

of the tomb, minarets and other similar buildings. Ghaznavi architectural style and decorations by the gradual improvement have been predisposing of Seljuk known decorations. Due to lack of Ghazni works in Iran or their new reconstruction in Seljuk

period, there is less understanding of the features of this period from history of Iranian architecture. Extent that even some of the monuments built in the late Ghaznavian government in Iran have attributed to the Seljuk period.

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in decorations, there are many differences as well (Fig. 22). It is possible to find many differences between the plan of the building and its decorating with simple minarets early of Ghazni in Iran. Style of used in the construction of two towers, represents change and progress style of construction and decorations of the Ghazni monuments. Moreover, indigenous elements available in contemporary Afghanistan architecture, Ghaznavian work in Ghazni and impact of Indian architecture after the conquest of India by Sultan Mahmoud Ghaznavi also have contributed, as Samanid elements on the early Ghazni architecture and its impact and sustainability on Seljuk architecture has been influential in Khorasan.

Citing the cases presented in this section, Ayaz minarets have 5 common elements in its architectural and related decorations in the late fourth century and early fifth century. Ah, because the stem of Seljuk minarets frequently decorated with geometric motifs and busy brick as nodes and repeat, but the stem of towers and minarets in early Ghaznavi of Iran (Late fourth century to the first half of the fifth century AH), is often seen with brick decorations in two or three narrow rows of warheads. Along the stem of these minarets are

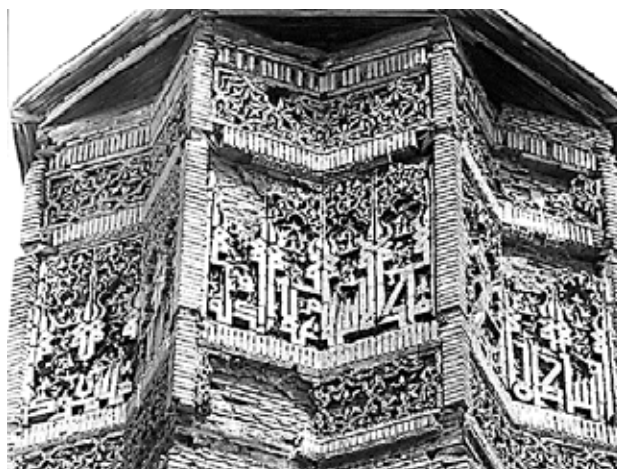


Fig. 22. The warheads decorations Masoud the third tower in Ghazni
Depicted: www.arhnet.org

decorated as double brick rows and grooving on plaster at a distance of bricks. However, in dual-use of Ayaz minarets. According to the minarets inscription content this is inviting Muslims to the Lord, doing good deeds and submission to the Lord. It seems that mostly it has usage, while the placement of the minaret at the entrance of the ligament and its enormous height and surrounding Sangbast plains with Mahour hills indicates that Mill has a role of guide for travelers.

Conclusion

According to evidence presented and reviewing took place in Arsalan Jazeb tomb and Ayaz minaret in Sangbast, these two buildings unlike the current renovated situation, in fact, are part of public benefits complex that is constructed and donated by Arsalan Jazeb. Building of the tomb has implemented with four entrances following the Samanid style of tombs and the southeast side entry, has the role of the main entrance of the mosque and two entrances were located inside the mosque and after passing through the dome home and the pilgrimage of Arsalan Jazeb tomb, ways to access Northeast and Southwest bedchambers are provided. Minaret known as Mill Ayaz has also dual-use means

Muezzin for the mosque and guide for travelers to the ligament. The minaret is located in the left of the doorway, and its entrance with a distance of 33 meters from the tomb is intended just opposite the north-eastern entry of the tomb.. Both building's architectural style and decoration, despite the lack of a date in the inscription, only by reference to historical texts and conducted comparative studies; represents that construction of the complex is in the late fourth century and early fifth century AH. Way of Samanid architecture penetration to the art of Ghaznavi and its path movement from the East to the West of Iran to Saveh region is well recognized By observing the architectural style, decorating

importance.

According to the issue, that Arsalan Jazeb is the builder of the ligament and profit complex surrounding in Sangbast and his place of living and his city was Balkh (Beihaighi,2004:241) of being unaffected by the manner of construction and decorating view of nine dome mosque of Balkh and the way of implementation in the construction of a Sangbast set of buildings partly is justifiable. Among the noteworthy works compared to decorating style of Ayaz minaret in IRAN it can point to the tower of the old Alamdar tower in Damghan 417 AH (Blair,1992:93) that has the most similarity to the decorating style of Ayaz minaret. This building has been made at the same time with the construction of Sangbast complex and the style of brick working with geometric designs, grooving plasters and the implementation of Kufic inscriptions with brick cutting is quite comparable with Ayaz minarets.(Fig. 20).Also the minaret of the Pamenar Zavareh mosque (461Ah) and Bersian mosque minaret indicate the continuity of the brick working. The next Building is the tower of forty girls in Damghan. It is very similar in the style of construction and decoration to the old Alamdar tower.the date of its construction, according to the inscription of the registration records is 446 AD. AH (Blair,1882:123) So it has been made by bit of distance time to the construction of Arsalan Jazeb ligament. Brick working decoration in the form

of repeating geometric patterns is seen in both towers. This type of brickwork has seen in most of the fourth to sixth centuries A.D. Ah, including in Sharaf ligament.

Similar examples of brick working and decorating Ayas minarets frequently can be seen in Sharaf ligament. Other comparable buildings with Ayaz minarets are Saveh red Mosque's minaret. Construction on that date, according to the text contained in the registration records is 453. AH, place of Minaret is at 10 meters from Saveh the red Mosque that in this regard, somewhat is similar to the position of Mill Ayaz and Arsalan Jazeb tomb. Nowadays this mosque and its minaret are enclosed in the extensions of Safavid and Qajar. Regardless of extensions and changes, constructions and decorations characteristics of minarets and the mosque represents the common elements in the style of Ghazni in the early Seljuk period in Iran (Fig. 21). Looking at the history of the construction and style of the implementation of the above minarets decorations, the effect of decorative style and Samanid architecture on Ghazni and the effect of its continuation from East to West of Iran in the range of Saveh is obvious. f the remains of Ghazni outside of the borders of Iran are towers of king Bahram ,Massoud the third of Ghazni, in Ghazni, belonging to late sixth century A.D., the end of the Ghazni. Despite the similarities in the style of running inscriptions and motifs used



Fig. 20. Old Alamdar tower Damghan. depicted: authors, 2012.



Fig. 21. Saveh the Red Mosque minaret. Photo : Atena Mirzaee, 2012.

thin strips by brick cutter in the form of replication of the geometric patterns in the middle part of the stem (Fig. 16) that its round shape examples in many budding of the fifth and sixth century AH in Seljuk ear like Bersian and Pamenar Zavareh minarets have been continued and completed.

Much of the decoration of the minaret, is summarized in the crown (Fig. 17) the minarets inscription on the top, has implemented wide band, all around under the saucer. Kufic inscription text, which has been created with a brick cutting on a simple field is the verse from the Holy Quran



Fig. 17. Reconstruction plan of the brick inscription of Ayaz minaret. depicted: authors, 2012.

(Fussilat: 33) with the theme of inviting Muslims to Allah and doing good deeds and submission to the Lord (Fig. 18). Below the brick inscription bar, a wide strip of brickwork decoration, in a manner of repeating geometric designs, is covered all around the minaret. Body of minaret has continued to the below on that by the same by the same double brick working.

Unfortunately, no date is mentioned in the inscription. However, based on historical texts and the comparative studies of decorations can guess the approximate date of the construction of minarets. Including the oldest work available with the same style of decoration to Ayaz minaret it can pointed out to nine-dome mosque of Balkh attributable to the third fourth centuries AD (Atinghawzn&Graber, 2007:300). The building has common elements of Samanid in Khorasan Province (Fig. 19) more likely this building has attracted the attention and modeled in fourth and fifth centuries AD in Khorasan because of the



Fig. 19. Nine domes Mosque of Balkh. depicted:www.arhnet.org.



Fig. 18. Reconstruction plan of the brick inscription of Ayaz minaret. depicted: authors ,2012.

a height of 4.26 meters at a distance of 33 meters from the of the tomb Arsalan Jazeb .(Fig. 14) The minaret has reached to national register along with the tomb with number 164. This minaret is attributed to Ayaz i (Turkish slaves and favor of Sultan Mahmoud Ghaznavi) which has been created as single minaret, by short distance from the tomb , While the minaret, is located in the left side of doorway of ligament with two courts (Fig. 15). Building next to Arsalan Jazeb is ligament with a rectangular plan and has two courtyards that were connected to each other with the causeway in the middle. Mentioned ligament has been constructed to the order of Arsalan Jazeb plus a collection of amenities, which include market, mosque stalls and large docks citing the historical texts (Fig.15) and has been devoted to the welfare of the merchants and wayfarers (Manini,2007:311,312). Remains of Arsalan Jazeb ligament is only recognizable through the observation of aerial imagery in the current situation because of the destruction and erosion. What can be understood from investigating the photos is the high similarity of this building to Chaahe ligament at a distance of 35 km from Sangbast belonged to Ghaznavi and Sharaf ligament at a distance of 95 km from Sangbast belonged to Seljuk. It is not unlikely that the creators of ligament in Seljuk have made Sharaf ligament totally with the effect put and modeling, from Arsalan Jazeb ligament. Minaret known as Ayaz in Sangbast has been built joined to the entry

of Arsalan Jazeb ligament and in fact, it was a part of the entrance gate of the building.

Comparative study of Ayaz minaret decoration

An overview of surface of the body simply just is adorned with duplex rows of brick with regular intervals. The remained gaps were filled with plaster and before complete drying, by creating grooves with a diameter of about 2 cm, the outer surface of the ligament is also decorated in the same way. The only decoration of minarets stems, is two

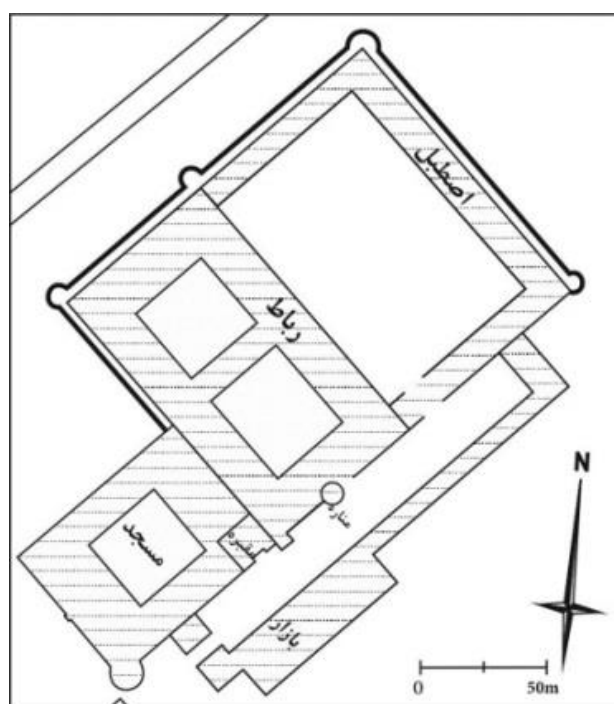


Fig. 15. Ayaz minarets position relative to the ligament. depicted: authors, 2012.

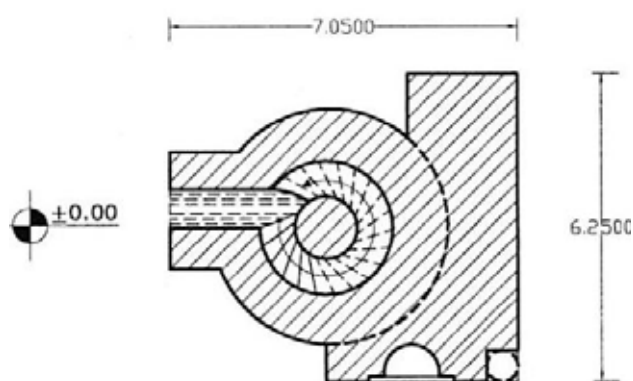


Fig. 14. Ayaz minarets Plan. source: Ebrahimnia, 2005:18A.

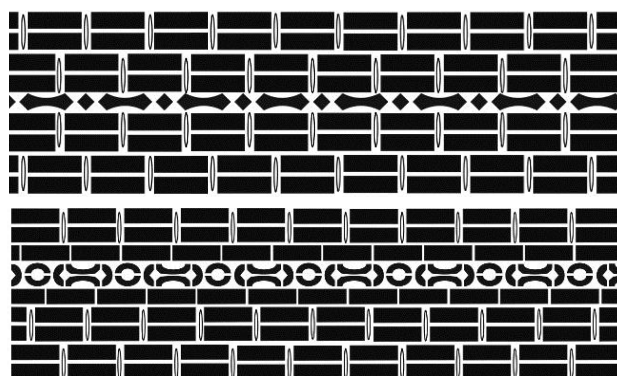


Fig. 16. decorative design of Stem middle part of Ayaz minaret. Depicted: authors, 2012.

available in the design of the inscription is not visible. Perhaps the reason of this plan revision or reconstruction was many years after the initial implementation. Bear witness to this, is a part of under the paintings vault of the northeastern doorways. Since part of the plaster is separated from the body and in the lower layer stencils with the same node, but with the similar quality color used in the inscriptions has been seen. According to the current situation, it seems later the initial designs were covered with a layer of plaster. Then the same scheme with the same color, but with poor quality has been re-designed and painted. In case of peeling of plaster under the roofs, other the

possibility of having a similar situation in other doorways can be investigated as well. A similar example of such painting has not been observed in the any introduced building in fourth and fifth centuries A.D. However, similar to the designs can be seen on earthenware in the third - the fourth. AH that was produced in Neyshabur (Ghouchani, 1984:118,67) Which was the evidence of the popularity of these designs, at that period of history in Khorasan. According to documentation provided in this section tomb of Arsalan Jazeb actually is the tomb, which is located in the eastern corner of the chamber mosque. Exterior of the wall of the mosque, ligament, and minaret located in Its adjacent have the same style. Viewing all three are in double rows of bricks that spaces between them filled with plaster and grooving, but the outer surface of the tomb is quite simple and it has made different from the side wall. The Difference in the exterior view of the tomb with the mosque connected to, perhaps shows the concatenation of the building to the eastern corner of the mosque. In other words, it can be said maybe one of the oldest instances of the remains from the proximity of the tomb of the building founder was in the building that he has made.

Ayaz Mill is analyzing architectural dimensions

There is a brick minaret with circular plan, with

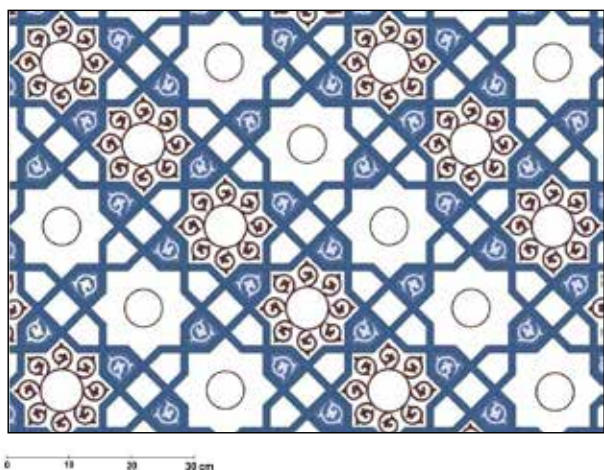


Fig. 11. Reconstruction plan of painting under the southwest arch of Arsalan Jazeb tomb the current one. depicted: authors, 2012.

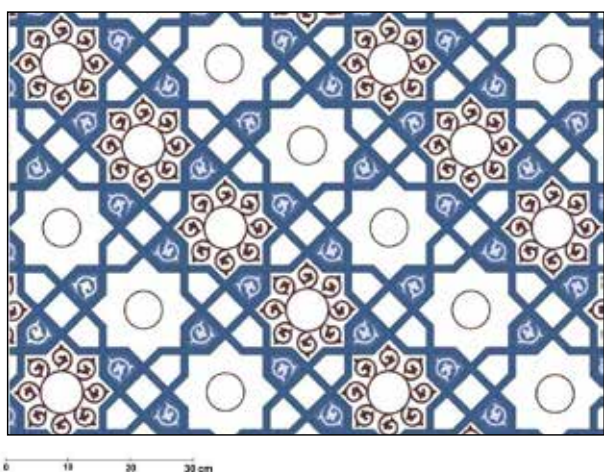


Fig. 12. Reconstruction plan of painting under the northeastern arch of Arsalan Jazeb. depicted: authors, 2012.

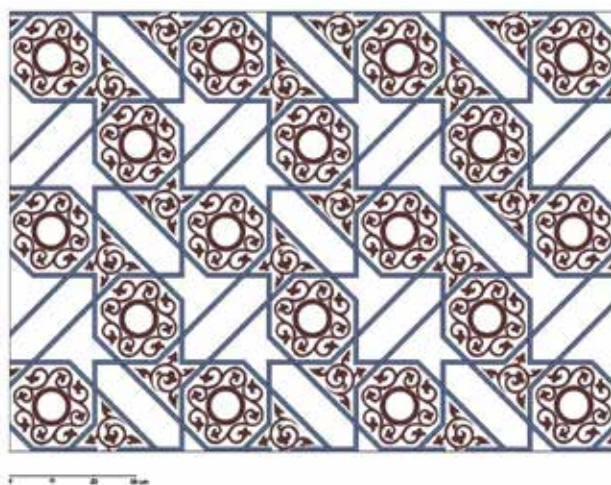


Fig. 13. Reconstruction plan of painting under the northwestern arch of Arsalan Jazeb. depicted: authors, 2012.



Figure8. Reconstruction plan of the southwestern wall of paintings inscription of Arsalan Jazeb tomb. depicted: authors , 2012.

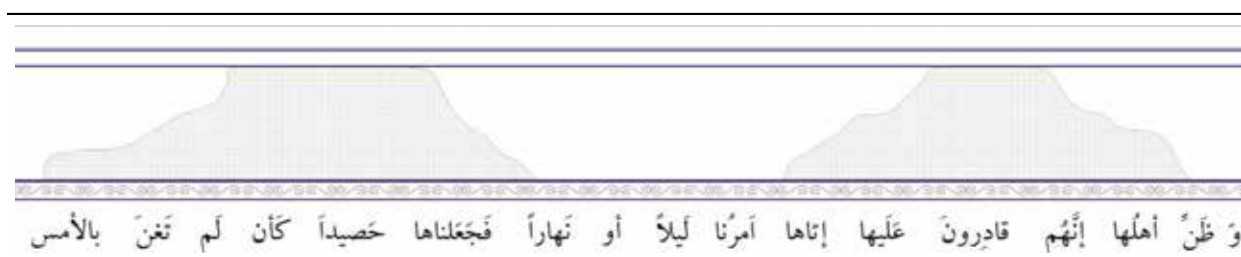


Figure9. Reconstruction plan of the northeastern wall of paintings inscription of Arsalan Jazeb tomb .depicted: authors, 2012.

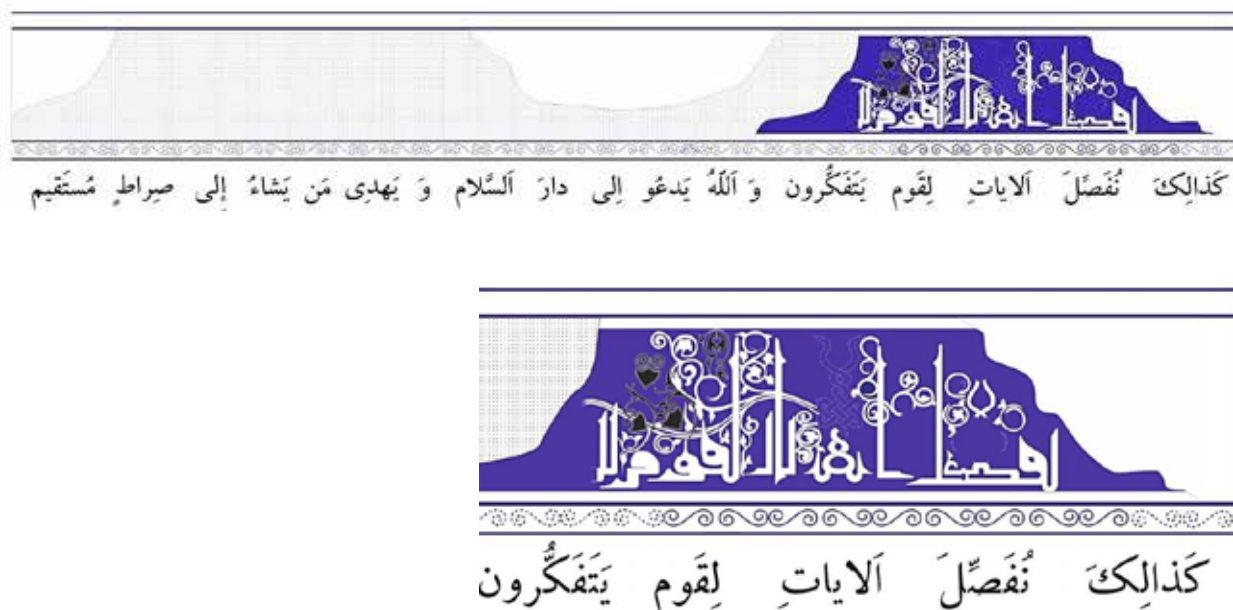


Figure10. Reconstruction plan of the northwestern wall of paintings inscription of Arsalan Jazeb tomb. depicted: authors, 2012.

verses from the Holy Quran (Yunus: 24- 25) that has been fully implemented all around buildings (Sourdel, 1979:112-113). Kufic inscriptions and leaves in white were executed on blue background. The majority of inscription is gone, but the small-remained sector appears delicacy, beauty and diversity of flowers and leaves between the letters on each side of the body (Fig7-10) Kofi nodal implementation—style is identical in all text. Design of flower and leaves in space between letters in the beginning has been extremely implemented leafy and with gentle twist. However, as the artist go further, number of leaves with more twisting of stem filling the space. The northeastern corner suffered a lot of damage and its layout, is not recognizable (Fig. 7). By continuing inscription towards the end of the northwest side, the design of the background became simpler and only the rotational circulating of the stem, can be seen and limited number of leaves are drawn but this simplicity has not reduced the its beauty. This tomb inscriptions painting is comparable to Mogharnas dome paintings above the altar of Nain Grand Mosque and its entrance inscription (Poppe, 2008:1506) Mahi ligament is another building attributed to Ghazni. Its entrance gate

is decorated with the brick inscriptions and ornamental plants similar to the painting inscription of Afriz Arsalashedi Jazeb. Advanced and more subtle style of this design has been implemented at the entrance of Sharaf ligament with plastering. From other painted decorations inside the tomb of Arsalan Jazeb it can point to the role of nodes on the plaster field of under the arch of the tomb entries that are implemented by Azure color. Gaps between nodes, which are different in each entry to the other one by their design, are filled with brown arabesques. Current situation of paintings with approximately 90% of destruction has a very bad situation. Color and pattern under the arch of the southeastern doorways partly is disappearing and are not detectable.

On Southwestern vault that is located on top of the current entry of the buildings, node "Eight and four" is engraved (Fig. 11) and node "Eight and four-leaf" has implemented on the northeastern vault. (Fig. 12) The implemented node on northwestern vault is "Eight and a half leaf" (Fig. 13) (Fereshtehnejad, 1979: 52, 58).

Colors used in the paintings of the four doorways, such as Afriz buildings painted inscription are blue, white, black and brown. However, delicacy

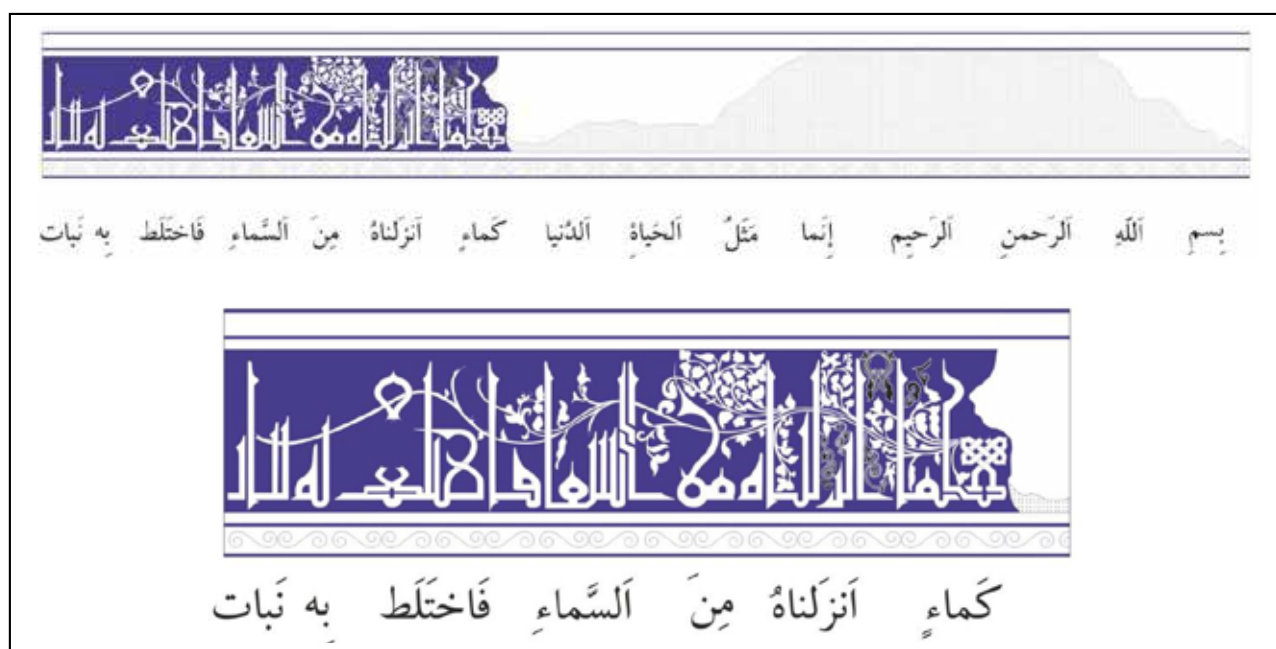


Fig. 7. Reconstruction plan of the southwestern wall of paintings inscription of Arsalan Jazeb tomb. depicted: authors, 2012.

and the North Portico of Isfahan Grand Mosque of Seljuk. Brick decoration of three corners, which is the background of advanced brick decoration of Seljuk, have been frequently implemented in available examples of Sharaf and Malak ligaments in fifth and sixth centuries A.D. AH in Khorasan (Fig. 5).

Implementation style of brick inscription available in the tomb is close to remained letters of brick inscription in KHAF ligaments pilgrimage in Ghazni and Seljuk periods, as well as towers; Old Alamdar and forty girls in Damghan, from the early fifth century. AH. More advanced samples of this style, are observable in under inscription domes of, Taj-UI-Mulk and Nizam al-Mulk and consequently, other significant works of Seljuk. What distinguishes the early works of Ghazni with Seljuk in Iran; is the remarkable increase of brick decorations and plastering in Seljuk works compared to their previous works. Plastering is one of the decorations of the inside wall of the tomb. The Internal surface of the tomb wall with a thick layer of plaster on it and deep grooves have been engraved in the form of stepped lines and free design with irregular and no uniform size have been made that are painted with green, yellow and blue. Now it remains a small part (Fig. 6).it seems the builder has represented the beautiful view of Baghdad blame silk fabrics (Poppe, 2009:1506).

Now only tones of blue and green can be seen in the plaster. Similar examples to the plastering Arsalan Jazeb tomb exist in the tomb of Admiral Seyyed Khalil, known as Baba Hatam, in Afghanistan that is related to end of Ghazni (Bivar,1977:145). Created plaster view on bricklaying Buwayhid period at the entrance Isfahan Jurjir mosque, tower of Damghan forty girls tomb from the early fifth century, entry and body of Damghan old Alamdar in 17 A.D. AH also has many similarities. Red Mosque minaret body (Square) and Saveh are related to the early fifth century. AH and mosque minarets of Pamenar Zavareh and Bersian mosque are belonging to the same time in a short time after the Seljuk rule had have complete domination in Iran. but maintaining the architectural features of Ghaznavi period development and its evolution in these buildings is quite obvious in the manner of simple grooving on plastering.

Painted decorations available in the tomb include furnish of plastering margins of dome house which mentioned in the previous section; furnish of farm holes of the second Ashkoob and around the arc that are painted by yellow and are designed by white in a way that a view similar to brickwork is depicted ,from the painted decorations of the tomb it can point to Kufic inscription, on the background of leaves and flowers over plastered Afriz of the tomb, the text of the inscription consists of two

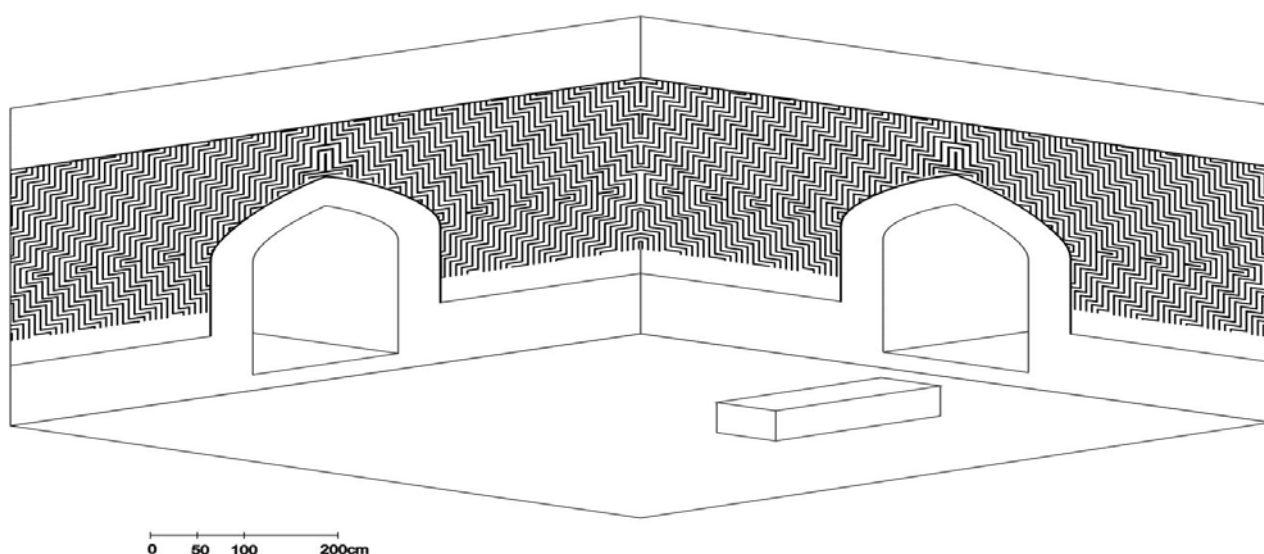


Fig. 6. Plastering plan for the View of the inside walls. depicted: authors, 2012.

making the three corners of the tomb with two different geometric design in the corners of north-south and east-west (Fig. 3) that so far introduced wrongly in all published articles as the word of "Mahmoud". In fact, the designs have been implemented that at first glance looks like a word Mahmoud or the kind of inscription, while the reality is not so. This style of bricklaying later in Seljuk became one of the high lightest features of the period with greater complexity.

Brick Kufi inscription is implemented all around Gilooei dome, with brick cutting and includes three verses of the Holy Quran. The beginning of the inscription includes two verses (Anbia: 34-35) that has allocated about two-thirds of environment of under the dome to itself and in the counties it has implemented by adding the word "al Molk Allah ", from the middle of verse 101 of Surah Yusuf (Sourdell, 1979:112-113). In the end name of " Alsarakhsi "the architect of the building is implemented that half of it has been destroyed

(Fig. 4). The content of the aforementioned verses implies lack of human immortality, the boundless power of God and man's return to God, which is relevant to the usage of the building.

Comparing style of the above inscription implementation with Ayaz tomb in spite of small differences, it reveals similarities in the implementation and the arrangement of the letters. At the end of the inscription text in both, the name "Alsarakhsi" can be seen. Apparently, the creators of the both inscriptions were a person. Cutting brick fragments obtained from the mosque surface (Fig. 2) are also completely similar to the letter of inscriptions of Ayaz tomb and the minaret.

Style of available bricklaying in the tomb is compatible with the works of Ghaznavi and Seljuk. For example bricklaying under the doom is similar to the dome Damavand tower (Shibli tower) related to fifth century. AH(stronach, & young, 1996:IIIc) This style can be observed in small domes in the space between Taj al-Mulk domes

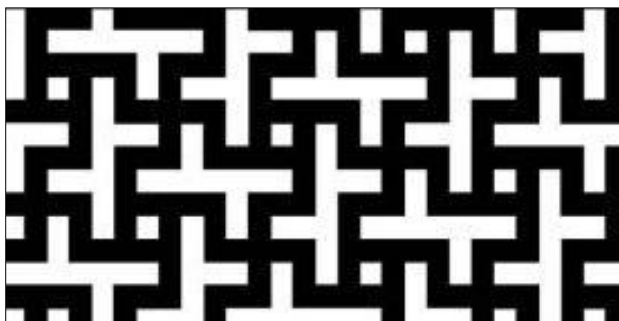


Fig.3.A. Brick work in the corner of north-south. depicted by authors, 2012.

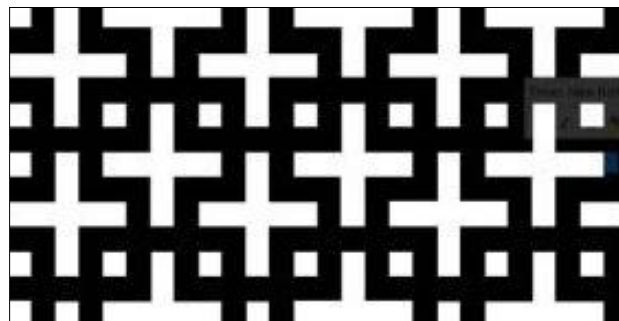


Fig.3. B. Brick work in the corner of east- west. depicted by authors, 2012.



Fig. 4. Restructuring plan of brick inscription under the dome of the tomb of Arsalan Jazeb, depicted by authors, 2012.



Fig. 5. samples of brick decorations. Rabat Sharaf. photo: Najmeh mousatabar,2012.

with the adjacent buildings. Identifying how plans and the situation of tomb to them is just possible according to aerial photos due to very severe degradation and erosion of the tomb surrounding tissue. According to what is observed in the aerial photos, building located in the southern and western side of the tomb has a central courtyard surrounded on four sides by the rows of columns and square gaps (Fig. 1-2). Sanctuary troughs are recognizable in the middle of the southwestern wall of the building. In contrast to this side, there are four rows of 12 columns and three deep paving has been created in the middle of columns perpendicular to the Qibla wall that the depth of the central paving is a bit more. A large number pieces of cutting brick belong to Inscriptional letters with Kufic script, can be seen in this place (Fig. 2). Available evidence indicates the presence of bed chamber mosques, at this point that Arsalan Jazeb is located in its east corner. In historical tests and traveler's reports It has pointed to the proximity of Arsalan Jazeb tomb to the mosque and inn in that location that was constructed by himself (Samarghandi,2003. ZahiriNeyshabouri,1957:13. Manini,2007:311,312). In fact, two of the four entries of the tomb; where as mosque entries and two other entries were access way to the mosque porches. In the current situation without following up, other possible entries in of the mosque are not recognizable. According to the placement of Arsalan Jazeb tomb in the eastern corner of the mosque and the location of the mosque in a complex, it is clear that the tomb southeastern entry, in fact was considered as the main entrance,

which is blocked now. Citing the historical texts, date of construction and dedication of the mosque and the public benefit of the whole complex located in Sangbast returns for the years 389 to 421AD. AH means the period of Arsalan Jazeb rule in Toos (Atbi,1955:199,283,328. Gerdizi,1968:385. Beihaghi,2004:506,658.Samarghandi,2003:132) According to the type of the mosque plan and its position regarding the entire complex, with only tracking, in the area that can be said even his tomb has been predicted from the beginning of designing the complex as a main part of the original design or after death of Arsalan Jazeb in the years 420-421 AH (Beihaghi,2004:113)by changes in the mosque plan, did anything add to this welfare endowment complexity. In either case, part of a series and especially the mosque, is considered and not as belvedere and single Building.

Comparative study of Arsalan Jazeb tomb decorations

The exterior of the tomb is quite simple and has been made without any array. According to the placement of the tomb inside the body of the mosque, the simplicity of the exterior is partly justified. However, interior decorations are including the deep grooving on the surfaces of plaster, painting on plaster and brick working. Two rows of Kufic inscriptions, one made of bricks and the other painting on plaster areas are considered as interior decoration.

Brick working decoration inside the tombs include: A parietal brick dome that is straightly dormant style are arranged i to reach the center of dome,



Fig. 2. Pieces of cutting brick on the surface of a Sangbast Mosque. Source: authors, 2012

doors and windows or some carved, decorating building with Brick Kufic inscriptions and deeply beveled, construction of outer appearance of palaces and similar to castle with battlements and towers and high and fortified walls; houses with four porches and rectangular rooms by centered and symmetry layout are considered as the salient features of this period (Atinghawzen, 1987:83-80. Poppe, 2007: 1196). In continue, this research has been subjected to review and comparative study for further understanding of the architectural elements of Ghaznavi in the territory of current Iran, plan and decoration of Arsalan Jazeb tomb and mill Ayaz with a careful look and according to the context of surrounding architecture

Reviewing architectural elements and revising plan of Arsalan Jazeb tomb

Number 164. The mentioned building is located in a Set of dilapidated buildings, next to the ruins of the ancient city Sangbast. Contrary to the idea that have been deemed it a single monument which there is a minaret at a distance of 33 meters; it's a part that remains of a large, very complex and broad set. The old Sangbast includes urban shattered rectangular Remains, perfectly symmetrical, surrounded by a defensive wall with eighteen circular half towers

and two gates on the north and south side and a moat around it. Tomb of Arsalan Jazeb locates next to this ruined city, outside of the defensive wall, among the remnants of several ruined buildings. Notably, all the buildings available in the complex made, in the northeast - southwest, exactly in the direction of Qibla. This implies designing and creating the basic building blocks of the city and the complex in the Islamic period. Building of the tomb has been renovated now in two ranch some-shaped houses with square plan and symmetric, separately and with no relation to the surrounding buildings. The dome of the house is built in compliance with Qibla direction and the initial building had four entrances in the four sides. Three entrances completely blocked in the reconstruction, and only the southwest corner entry, is intended to access the interior space - with the iron door. Not only changes have occurred in the way of reconstruction of the southwest corner entry of Taggan in this reconstruction, the main entrance of the building, the southeastern corner, has been overlooked and blocked (Fig.1-1). Probably blocking the entrances has been done to protect the building, but changes and the restoration of the tomb the aforementioned way, caused by the lack of accurate knowledge of the plan of the tomb and ignoring its relationship

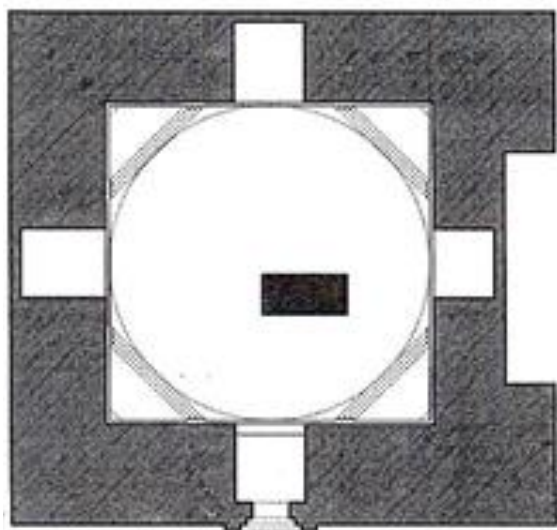


Fig. 1-1. Arsalan Jazeb the tomb plan .Depicted: Kanani, 1981.

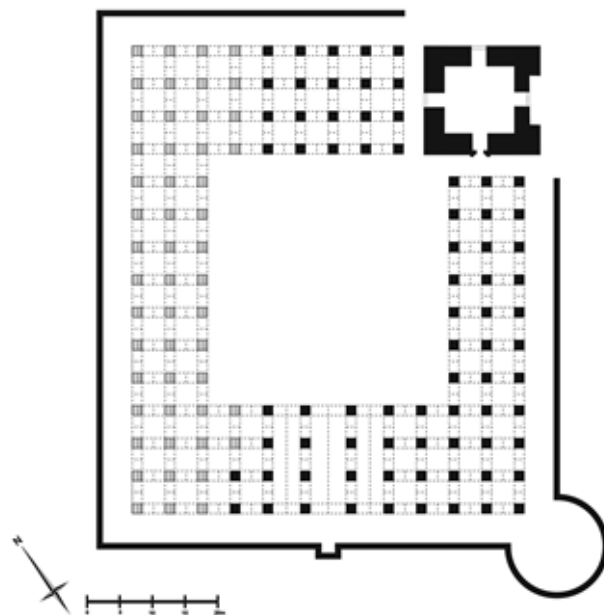


Fig.1-2. Presumed plan of Sangbast Mosque. Depicted : Authors, 2012.

Introduction

Sangbast desert is one of the main parts of Fariman and it is located in the north of Fariman. Sangbast village is located 37 kilometers away from the city center, in longitude of $35^{\circ}59'33,00$ and latitude $59^{\circ}46'43,16$ and a height of 1115 meter above sea level. Based on historical evidence left by the fourth century AH onwards, this point is called "Sangbast" Arabicized of the word Sangbastn and it was the passage of commercial convoys and a of the well-known house between Nishapur and Sarakhs (Semaani, 2003:259 / Hamavi, 1356: 112 / Zahiri Nishapuri, 1332: 13 / Ibn al-Athir, 1373:146). Currently Mashhad paved road to Sarakhs is beside it and Arsalan Jazeb tomb is

located in 1km of that. Name of Sangbast is aligned with Arsalan Jazeb's name because he was Toos governor at the time of Sultan Mahmoud Ghaznavi, approximately between 389-421 AH and making robot architecture and several other buildings in Sangbast are ascribed to him. Things that are observed in rest are of Sangbast which its foundation has been established in the period of Ghaznavi, are the same elements, architecture features and architectural ornaments of the Sassanid era. These features of architecture and ornaments have been developed in Ghaznavi and are the ground for the formation of a well-known architecture that is reflected in the Seljuk period.

Literature review

In the last few decade, some studies only regarding a brief description of building of tomb and its decorations as a single building has been conducted such as: reviewing and describing the tomb and minaret (Poppe, 2008:1505-1506 / Dietz, 2009: 1137) Reviewing and reading the initial inscription have been done by Mr. and Mrs. Sourdel in 1979 which in the above source, the number of verses, has been wrongly recorded. Taghibinesh in an article has considered the inscription under the dome non-readout and quoted the former researchers, he has known the inscription repetition of the word "Muhammad" (Binesh, 1973:52-68) while there is no word like this in the inscription of the tomb. In addition, some articles have been published regarding the political situation of Arsalan Jazeb and a very brief description of his tomb (Kiani, 2003:173, Mahdavi, 1990:131, Ghorvi, 1986:10. Atarodi, 2002:349). There is no information to access from the initial carried action on the tomb and the minaret. Ebrahimnia has done documentaries and picking a plan of the tomb and minaret briefly and with slight error in 2005. Generally in spite of the aforementioned studies, there is not an exact knowledge of the building of Arsalan Jazeb's tomb, Its adjacent minaret and the space around the tomb. The tomb and minarets have

been introduced as a single building in all available research, therefore, the surrounding space, means an environment, which the tomb located in, has remained unknown so far.

Recognition of elements and architectural features of Ghaznavi era

Citing the historical texts, tomb of Arsalan Jazeb and its surrounding set have been created in Ghaznavi era at the beginning of the fourth century AH (Samarghandi, 2003:176. Zahiri Neyshabouri, 1953:13. Manini, 2007:311-312) Architectural monuments belonging to this period is very limited today's Iranian territory and our information mostly is toward available monuments in today's Afghanistan particularly Ghazni. Well-known features of Ghaznavi architectural can be identified as follows: Using feeble materials, using brick in gaps and seams / columns, minarets and parts of the building that need to have more resistance and clay applications in other sectors, using stone with decorative inlay or grid, colorful plastering, lining up and the depth stencils on plaster and sometimes making painted plaster volume and painting, frequently in the interior shots; using limited turquoise tiles or monochrome tiles; with various colors, variety of geometric shapes and template forms, making Chinese wooden knot

Over viewing Plan and Decorating the Tomb of Arsalan Jazeb and Mill Ayaz during Ghaznavi

Najmeh Mousatabar

Ph.D. Candidate in Archeology, Isfahan Art University, Iran.
mosatabar@yahoo.com

Ahmad Salehi kakhki

Ph.D in Archaeology, Isfahan Art University, Iran.
salehi.k.a@aii.ac.ir

Abstract

There is a four-arched tomb with a dome over and brick minaret at a distance of one kilometer from the village. Mentioned tomb is belonged to Arsalan Jazeb and Toos governor at the time of Sultan Mahmoud Ghaznavi and minarets is known as Mill Ayaz (Turkish slaves of Sultan Mahmoud Ghaznavi). In the current study to better understanding of architecture and art of Ghaznavi period, which is the background and origins of Seljuk architecture, architectural details and decoration of mentioned tombs and minarets has been examined. In this regard, in addition to review of existing inscriptions that much of them has been destroyed, for the first time the text scrolls and decorations, including brick decorations, stucco and painting, have been conducted with full details of reconstruction during a comparative study. Revision of the tomb and minarets plan is one of the research's achievements. Arsalan Jazeb tomb unlike its original position has been introduced as individual materials so far in all existing sources. While regarding the studies and observations of the research, the relationship between tomb and building adjacent is chamber mosque and minaret and two courtyards building are obvious and inalienable. Information was collected library studies and field observations and obtained results have been conducted through study, data analysis and comparative studies.

Keywords

Sangbast, Arsalan Jazeb tomb, Mill Ayaz, architecture and art of Ghazni