which gives it an appearance of overpowering monumentality.  

More in the tradition of the four-ivan mosque is the Masjid-i Jami' of Kirman, built in 1349 by a local dynasty, the Muzaffarids, whose superb tile faience decoration prefigures later developments in mosque decoration.

The Mosque of Gauhar Shad, Herat (Timurid, 1418) This is the finest, and almost only, Timurid mosque. Built in Herat in 1418, it employs some ideas first used in the buildings erected by Timur at his capital Samarkand some twenty years before — the Royal Palace at Kesh (1390—1405) and the so-called Mosque of Bibi Khanum (begun 1399). The main portal for example is set with an inner arch as in the palace at Kesh, while the flanking minarets stretch right down to the ground.

The Masjid-i Shah, Isfahan, 1612—1638 Although the Safavids were in power for almost a hundred years before the removal of the capital to Tabriz in 1589, almost nothing remains of their early buildings at Tabriz and Qazvin. The Masjid-i Shah, built for Shah Abbas the Great (1587—1629), is the culmination of a tradition which had previously reached its highpoint in the Masjid-i Jami’ of Isfahan. The building is entered through a recessed portal flanked by two minarets, sheathed like the courtyard ivans and sanctuary dome in light blue tile. The portal is set at an angle to the inside court. The court contains a wide ablution pool and around this are set the four ivans in the centre of two-storey symmetrical arcades. The iwan in front of the dome chamber is of great height and framed like the portal with two minarets. The dome is set on a high drum and partly hidden by the iwan.

The domed mosque  
Both Iranians and Turks made important contributions in the development of the mosque with a unified central dome. However it is with the latter that the most advanced form is associated. One of the earliest Turkish examples is the Mosque of Tallkhan Baba, near Merv, built at the end of the 11th century. The mosque is rectangular in shape and has a central dome extended on each side by cross vaults. This was one of the first steps towards the great Ottoman mosques of the 16th century.
The structure of most Seljuk mosques in Anatolia differed from those of Iran, being a long prayer hall culminating in one or more domes on the mihrab wall. One of the earliest examples is the Alaeddin Mosque, Konya, begun in 1156 but with several later additions.

The Mosque of Alaeddin Kayqubad, Nigde (Seljuk, 1223) This is one of the most typical mosques of the period. It survives in its original plan: three aisles end in domes on the mihrab wall. There is no courtyard but the middle of the central aisle is open. The mosque is entered through a monumental portico on the east, stone-built like the rest of the mosque and richly carved. Near the portico on the corner of the mosque is a single minaret.

The Seljuks possessed numerous single-domed structures, masjids (meaning district mosques in Turkey) and madrasahs. While these were modest structures some, like the Karatay Madrasah of Konya (1251), undoubtedly played some part in the development of the Ottoman mosque with its massive dome.

Ottoman architects found several solutions to the problem of roofing a covered space. In the Ulu Jam' of Bursa (late 14th century) they developed the Seljuk idea of multiple small domes, placing five domes along each of the four aisles. Undoubtedly the real impetus towards creating a structure with a unified central dome came after the conquest of Constantinople in 1453 with the desire to create a building rivalling Aya Sofia.

One of the best attempts prior to the 16th century was the Uch Sherifli Mosque at Edirne (1437-1447), in which the central dome is set on hexagonal piers and six arches and then extended at the sides by four small domes. The Uch Sherifli prepared the way for the great experiments of the following century.

The Selimiye Mosque of Edirne (Ottoman, 1567-1574) The Selimiye was built by the finest of all Turkish architects, Sinan. Its huge dome is larger than that of Aya Sofia and rests on an octagonal structure with eight piers taking the weight. The central dome is extended even further by four half-domes on each side. There is an arcaded courtyard with nineteen domes, similar to the Uch Sherifli; here however the four minarets are placed at the corners of the mosque, and not in the courtyard as in the earlier building. This has the effect of concentrating attention on the dome.
The Selimiye Mosque, Edirne, Turkey, 1567–1575. The most perfect example of the Ottoman domed mosque and crowning achievement of the architect Sinan. The mosque is the culmination of an Ottoman tradition stretching back many centuries, but given particular impetus after the capture of Constantinople by the desire to rival the dome of Aya Sofya, finally achieved here.

95 Plan of the Alhambra Palace, Granada. (1) Original entrance; (2) First court; (3) Mosque; (4) Road; (5) Court of Machoer; (6) Tower of Machoer; (7) Messner; (8) Court of the Cuarto Dorado; (9) Cuarto Dorado; (10) Courtyard of Myrelle, or Alberca; (11) Chamber of la Barca; (12) Hall of the Ambassadors; (13) Bath; (14) Court of the Screen; (15) Quarters of Charles V; (16) Tower of the Queen’s Boudoir; (17) Garden of Daraz; (18) Mirror of Daraz; (19) Chamber of the Two Sisters; (20) Court of Lomboks; (21) Hall of the Mocaranes; (22) Hall of the Ambassadors; (23) Hall of the Ambassadors; (24) Cistern; (25) Ditch; (26) Tomb; (27 and 28) Palace of Charles V, begun 1528.

The palace

Palaces were normally rebuilt or replaced by successive monarchs and for that reason very few exist today. The desert palaces of the Umayyads are some of the earliest surviving Islamic monuments. They appear to have been the centres of country estates rather than hunting lodges as was believed previously. They are similar in form, consisting of a central court of two-storey arcades surrounded by towers, and with a heavily fortified gate which was also the reception hall. These palaces are in fact modifications of the Roman frontier fort.

Among the two most interesting are those of Khirbat Al-Mafjar (724–743) in the Jordan Valley and Al-Mushattah near Amman. The former is best known for its luxurious bath and audience chamber with fine mosaic floor and figurative sculpture. The bath is not in the palace proper but is situated in an attached complex. The Mushattah was built after Khirbat Al-Mafjar and is the most ambitious of these early Umayyad structures. There are two courts, one behind the other, and a basilica-type reception hall, probably of Sasanian derivation.

Of the gigantic palaces built by the Abbasids at Samarra only the gate of the Jassaq Al-Khasani (836) survives. However examination of the site of the palace shows it to have been the most grandiose complex ever created in the Islamic world. Once through the main entrance a succession of rooms and chambers led to a court with a fountain, behind which lay the apartments of the caliph. Beyond was the domed throne room with four halls radiating from it. Finally there was a spacious esplanade with fountains and a canal.

Once abandoned, the unbaked-brick palaces of Samarra rapidly crumbled into dust. Ukhaydir (8th century), a fortified palace south-west of Baghdad, was built of stone and like the Umayyad structures has survived to the present day. The palace has an entrance hall, court of honour and audience chamber, rather like the central part of the Mushattah. Unlike the Mushattah there are four other clearly defined smaller courts grouped around the main ones. These are all separate from one another and were perhaps intended for the wives of the prince for whom the palace was built.

In recent years several palaces have been excavated inside Turkey. Perhaps the two most important are the complexes at Diyarbekir and Kubadab. Both consist of chambers around a central court, though each is different in plan. Kubadabad, named after the Seljuk Alaeddin Kayqubad, was built in 1236 near Lake Beysehir. It has a somewhat asymmetrical plan consisting of rooms and chambers to the north of a courtyard. The most prominent part of the palace was the high iwan throne room set almost against the east wall of the palace. Behind these buildings lay a garden stretching down to the lake.

The palace at Diyarbekir was built by a local Turkish dynasty, the Ortokids, in the early 13th century. It is set around a cruciform court with an ornamental waterway leading from the south to a central pool and fountain. In the Ortokid palace glass mosaic was used for the first time in Turkish architecture.
96 Topkapi Saray Palace, Istanbul, Turkey. The palace consists of a number of small palaces and kiosks (pavilions) on a site overlooking the Bosphorus. The photograph shows the tile decoration of the entrance wall to the Cisternsion Room (16th century). The room is decorated with tiles from many periods, beginning with the early 16th century and continuing through to the 18th. Of particular importance are the large ceramic slabs (lower left) with naturalistic plant forms, a type peculiar to Ottoman Turkey.

97 The Taj Mahal, Agra, India, about 1635. The most grandiose of a series of Islamic mausolea based on the simple Samanid Tomb of Bukhara but incorporating many later developments, like the open galleries first seen in Ilkhanid architecture. The immediate prototype of the building is the Tomb of Humayun, the second Mughal emperor. Shah Jahan ordered the mausoleum for his wife Mumtaz Mahal and is said to have envisaged an identical one for himself in black marble directly opposite.
The Madrasah-Mausoleum of Sultan Hasan, Cairo, 1356–1363. One of the most impressive of madrasah-mausoleum complexes built by the Mamluke sultans. The madrasah has an open four-iwan court with the domed mausoleum located behind the main iwan. The massive facade is almost devoid of decoration apart from the series of recessed niches running round the mausoleum.

99 The Gunbad-i Qabus, Gurgan, Iran, 1006–1007. Perhaps the most expressive of all Islamic funerary monuments: an undecorated brick tower, some two hundred feet high, culminating in a tent roof. During the next two centuries a similar, though much smaller, type spread across Iran and Anatolia.

100 Samanid Mausoleum, Bukhara, Central Asia, first half of the 10th century. Although only a small building the tomb exerted an important influence on later structural and decorative developments in Islamic architecture. Some of the greatest buildings of subsequent centuries (the Mausoleum of Ojeitu, the Taj Mahal) can be traced back to this modest beginning.

The largest surviving Islamic palace is the sprawling complex of Topkapı Saray. It was begun in the 13th century and added to by successive sultans until the 19th century. It consists, in fact, of a lot of smaller palaces and kiosks (pavilions) set amid gardens overlooking the Bosphorus. The oldest part is the Chinali Kiosk (Tiled Pavilion) built in 1472. In plan this resembles the central part of the second Abbasid palace at Samarra, the Balkuwara Palace (854–859), and it has been suggested that the Ottoman kiosk is derived from the earlier building.

Medina Azahra (Madinat Al-Zahra) was built by the Andalusian caliph Abd al-Rahman III (912–961), reputedly in honour of his favourite wife Zahra. It was a country residence built on terraces on the hillside some miles outside Cordoba, but survived for less than a hundred years before being sacked and destroyed. However writers have left wonderful descriptions of the place, showing it to have been built in the eastern tradition and to have been almost the size of a small town. The remains have been excavated in the present century and the audience chamber in particular restored.

Perhaps the most perfect example of Islamic architecture is the Alhambra, the work of two of the 95 Nasrid monarchs of Granada, Yusuf I (1333–1353) and his son Muhammad V (1353–1391). However it has been suggested that there was a 12th-century