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A. Br. : c.VIII, s. 410

B. L. : c. VIII, s. 3935-3936

F. A. : c. , s.

M. L. : c. IV, s. 472

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2626 RABBAT, Nasser, 'Mamluk Throne
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EYVAN

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ilk eyvan üzerine
bazı düşünceler

الإيوان

المدارس الإسلامية منذ عصر السلاجقة. وتشتمل المدرسة على فناء مربع أو مستطيل قد يفتح عليه إيوان واحد هو إيوان القبلة، أو إيوانات متقابلات أو أربعة أو اوبين محورية أكبرها إيوان القبلة، ومن أبرز أمثلتها في مصر مدرسة السلطان حسن بالقاهرة، ويعدُّ إيوان القبلة بها أكبر إيوان بعد إيوان كسرى.

وعرف الإيوان في منشآت إسلامية أخرى كالخوانق والمساجد.

هي كلمة من أصل فارسي، وجمعها إيوانات وأواوين. ومن أشهر الإيوانات القديمة إيوان كسرى بالعراق، واستخدمت الكلمة بوصفها مصطلحاً أثرياً إسلامياً للدلالة على قاعة مستطيلة المسقط الأفقى وغير مسدودة الوجه، ومسقوفة في كثير من الأحيان بقبو، ويفتح جانبها غير المسدود على فناء غالباً ما يكون غير مسقوف.

استخدم الإيوان بصفة خاصة في عمارة

أ. د/ حسن الباشا

مراجع الاستزادة :

- ١ - لسان العرب : مادة «أون» ط دار صادر - بيروت.
- ٢ - القاموس المحيط : مادة «أون».
- ٣ - الفنون الإسلامية والوظائف على الآثار العربية مدخل «مدرس» : حسن الباشا.
- ٤ - مدخل إلى الآثار الإسلامية : حسن الباشا، دار النهضة العربية.
- ٥ - المدخل : أحمد فكرى.

مراغه و بناب که مربوط به قرن دهم هجری هستند، برپا می‌باشند. در معماری ایرانی، ایوانهای بزرگ ستون‌داری را نیز که از سه سو با فضای باز در ارتباط هستند، تالار نامیده‌اند. اتاقهای چوبی را که به کمک ستونهای بلند چوبی در چند متری سطح زمین برای استفاده در شهای تابستان در گیلان و مازندران می‌سازند و به آن «نغار» می‌گویند، در گذشته تالار می‌نامیدند. در معماری چند قرن اخیر، تمامی اتاقهای بزرگ را که برای میهمانی و پذیرائی و مراسم مهم و جشنها از آنها استفاده می‌شده و می‌شود، تالار می‌نامند. این تالارها برخی دارای ستون هستند و با پیشرفتهای فنی، به تدریج از تعداد ستونها کاسته شده و گاهی تالارهایی با دهانه‌های وسیع را بدون ستون اجرا می‌کنند. به مناسبت کاربرد تالارها از آنها با عنوانهای: تالار پذیرائی، تالار تاجگذاری، تالار اسلام، تالار اجتماعات، تالار موزه و مانند آن یاد می‌شود.

پرویز ورجاوند

منبع: یادداشت‌های شخصی.

تالار آینه، از تالارهای مشهور مجموعه کاخ گلستان که در بالای سردر و ایوان سنگی مقابل کاخ و در کنار تالار سلام با موزه بنا شده است. بنای آن همزمان با بنای تالار موزه انجام گرفته ولی کارترینات گچبری و آینه کاریهای زیبای آن تا سال ۱۲۹۹ ق ادامه داشته است. در زیر گیلوییهای مقرنس آینه کاری تالار، قصیده مفصلی از سام میرزا شمس الشعراء نوه فتحعلیشاه، به خط میرزا ابوالفضل ساوجی به نستعلیق نقش بسته است. وجود سه دهنه ارسی بزرگ ساده قوسی در دیوار جنوبی تالار سبب گردیده تا یکی از زیباترین منظره‌های باغ گلستان از این تالار دیده شود. معماری تالار آینه و تالار موزه و حوضخانه زیر، همه بر عهده حاجی ابوالحسن معمار باشی ملقب به «صنیع الملک» قرار داشته است. یکی از عوامل مهم شهرت این تالار، گذشته از ترینات آینه کاری و منظره زیبای آن به طرف باغ، وجود تابلو رنگ و روغن معروفی است که توسط هنرمند توانای زمان، کمال الملک از این تالار کشیده شده است.

منبع: تاریخچه ساختمانهای ارگ سلطنتی تهران و راهنمای کاخ گلستان، ۲۱۶-۲۲۶.

تالار آینه خانه، از آثار دوران صفویه در اصفهان، که در دوره شاه صفی بنای آن آغاز و در عهد شاه عباس دوم پایان پذیرفت. تالار مزبور یکی از کاخهای باغ بزرگ سعادت آباد به شمار می‌رفت که در ساحل جنوبی زاینده رود میان پل خواجه و پل چوبی بنا شده بود. تالار آینه خانه بنائی بود شبیه به چهلستون که سقف آن بر روی هجده ستون استوار شده بود. تمامی دیوارها و سقف و ستونها آینه کاری بود. آینه‌های دیوارها و سقف دارای

مهمترین رودخانه‌های این شهرستان دو رود شور و ابر رود هستند که در آبیاری زمینهای کشاورزی محل تأثیر فراوان دارند. تاکستان ناحیه‌ای کشاورزی است و بیشتر مردم به کشاورزی و پرورش گیاهانی چون انگور، غلات حبوبات، گیاهان صنعتی و میوه‌های جالیزی می‌پردازند. تاکستان تا ۱۳۱۷ ش سیاه دهن نام داشت. حمدالله مستوفی که آن را در شمار روستاهای قزوین می‌آورد از آن به نام سیاه‌دهان یاد می‌کند. در تقسیمات کشوری ۱۳۱۶ ش تاکستان روستایی از دهستان دو دانگه بخش ضیاءآباد تعیین گردید. قرار گرفتن این ده بر سر راه ترانزیتی و راه آهن تهران - تبریز و اروپا سبب آبادانی سریع آن گردید. در ۱۳۴۱ ش زمین لرزه آسیب فراوانی به آن رسانید. شهرستان تاکستان در سال تحصیلی ۱۳۶۴-۵ ش دارای ۲۲۷ مدرسه بوده که مجموعاً ۳۰۷۸۵ دانش آموز در آنها درس می‌خواندند. در ۱۳۶۳ ش تاکستان ۱۶ مسجد و یک کتابخانه با ۶۲۰۶ جلد کتاب داشته است. در این شهرستان یک سیلو به ظرفیت ۶۸۰۰۰ تن و چندین کارخانه و کارگاه دایر است، که از آن جمله است کارخانه فرآوردن رب گوجه‌فرنگی. مردم تاکستان همگی شیعه هستند و به گویش تاتی و زبان فارسی سخن می‌گویند. در ۱۳۶۳ ش شهرستان تاکستان دارای یک شهر، یک بخش، پنج دهستان و ۲۵۸ آبادی بوده است. بخش آن ضیاءآباد نام دارد و دهستانهای آن به نامهای افشاریه، دودانگه، رامندشمالی، قاقازان و ایلات قاقازان نام دارند. از آثار باستانی این شهرستان حمام و مسجد شاه عباس و بقعه پیرا که از آثار دوره سلجوقی است می‌توان نام برد.

منابع: آمارنامه استان زنجان؛ جغرافیای استان زنجان؛ سرشماری عمومی نفوس و مسکن، ۱۳۶۵ ش؛ نزهة القلوب، ۶۱؛ فرهنگ جغرافیایی ایران، ج ۱.

تالار، در گذشته تالار به طور عمده به بنائی گفته می‌شد که ستوندار بود و سقفی از چوب بر فراز ستونهای بلند استوار شده بود. چنانکه در برهان از آن چنین یاد شده است: «تختی یا خانه باشد که بر بالای چهارستون یا بیشتر از چوب و تخته سازند». در گذشته بسیار دور، دست کم از حدود قرن هشتم (م) در ایران با تالارهای ستوندار برخورد داریم. شکوه این تالارهای ستوندار را که بیشترین آنها از سنگ و برخی از چوب بوده‌اند در آثار دوران هخامنشی در تخت جمشید شاهد هستیم. تالارهای ستوندار مزبور همگی دارای سقفهایی بوده‌اند که به کمک تیرهای حمال سطر و تیرریزهای چوبی اجرا شده بودند. تالارهای وسیع ستوندار در دوران بعد از اسلام در ایران نیز رایج بوده‌اند. جالب آنکه به اعتبار آثار موجود، بیشتر این تالارها به صورت شبستانهای مسجدها و بعد تکیه‌ها و حسینیه‌ها بنا شده‌اند. نمونه‌های کهن آنها همچنان در

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Aranda Pastor, Gaspar. "La técnica del mocárabe en el «īwān» SE. del patio de Comares en la Alhambra". En: *Arte y cultura, patrimonio hispanomusulmán en al-Andalus* / Antonio Fernández-Puertas, Purificación Marinetto Sánchez (eds.). - Granada : Editorial Universidad de Granada, 2009. - ISBN 978-84-338-5002-7. - P. 179-232

LYWAN ?

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RONART, Stephan and Nandy, CEAC. 5:327,
1959 (AMSTERDAM) § 28

LĪWĀN, contraction of the definite article *al* and the noun *īwān* or

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āiwān (derived from the Persian *ēwān*) term of Arabic architecture. The *ēwān* was the vast and richly decorated, vaulted porch of the royal palaces in Persia at the time of the Sāsānides (IIIrd to VIIth cent.), serving as the King's public audience chamber. A good example of this type of structure, although at present in ruins, has been preserved in the so-called *īwān Kisra* (Arch of Chosroes) at Ctesiphon near Baghdad. The *īwān* of the splendid palace which was built by the first Sāsānid Shāpūr I (241-272) and fell into the hands of the Arabs after their victory over the last king of this house, Khusraw II Parwiz (590-628), was transformed by the conquerors into a prayer hall. Subsequently the principle of the arched open hall was taken over by Arabic architecture as a permanent, functional feature for the two main types of religious buildings, the congregational mosque* (*masjid, jāmi'*) and the theological academy (*madrasah**) as well as for the private house. In the construction of the mosque it retained the destination of a prayer hall, its original characteristics somewhat veiled, but they appear clearly in the conventional cruciform plan of the *madrasah*. Here the four sides of a square, uncovered courtyard are constituted by huge, deep porticoes - the *līwāns* - forming the four arms of the cross, each of which is reserved for the use of one of the four *madhab** (the four orthodox Schools of Jurisprudence). In the old-style one-family residence with its living quarters laid out along the sides of an open courtyard, the *līwān* is a broad, high-roofed recess set in the wall facing north and flanked by two drawing-rooms. In this comparatively cool and airy place which as a rule is quite comfortably furnished, the family spends the greater part of the hot summer days.

X

CEAC: Concise Encyclopaedia of Arabic Civilization

(Farrok, *Kāterāt*, p. 367).

During World War II, Āyrom actively tried to form a German-backed government in exile in Berlin under the name of *Īrān-e āzād* (free Iran) to conduct anti-allied activity, and to take over Iran after a German victory (Makkī, *Tārīk* VI, pp. 230-38). When it led to the arrest of German sympathizers in Iran, Āyrom was arrested and confined to a village in Germany. He died in 1948 in Liechtenstein—where he had become a citizen—far away from his numerous enemies (Ġanī, *Kāterāt* VIII, p. 314; Makkī, *Tārīk* VI, p. 238). Among Āyrom's contemporaries, even the most ardent supporters of Reżā Shah have had nothing good to say about him, since to them he represented the darkest side of Reżā Shah's rule. Nevertheless, he was an important part of the coalition of army officers which played the determinant role in Reżā Khan's bid for ultimate power. Later, as a police chief, he developed the security apparatus which enabled the state to exercise a stronger control over nearly all aspects of the life of the people.

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(M. AMANAT)

AYVĀN (palace, veranda, balcony, portico). a Persian word used also in Arabic (*īwān*, *livān*) and Turkish. In classical Persian or Arabic texts, *ayvān* refers most of the time to a palatial function, either a whole palace or the most important and formal part of a palace. By extension, it can mean the most official or impressive part of any building. It has been suggested that the word derives from Old Persian *apadāna* (q.v.; W. B. Henning, "Brāhman," *TPS*, 1944, p. 109 n.1 = *Acta Iranica* 6, p. 195; W. Eilers, in *Camb. Hist. Iran* III, p. 495), but this derivation is no longer securely established. The most celebrated literary use of the term

for a standing secular monument occurs with respect to the remains of the Sasanian palace, *Ayvān-e Kesrā* (q.v.), in Ctesiphon, where it is synonymous with *āq*, the latter term referring to a form rather than to a function. The other examples of the use of the term in texts can rarely be associated with a specific form. In descriptions of 'Abbasid palaces the *ayvān* was the main reception and audience hall of a larger establishment with only hypothetical formal equivalents. However, a four-storeyed *ayvān*, presumably a discrete building, was erected by the Muzaffarid Shah Yaḥyā (r. 789-95/1387-93) in Yazd (Aḥmad b. Ḥosayn Kāteb, *Tārīk-e jadīd-e Yazd*, ed. 'I. Afšār, Tehran, 1345 Š./1966, p. 86). In the *Šāh-nāma*, the word is consistently and almost exclusively used for palaces or for audience halls. At some still undetermined time, it is possible that the word *ayvān* acquired the more technically narrow meaning of the architectural form to be discussed below. Thus in an inscription dated in 768/1366-67, the eastern hall of the Great Mosque in Isfāhan is described as "this high *ayvān*" (Honarfar, *Esfahān*, p. 137). Whether the reference is to a form or to a place of particular distinction is not clear, as 'Alī-Šīr Navā'ī, for instance mentions an *ayvān* with many columns, which certainly does not correspond to the vault of Isfāhan. The matter will only be resolved after a careful survey of literary sources in proper chronological order.

The second common meaning of the word was developed by western art historians and archeologists, possibly under the impact of the monument at Ctesiphon. In this sense, the *ayvān* is a single large vaulted hall walled on three sides and opening directly to the outside on the fourth. Seen strictly as a unit of architectural composition, the *ayvān* is obviously one of the most consistent features of Iranian architecture since Parthian times. From Iran it was allegedly exported both eastward and westward, as in many buildings of thirteenth- and fourteenth-century Anatolia and Syria, in the *madrasa* of Sultan Ḥasan in Cairo, or in monuments of Islamic India. Within the Iranian world it is found in palaces, houses, mosques, *madrasas*, sanctuaries, and caravanserais. In mosques it is usually called *ṣoffa*. In pre-Islamic and early Islamic monuments, a single *ayvān* appears frequently associated with a domed hall, but its most conspicuous and celebrated use is in the combination of four *ayvāns* around a court. More than any other architectural element, this combination became the modular axis around which decorative and architectonic compositions were organized. Initially, as with the Great Mosque of Isfāhan, these compositions were centered exclusively on the inner courtyard, defining the most characteristic Iranian architectural esthetic of the interior facade. Later, as in Timurid or Safavid masterpieces like the *Kargerd madrasa*, the Bībī Kānōm mosque in Samarqand, or the *Masjed-e Šāh* in Isfāhan, the *ayvān* also appears on the exterior of the monument, as a forecast of its interior forms. The exact history of these formal developments is still to be investigated as are the cultural or other reasons for whatever changes occurred

- Eyvan (min)

SOME THOUGHTS ON THE EARLY *EYVAN*¹

EDWARD J. KEALL

THE QUESTION of the origins of the four *eyvan* plan in Islamic architecture has been the subject of a very lengthy debate. In the course of fifty years or more, Van Berchem's theory of its Syrian origins has become outmoded and Creswell's claim for its uniqueness in Egypt has similarly been rejected. Godard promoted the idea that the origins of the four *eyvan* plan were to be found in the private houses of Khurāsān.² The most recent debate of note has been the exchange of views between Grabar and Ettinghausen in articles that appeared in print some four years ago.³

The bald facts of the matter can be summarised as follows: the architects of western Iran introduced into the congregational mosques of the twelfth century a courtyard with four *eyvans*, a feature that became one of the most distinctive elements of Iranian mosque architecture. Yet there is considerable evidence to show that the four *eyvan* plan was not confined to mosque architecture alone. It was a ubiquitous form, being used in the secular structures of the Ribāt Sharaf caravanserai in the twelfth century and in the eleventh century Ghaznavid palace at Lashkari Bāzār.

Grabar has pointed out quite rightly that the fact of the creation of a new type of mosque is undeniable, but that the reasons for its creation have not yet been elucidated.⁴ He mentions a number of possibilities of how this may have come about. Two of the most divergent possibilities are that the phenomenon occurred either as a deliberate revival of Sasanian forms or as a direct importation of building practices from the East.

Much of the theory of the eastern origins of the four *eyvan* plan revolves around Godard's statement that the traditional house of Khurāsān has such a form. It has been argued by him that the first *madrasahs* were private institutions and that when they became public foundations, sponsored by the state, their layout was taken from the type of house in which

¹ The substance of this essay was presented orally as a paper at the VIth International Congress of Iranian Art and Archaeology, September, 1972, in Oxford.

² André Godard, "L'origine de la madrasa, de la mosquée et du caravansérail à quatre iwans," *Ars Islamica*, XV-XVI (1951), pp. 1-9.

³ Oleg Grabar, "The Visual Arts, 1050-1350," *Cambridge History of Iran*, V (Cambridge, 1968), pp. 629-641; Richard Ettinghausen, "Some comments on medieval Iranian Art," *Artibus Asiae*, XXXI (1969), pp. 277-297.

⁴ Grabar, *op. cit.*, p. 634.

Editor: Dickran K. Kouymjian,
Near Eastern Numismatics, Iconography,
Epigraphy and History,
Studies in Honor of George C. Miles,
Beirut, 1974, s. 123-130.

nāma, Calcutta 1868, 232, 392, 428, 840, 858; Muḥammad Sāḳī Mustaʿid Khān, *Maʿāthir-i ʿĀlamgiri*, Eng. tr. by Jadunath Sarkar, Calcutta 1947, 14, 74, 77, 92, 96 (indexed under Auz Wajih); Khwāfi Khān, *Muntakhab al-tubāb*, Bib. Ind., ii, 80, 555; Muḥammad Ṣāliḥ Kañbū, *ʿAmal-i Ṣāliḥ*, Calcutta 1939, iii, 391-2; Bakhtāwar Khān, *Mirʿāt-al-ʿĀlam*, still in Ms., partially published by Muḥammad Shafiʿ in *Oriental College Magazine*, Lahore, Supplement, Aug.-Nov. 1953, 74-5 (this notice differs at places from that contained in the Asafiyya Ms. of which a transcript has been obtained by me); Muḥammad Aslam Anṣārī b. Muḥammad Ḥafiz Anṣārī Pasruri, *Farhat al-Nāzirin*, still in Ms., partially published by Muḥammad Shafiʿ in *Oriental College Magazine*, Lahore, iv/4 Aug. 1928, 77 (almost a verbatim copy of the notice in Asafiyya Ms. with a few omissions); ʿAbd al-Hayy, *Nuzhat al-Khawāfir*, Ḥaydarābād (India), 1375/1955, v, 294 (a very useful notice in Arabic). (A. S. BAZMEE ANSARI)

○ IWĀN, also EVVĀN and at times in spoken Arabic LIWĀN, a Persian word adopted by the Turkish and Arabic languages and then by western travellers, archaeologists and art historians to refer to certain characteristic features of Near Eastern and especially Islamic architecture. Since there are notable differences in the meanings given to this term in mediaeval texts and in modern scholarship, the two must be clearly separated.

It has been suggested that the word itself derives from Old Persian *apadana* (E. Herzfeld, *Mythos und Geschichte*, in *Archäologische Mitteilungen aus Iran*, vi (1936), 88, n. 1; W. B. Henning in *Handbuch der Orientalistik: Iranistik*, Leiden 1958, 71, n. 6). This derivation, which has often been taken for granted, may not be as secure as has been believed but its investigation is not pertinent to Islamic times.

Four meanings can be given to the term when it appears in mediaeval texts; these meanings are probably all connected historically and typologically in ways which still require study. A first meaning is that of a chamber or of a hall which is open to the outside at one end, either directly or through a portico; it is similar in this sense to one of the meanings of *ṣuffa* and it is curious to note that the architectural units known to art historians as *iwāns* (cf. below) are at times called *ṣuffas* in texts, as in L. Hunarfar, *Gandjīna-i Athār taʾriḫ-i Iṣfahān*, Iṣfahān 1344, 86 ff.; Lane's *Lexicon* s.v. *iwān*. A second meaning is that of an estrade or of a raised part of a floor; such a higher part could have been singled out because of its formal importance as a place of honour in an architectural composition or because of some purely functional need as in the case of the part of a bath in which one undressed (E. W. Lane, *Manners and Customs of the Modern Egyptians*, Everyman edition, London 1954, 344-5 (note existence of an attendant called a *liwāndji*) and 12 for other meanings of the word). A third meaning is that of a palace or at least of some sort of very formal and official building; in this sense it appears to refer to a complete architectural entity rather than to part of a complex as in the instance of the first two meanings of the word. Thus a Muzaffarid prince built in Yazd gardens with a pool and an *iwān* with four storeys; Aḥmad b. ʿAli, *Taʾriḫ diād-i Yazd*, ed. I. Afshar, Tehran 1345, 86 ff. It is probably in this sense of palace that the term should be understood when it was used so commonly to refer to the celebrated Sasanian palace at Ctesiphon; for instance,

Ṭabarī, ii, 1056, comments on *iwān kisrawī* (E. Herzfeld, *Matériaux pour un Corpus Inscriptionum Arabicarum: Alep*, Cairo 1956, 391). In many texts dealing with the Ctesiphon monument it would appear that *iwān* and *fāḥ* are synonymous or almost (cf. Max van Berchem, *Notes d'archéologie arabe*, in *JA*, 8th ser., xix (1892), 399 ff.) but in reality they are quite distinct since one refers to a form and the other to a function. *Iwān* in this sense is synonymous with *ḥaṣr*, as for instance in the case of the Fāṭimid palace in Cairo which could be called either *al-ḥaṣr al-kabir* or *al-iwān al-kabir*. Also in the *Shāh-nāma* most instances of the word's use appear to refer to palaces and not to some precise architectural form (N. V. Diakonova and O. I. Smirnova, *K voprosu ob istolkovanii pendzhikentskoy rospisi*, in *Sbornik v česti I. A. Orbeli*, Leningrad 1960). Finally a fourth meaning has been given to the word, mostly in contemporary interpretations of Mamluk descriptions of Cairo or of Damascus (Max van Berchem, *Matériaux pour un Corpus Inscriptionum Arabicarum: Le Caire*, Cairo 1903, 95, n. 2). The *iwān* would be any one of the halls in a religious building, a *madrassa* or a mosque, which opens on a courtyard; it would be used most commonly for large units of the type implied by our first definition but by extension could be used also for other architectural forms such as the hypostyle. The *iwān kiblī* would be the one such hall which is located in the direction of Mecca. While this particular meaning is (or was) certainly found in colloquial usage, there is some uncertainty as to whether the term is ever correctly used for the columnar wings of a mosque; none of the several meanings which can be given to the word *iwān* in the many instances of its occurrence in texts such as the description of Damascus translated by H. Sauvage seems to apply to a hypostyle building (H. Sauvage, *Description de Damas*, in *JA*, 9th ser., iii-vii (1894-6), index by E. Ouéchék, Damascus 1954, esp. vol. vi, 260 as opposed to vol. v, 301 or 392).

Altogether then the word has clearly two formal meanings and one functional meaning with a second functional meaning somewhat less obviously ascertained. It is possible that the functional meaning of palace was the original one and that, through the Ctesiphon ruins which played such an important role in the formation of mediaeval architectural concepts and terminology, the references to forms developed more slowly, but this question requires a systematic chronological analysis of texts, which has never been done.

Art historians and archaeologists have given the term *iwān* a technically precise meaning, that of a single large vaulted hall walled on three sides and opening directly to the outside on the fourth. The formation of the form has been the subject of many discussions and theories; cf. F. Oelmann, *Hilani und Liwanhaus*, in *Bonner Jahrbücher*, Heft cxxvii (1922); G. Gullini, *Architettura Iranica*, Turin 1964, 326 ff.; J. Sauvaget, *La Mosquée Omeyyade de Médine*, Paris 1947, 163 ff. These discussions and theories are fortunately not pertinent to the Islamic period, for it can easily be established that Sasanian architecture had consistently utilized such a unit of planning and construction as the main feature of its palaces in Irāk and in western Iran. Although some nuances may have to be introduced into this statement after further excavations and interpretative studies, this particular hall was the main audience and reception hall of Sasanian princes (as at Ctesiphon). But no evidence exists that it was actually called an *iwān* nor is it certain that an official function