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~~UF6 process \u0026 Uranium~~
~~enrichment centrifuges in~~
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the Iranian Natanz nuclear
complex was damaged by fire

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About Iran In A Positive Way
| Ali Khamenei Give Order To
Army For Respond Fire at Iran

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nuke site hit new centrifuge
facility Ilkhanid Shrine
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shrine complex at Natanz,
Iran (Harvard ... The Sheikh

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Abdolsamad Mosque in Natanz Iran b"The center of the façade is composed as a triple arcade, behind the central arch of which there is a minaret with an inscription dated 725/1324-25.

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Sheila . . .

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Iran who died at the end of
the 13th century (1299AD).
In the early 14th century
(1308) the Il-Khanid Vizier

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Zain al-Din Mastari built the tomb and mosque and dedicated it to his master Sheikh Abdolsamad. Guide to The Sheikh Abdolsamad Mosque in Natanz Iran The Ilkhanid Shrine Complex at Natanz, Iran.

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Staff view: The Ilkhanid
shrine complex at Natanz,
Iran

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NATANZ, IRAN (HARVARD MIDDLE

By . . .

14 1/2 by 14 3/16in. 36.8 by
36cm. DESCRIPTION. molded in
relief and painted in cobalt-
blue and brown luster with
inscriptions against an
intricate white-reserved

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ground of birds among
scrolling lotus flowers and
other blossoms, stylized
Kufic in the lower border,
the upper border decorated
with alternating plants and
two pairs of addorsed birds.
From the shrine of Abd al-

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Samad at Natanz, Iran.

An Ilkhanid Luster-Painted
Tile Natanz - Furniture

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PDF Ilkhanid Shrine Complex Natanz Iran died at the end of the 13th Hijri Century. In the early 14th century

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(1308) the Il-Khanid Vizier Zain al-Din Mastari built the tomb and mosque and dedicated it to his master Sheikh Abdolsamad. Sheikh Abdol Samad Mosque of Natanz - Masjed Sheikh Abdol Samad Mosque of Natanz Vahid

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Pourtajrishi Page 8/26

Ilkhanid Shrine Complex Natanz Iran

The elements in the present complex date from 1304 with subsequent additions and restorations, such as the

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Khaneqah and Muqarnas vault. The tomb honors the Sufi Sheikh Abd al-Samad , and was built by the Sheikh's disciple, the Ilkhanid vizier Zain al-Din Mastari .

[Natanz - Wikipedia](#)

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This pavilion constitutes the earliest dated example of an octagonal form in Iran and although the form is not unusual in tomb towers in Iran, the later extant examples are closed. The openness of the Natanz

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pavilion evokes the earlier open canopy tomb, and with such evidence, Blair argues that this pavilion was originally built as an imamzada or shrine for a descendant of the Prophet.

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Masjid-i Jami (Natanz) |
Archnet

Shrine Complex of Shaykh
'Abd al-Samad Minaret Zayn-
al-Din Mastari the vizier of
Öljaitü IL -Khan rebuilt
this mosque and added the
three-story minaret and

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??naq?h around the tomb he built for the noted Sufi shaikh and mystic Abd al-?amad. K?naq?h was a place for Sufi Dervishes to come together and live, worship and commune.

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Arts of Islam: Shrine
Complex of Shaykh 'Abd al-
Samad

Sheikh Abdol Samad Mosque of
Natanz Vahid Pourtajrishi
6/27/2014 Sheikh Abd al-
Samad Esfahani was a noted
holy man in Ilkhanid Iran

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who died at the end of the 13th Hijri Century. In the early 14th century (1308) the Il-Khanid Vizier Zain al-Din Mastari built the tomb and mosque and dedicated it to his master Sheikh Abdolsamad.

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Sheikh Abdol Samad Mosque of
Natanz - Masjed

Frieze Tile from Natanz At
Natanz in Central iran, the
grave of 'Abd al-Samad (d.
1299), a leading Suhravardi
shaikh, was transformed into

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a major shrine complex by one of his disciples, Zain al-Din Mastari (d. 1312), a lieutenant of Sa'd al-Din Sivaji, chief vizier under Sultan Oljeitu.[1] Such monuments attest to the growing popularity and

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legitimization of Sufi, or
mystical, orders in the
Ilkhanid period.

Tile From an Inscriptional
Frieze | The Metropolitan

...

Natanz Iran - Shrine of

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Shaykh Abd al-Samad. Natanz is a small town between Isfahan and Kashan Iran that is home to an Ilkhanid period (1304) Shrine Complex built for a Sufi saint (Shaykh Abd al-Samad) Read More. Buy Photos.

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Natanz Iran - Shrine of
Shaykh Abd al-Samad -
AWanderer

Hasan ibn `Ali ibn Ahmad
Babavaih. On view at The Met
Fifth Avenue in Gallery 455.
Scholars have proposed that

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this large three-piece mihrab -shaped panel once adorned the tomb of the Sufi shaikh 'Abd al-Samad in Natanz. In addition to its selection of Qur'anic verses, the panel includes an inscription describing

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itself as the work of Hasan ibn 'Ali ibn Ahmad Babavaih, a known fourteenth-century tilemaker from Kashan.

Hasan ibn `Ali ibn Ahmad
Babavaih | Tile Panel in the
form ...

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While the complex is understood as an Ilkhanid masterpiece of architecture and decoration, its earlier phases, with the exception of the octagonal domed structure , 3 are often only mentioned in passing, while

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later phases tend to be seen
as

On the Origins of the Shrine
of 'Abd al-Samad in Natanz

...

Description from ArchNet:
The Great Mosque of Natanz

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is located on a site occupied since the Buyid period (tenth century). In the fourteenth century it took the form it does today. Today the mosque complex contains a four-iwan mosque, an octagonal sanctuary, a

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minaret, and a mosque from the 1930s fronted by a fourteenth-century khanqah portal.

Workshop: Muqarnas

(Wednesday, August 29,
2018) 11:44 Sheikh Abdol

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Samad Mosque of Natanz was built in 14th Hijri Century by Zayn al-Din Mastari in Ilkhanid reign era of Iran. The Center of Mosque Studies -Sheikh Abd al-Samad Esfahani was a noted holy man in Ilkhanid era of Iran

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who died at the end of the
13th Hijri Century.

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Joint Winner of the 2007
British-Kuwait Friendship
Society Prize for Middle
Eastern Studies This stunning
book is an important

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contribution to a key area of non-western art, being the first reference work on the art of beautiful writing in Arabic script. The extensive use of writing is a hallmark of Islamic civilization. Calligraphy,

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the art of beautiful writing, became one of the main methods of artistic expression from the seventh century to the present in almost all regions from the far Maghrib, or Islamic West, to India and beyond.

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Arabic script was adopted for other languages from Persian and Turkish to Kanembu and Malay. Sheila S. Blair's groundbreaking book explains this art form to modern readers and shows them how to identify,

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understand and appreciate its varied styles and modes. The book is designed to offer a standardized terminology for identifying and describing various styles of Islamic calligraphy and to help

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Westerners appreciate why calligraphy has long been so important in Islamic civilization. The argument is enhanced by the inclusion of more than 150 colour illustrations, as well as over a hundred black-and-

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white details that highlight the salient features of the individual scripts and hands. Examples are chosen from dated or datable examples with secure provenance, for the problem of forgeries and copies

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(both medieval and modern)
is rampant. The
illustrations are
accompanied by detailed
analyses telling the reader
what to look for in
determining both style and
quality of script. This

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beautiful new book is an
ideal reference for anyone
with an interest in Islamic
art. Key Features* Written by
the world's leading expert
on Islamic calligraphy*
Includes c.150 colour
illustrations*

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Comprehensive: covers the art of calligraphy throughout Islamic civilisation, from the 7thc. to the present* The first volume to explain this art form to modern readers, guiding them in the

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identification,
understanding and
appreciation of its varied
style

They discuss, for example,
how the universal caliphs of
the first six centuries gave

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way to regional rulers and how, in this new world order, Iranian forms, techniques, and motifs played a dominant role in the artistic life of most of the Muslim world; the one exception was the Maghrib,

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an area protected from the full brunt of the Mongol invasions, where traditional models continued to inspire artists and patrons. By the sixteenth century, say the authors, the eastern Mediterranean under the

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Ottomans and the area of northern India under the Mughals had become more powerful, and the Iranian models of early Ottoman and Mughal art gradually gave way to distinct regional and imperial styles.

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Historiography is the study of the methodology of writing history, the development of the discipline of history, and the changing interpretations of historical events in the

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works of individual historians. Exploring the historiography of Persian art and architecture requires a closer look at a diverse range of sources, including chronicles, historical accounts,

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travelogues, and material evidence coming from archaeological excavations. The Historiography of Persian Architecture highlights the political, cultural, and intellectual contexts that lie behind the

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written history of Persian
architecture in the
twentieth century,
presenting a series of
investigations on issues
related to historiography.
This book addresses the
challenges, complexities,

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and contradictions regarding historical and geographical diversity of Persian architecture, including issues lacking in the 20th century historiography of Iran and neighbouring countries. This book not

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only illustrates different trends in Persian architecture but also clarifies changing notions of research in this field. Aiming to introduce new tools of analysis, the book offers fresh insights into

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the discipline, supported by historical documents, archaeological data, treatises, and visual materials. It brings together well-established and emerging scholars from a broad range of academic

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spheres, in order to question and challenge pre-existing historiographical frameworks, particularly through specific case studies. Overall, it provides a valuable contribution to the study of

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Persian architecture,
simultaneously revisiting
past literature and
advancing new approaches.
This book would be of
interest to students and
scholars of Middle East and
Iranian Studies, as well as

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Architectural History,
including Islamic
architecture and
historiography.

Based on a thorough
examination of buildings,
inscriptions, archival

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documents and hagiographies, this book uncovers the political significance of Bektashi shrines in the Ottoman imperial age. It thus provides a fresh and comprehensive account of the formative process of the

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Bektashi order, which started out as a network of social groups that took issue with Ottoman imperial policies in the late fifteenth century, was endorsed imperially as part of Bayezid II's (r.

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1481-1512) soft power policy, and was kept in check by imperial authorities as the Ottoman approach to the Safavid conflict hardened during the rest of the sixteenth century. This book

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demonstrates that it was a combination of two collective activities that established the primary parameters of Bektashi culture from the late fifteenth century onwards. One was the writing of

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Bektashi hagiographies; they linked hitherto distinct social groups (such as wandering dervishes and warriors) with each other through the lives of historical figures who were their patron saints, idols

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and identity markers (such as the saint Hac? Bekta? and the martyr Seyyid Gazi), while incorporating them into Ottoman history in creative ways. The other one was the architectural remodelling of the saints'

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shrines. In terms of style, imagery and content, this interrelated literary and architectural output reveals a complicated process of negotiation with the imperial order and its cultural paradigms. Examined

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in more detail in the book are the shrines of Seyyid Gazi and Hac? Bekta? and associated legends and hagiographies. Though established as independent institutions in medieval Anatolia, they were joined

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in the emerging Bektashi network under the Ottomans, became its principal centres and underwent radical architectural transformation, mainly under the patronage of raider commanders based in the

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Balkans. In the process, they thus came to occupy an intermediary socio-political zone between the Ottoman empire and its contestants in the sixteenth century.

The Mongol invasion in the

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thirteenth century marked a new phase in the development of Islamic art. Trans-Eurasian exchanges of goods, people and ideas were encouraged on a large scale under the auspices of the Pax Mongolica. With the

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fascination of portable objects brought from China and Central Asia, a distinctive, hitherto unknown style - Islamic chinoiserie - was born in the art of Iran. Highly illustrated, Islamic

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Chinoiserie offers a fascinating glimpse into the artistic interaction between Iran and China under the Mongols. By using rich visual materials from various media of decorative and pictorial arts -

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textiles, ceramics,
metalwork and manuscript
painting - the book
illustrates the process of
adoption and adaptation of
Chinese themes in the art of
Mongol-ruled Iran in a
visually compelling way. The

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observation of this unique artistic phenomenon serves to promote the understanding of the artistic diversity of Islamic art in the Middle Ages. Key Features* Covers various media of decorative and pictorial arts from

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Iran, Central Asia and
China*Deals with a diverse
range of issues related to
the East-West artistic
relationship in the Middle
Ages*Features in-depth
studies of style, technique
and iconography in Iranian

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art under the
Mongols*Includes 125
illustrations, 24 in colour

This volume offers a wide-
ranging account of the
Mongols in western and
eastern Asia in the

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aftermath of Genghis Khan's disruptive invasions of the early thirteenth century, focusing on the significant cultural, social, religious and political changes that followed in their wake.

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This book opposes the way in which, for too long, the whole period of Mongol domination of Iran has been viewed from a negative standpoint.

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