ism or were still Zoroastrians. The Buyids became sovereigns of western Persia and became a well-established dynasty that formed major cultural centres. During the first half of the tenth century the Buyids reached Baghdad and their artistic life flourished and manifested itself in parts of modern-day Persia and Iraq. Furthermore, the late tenth century was a formative period for Islamic art of Persia, revealing the transformation of past traditions and the beginning of a new style. This paper will investigate several structures of Buyid times in terms of their architectural features, inscriptions and ornament. They include the Jami’ Mosque of Jaz, Isfahan, the Shrine of ‘Abd al-‘Azim at Rayy, the Jami’ Mosque of Neyriz, the Davazdah Imam shrine in Yazd, the Jurjir Mosque of Isfahan and the Tomb of Bibi Shahrbanu. The study will document the impact of these buildings on later structures, while also affirming religious and often specifically Shi`ite meanings through inscriptions and visual motifs.

Papers 12 and 13

Does the Suffa-yi 'Umar in the Isfahan Friday Mosque belong to the Muzaffarid period or to the early 12th century?

Abdullah Ghouchani, The Metropolitan Museum of Art, New York

In 1988 I published an article about a stucco inscription in the upper room of the north *iwan* of the Friday Mosque of Isfahan containing the damaged name of a prince: Murtaza ibn al-Hasan al-Zaynabi. I attributed it to the 13-14th century, and based that dating on its style of calligraphy, but I now believe it to be earlier. I found the same name on the arch of the north *iwan*, in this case completely preserved. Further research on these inscriptions brought to light some documents which prove that the lower part of the north *iwan* must belong to the late 11th or the early 12th century.

Murtaza ibn al-Hasan al-Zaynabi, according to historical texts, was a minister in the first half of the 12th century, so the room in which the inscription with his name was found must also date from that time. Earlier researchers attributed the Suffa-yi 'Umar to the Muzaffarid period (14th century), and of course there are a lot of inscriptions there from different periods - Muzaffarid, Safavid and Afghan. But the earliest inscription at the top of the arch proves that the *iwan* must be early 12th century. Restoration work done on this structure has uncovered the name of a ruler: Mahmud ibn Muhammad. Some researchers had assumed that this was the Muzaffarid Shah of the same name. However, there was another Mahmud ibn Muhammad who was a Saljuq Sultan in the first half of the 12th century. His name and that of his minister Murtaza ibn al-Hasan al-Zaynabi, when considered together, prove the earlier date of the structure, in the period 511-525 A.H./1118-1131 A.D.

The emergence of encircling inscriptions in the religious architecture of early Islamic Iran

Marcus Milwright, University of Victoria, Vancouver

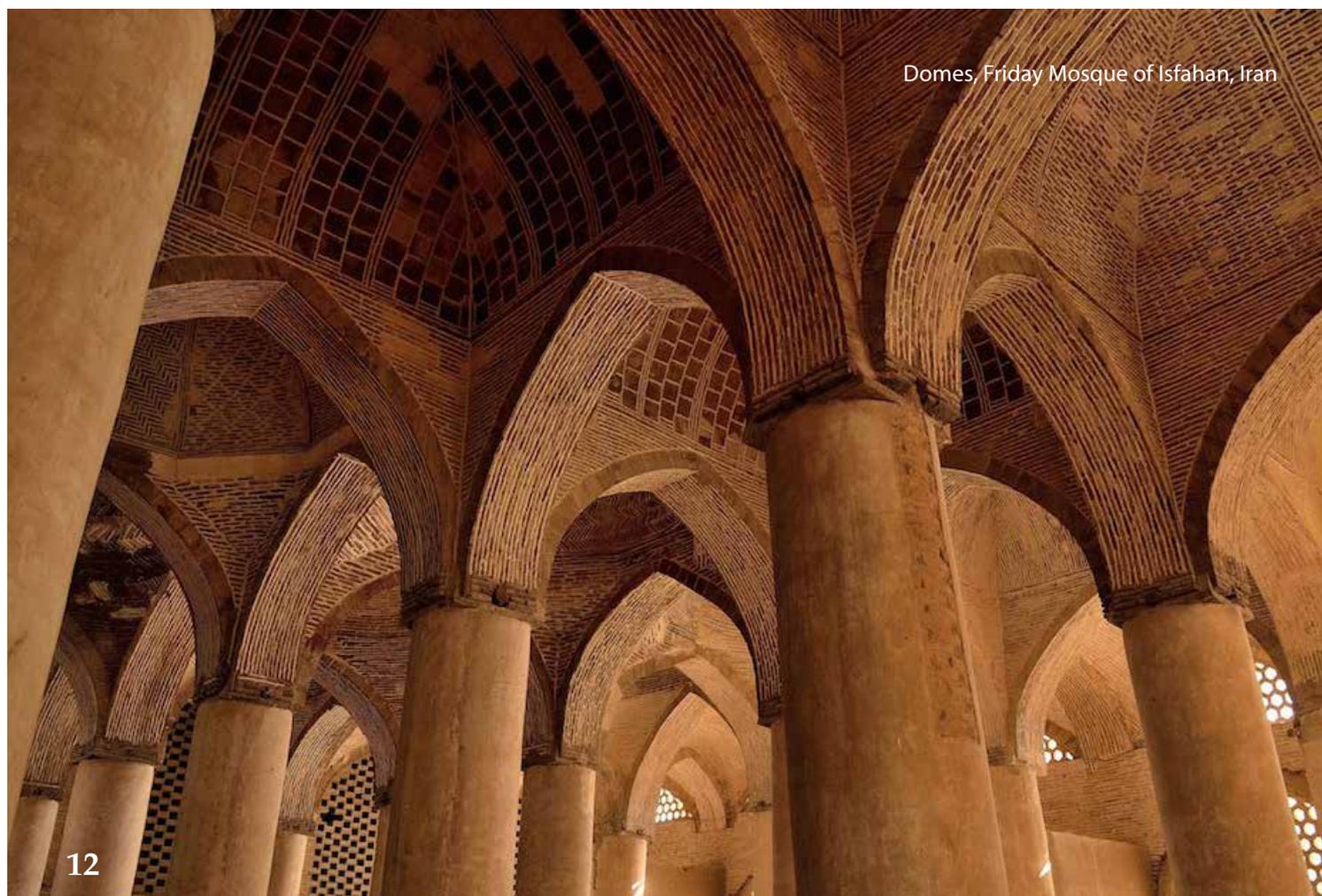
Monumental epigraphy is a dominant element in the decoration of religious architecture across the Islamic world. Many of these inscriptions are arranged in long bands that either surround interior spaces or run around the exterior circumferences of domes and minarets. These practices can be traced back to the first great Islamic building, the Dome of the Rock in Jerusalem, and earlier still to a series of Late Antique architectural inscriptions in mosaic and carved stone. It would appear, therefore, that encircling inscriptions could be understood as a continuous tradition in the architecture of the Mediterranean and Middle East. The ubiquity of encircling inscriptions in later Islamic architecture encourages the idea that they represent a 'natural' strategy in the planning of epigraphic programmes, and that the practice of enclosing architectural forms and spaces with text adds little to the meanings conveyed by the content and aesthetic qualities of the words themselves. This paper questions these positions, with particular focus on the monumental architecture of the Islamic East dating from the late tenth to the early twelfth centuries. Attention is paid to the sequence of dated structures with encircling text bands and to the precise content and placement of these bands. Comparative data are sought in Byzantine, Armenian and Georgian churches, as well as the portable arts of the eastern regions of the Islamic world.

Paper 14

Imamzada 'Aqil: a little-known Saljuq monument

Eisa Esfanjary, Art University of Isfahan

This paper adds an unjustly neglected Saljuq monument to the list. The building known as the Imamzada 'Aqil is located next to Hasanabad village, one of the rural areas of Bijar in Kurdistan province in Iran. In 1995, the Cultural Heritage Organisation (Kurdistan branch) started an excavation in order to damp-proof the building. During this process, the original core of the building was discovered. Although Wolfram Kleiss visited the building in 1971 and published a brief summary of the building's condition, the building attracted little interest, not least because it was mostly buried in the ground. The original building, once fully uncovered, is revealed as an isolated Saljuq domed square chamber, embellished with brick and stucco ornamentation on both its internal and external elevations. Its significance is reflected in its ground plan, its fine decorative brickwork, and its stylish inscriptions, and all this endorses the advancement of science, knowledge and technology enshrined within the building. Discussion of these elevations form the core of this paper, which is supported by high-quality architectural drawings and illustrations.



Domes, Friday Mosque of Isfahan, Iran

Papers 15 and 16

The Friday Mosque at Sava

Alireza Anisi, Iranian Research Center for Cultural Heritage and Tourism, Tehran

The Friday mosque at Sava, because of its originality, complexity, various types of decoration and its notable size, ranks as one of the major mosques in Iran. The construction of the mosque dates from the early Islamic centuries, but it was modified in later periods.

Despite its importance, not much has been written about it, and in fact it is still little known. Since the 1930s, when Pope described it as a partly Safavid monument, our knowledge about this building as a whole has been enriched by a succession of discoveries, partly as a result of conservation measures. The preliminary detailed study of this monument started at the time of its conservation programme launched in 1349/1971, which was continued after the Islamic revolution in Iran, but was completed without generating any substantial publication.

A further series of archaeological investigations carried out by the Iranian Cultural Heritage Organisation in 1362-68/1984-1990 has yielded much new information about the development of this monument. However, this study has not yet been able to determine the exact date when the mosque was founded. Thus a complete understanding of this mosque depends on still more archaeological investigation. This study aims to review the new evidence with a view to clarifying the evolution of this mosque, characterizing its important features, and establishing its position in the history of the Iranian mosque.

Brick, stone and glazed tiles: the 'Izz al-Din Kay Kawus Hospital in Sivas and the development of the Rūm Saljuq architectural aesthetic

Richard McClary, University of Edinburgh

As the pre-eminent surviving example of Rūm Saljuq architecture, the hospital and tomb complex in Sivas, built between 1217 and 1220, marks the pinnacle of the early, developmental, phase of Islamic architecture in Anatolia. A study of the key formal and decorative elements of the building allows for a deeper understanding of not only the working methods of the craftsmen, but also the wide range of sources which they employed. These range from indigenous Armenian lithic building techniques to Saljuq and Khwarazmian architecture, and can be seen to have been combined in a tour de force of architectural synthesis. The complex acts, in part, as a visual metaphor for the political and cultural syntheses which were underway in the early years of the thirteenth century in Anatolia. Examining a well-known but poorly understood building, this paper presents a number of the decorative and formal elements for the first time. These include an updated ground plan, evidence of the crypt under the tomb and numerous unique decorative brick and glazed tile motifs. The combination of brick and stone, along with the presence of both Arabic and Persian epigraphy, highlights the newly emerging identity of the Rūm Saljuq dynasty. The complex includes examples of almost all of the major architectural elements that came to define the architecture of the Rūm Saljuqs, yet retains much of the flavour of its various antecedent structures, located across the wider Iranian world.

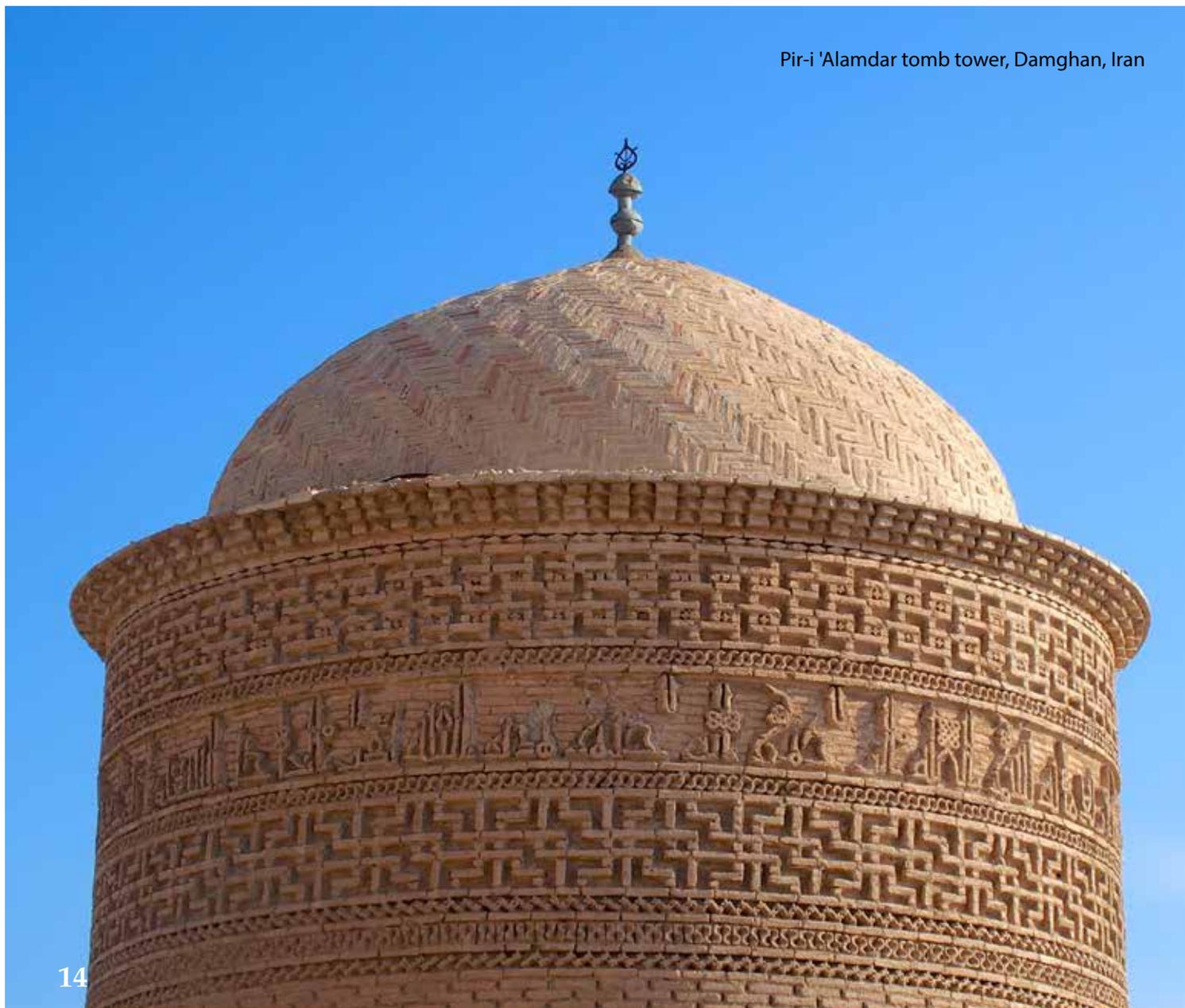
Paper 17

A lost treasure of Saljuq architecture: the Great Mosque of Van

Robert Hillenbrand, Universities of Edinburgh and St Andrews

The Great Mosque of Van was destroyed by earthquake in the second decade of the 20th century. Shortly before this, it had been visited by Walter Bachmann, who left a brief account of it, with drawings and four fine photographs – one of the portal and three of the interior. A second scholar, Halil Edhem, a colleague of Max van Berchem, took some supplementary photographs which have attracted little attention. This paper will seek to locate the mosque within the context of Iranian Saljuq mosques and to date it to the early 12th century on the basis of its rich ornament (which bears striking resemblances to the Friday Mosque of Qazvin), its ambitious muqarnas dome, and its full epigraphic programme, which has been teased out by Dr Abdallah Ghouchani.

Pir-i 'Alamdar tomb tower, Damghan, Iran



Conference Programme

Thursday, 21 April

17.00 – 18.30 Plenary Lecture

- ***On the periphery: the tomb tower at Abarquh***
Prof. Sheila Blair, Boston College, Massachusetts

18.30 – 19.45 Buffet Supper

Friday, 22 April

08.45 – 09.15 Registration

09.15 – 09.30 ***Welcome and Introduction***

Prof. Ali M. Ansari, Institute of Iranian History, University of St Andrews
Prof. Robert Hillenbrand, School of Art History, University of St Andrews

09.30 – 11.00 Papers 1 and 2

- ***Architecture in Afghanistan, 1000-1250: an overview and future directions***
Mr Warwick Ball, Independent Scholar
- ***Carved brick: the westward spread of an Indian technique in Ghaznavid and later Islamic architecture***
Prof. Bernard O'Kane, American University in Cairo

11.00 – 11.30 Coffee Break

11.30 – 13.00 Papers 3 and 4

- ***Saljuq building activities in Khurasan and the evidence of a new inscription***
Prof. Dr Lorenz Korn, University of Bamberg
- ***The architecture of the Shepherd Sun-King in medieval Iran***
Prof. Abbas Daneshvari, California State University, Los Angeles

13.00 – 14.30 Lunch

14.30 – 16.00 Papers 5 and 6

- ***The minaret in the Saljuq period***
Prof. Jonathan Bloom, Boston College, Massachusetts
- ***Symbolic concepts of the inscriptions and decorative motifs of the Minaret of Jam (12th Century)***
Prof. Mohammad Khazaie, Tarbiat Modares University, Tehran

16.00 – 16.30 Tea

16.30 – 17.15 Paper 7

- ***Akja Gala: the archetypal caravanserai?***
Dr Paul Wordsworth, University of Oxford, UK

18.15 – 19.15 Reception

19.15 – 22.00 Conference Dinner

Saturday, 23 April

09.15 – 09.30 Registration

09.30 – 11.00 Papers 8 & 9

- ***Le palais ghaznévide de Ghazni fouillé par la Mission Archéologique Italienne: essai de reconstitution de ses phases de construction***

Prof. Roberta Giunta, University of Naples

- ***Ghaznavid palaces in Termez and Khulbuk***

Mr Mustafa Tupev, University of Bamberg

11.00 – 11.30 Coffee Break

11.30 – 13.00 Papers 10 & 11

- ***The medieval Palace of Khulbuk in South Tajikistan and its stucco decoration***

Dr Joachim Gierlichs, Qatar National Library, Doha

- ***Shi`ite elements in Buyid architecture (932-1048)***

Prof. Mahnaz Shayestehfar, Tarbiat Modares University, Tehran

13.00 – 14.30 Lunch

14.30 – 16.00 Papers 12 & 13

- ***Does the Suffa-yi 'Umar in the Isfahan Friday Mosque belong to the Muzaffarid period or to the early 12th century?***

Dr Abdullah Ghouchani, The Metropolitan Museum of Art, New York

- ***The emergence of encircling inscriptions in the religious architecture of early Islamic Iran***

Prof. Marcus Milwright, University of Victoria, Vancouver

16.00 – 16.30 Tea

16.30 – 17.15 Paper 14

- ***Imamzada 'Aqil: a little-known Saljuq monument***

Dr Eisa Esfanjary, Art University of Isfahan

19.30 – 22.00 Speakers' Dinner

Sunday, 24 April

09.30 – 11.00 Papers 15 & 16

- ***The Friday Mosque at Sava***

Dr Alireza Anisi, Iranian Research Center for Cultural Heritage and Tourism, Tehran

- ***Brick, stone and glazed tiles: the 'Izz al-Din Kay Kawus Hospital in Sivas and the development of the Rūm Saljuq architectural aesthetic***

Dr Richard McClary, University of Edinburgh

11.00 – 11.30 Coffee Break

11.30 – 12.15 Paper 17

- ***A lost treasure of Saljuq architecture: the Great Mosque of Van***

Prof. Robert Hillenbrand, Universities of Edinburgh and St Andrews

12.15 – 13.00 Closing Discussion

13.00 – 14.00 Lunch



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