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the nature of early

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contemporary art of
the Muslim world.

Reviews of the first
edition: "Grabar
examines the possible
ramifications of
sociological,
economic, historical,
psychological,
ecological, and
archaeological
influences upon the
art of Islam. . . [He]
explains that Islamic

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art is woven from the threads of an Eastern, Oriental tradition and the hardy, surviving strands of Classical style, and [he] illustrates this web by means of a variety of convincing and well-chosen examples."--Art Bulletin "A book of absorbing interest and immense erudition. . .

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World Of Art
archaeologists and
scholars will thank
Professor Grabar for
a profound and
original study of an
immense and
complex field, which
may provoke
controversy but must
impress by its
mastery and charm by
its modesty."--Times
Literary Supplement

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"Oleg Grabar, in this book of exceptional subtlety and taste, surveys and extends his own important contributions to the study of early Islamic art history and works out an original and imaginative approach to the elusive and complex problems of understanding Islamic art."--American

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Historical Review

The articles selected for Islamic Art and Beyond, the third in the set of four selections of articles by Oleg Grabar, illustrate how the author's study of Islamic art led him in two directions for a further understanding of the arts. One is how to define Islamic

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art and what impulses provided it with its own peculiar forms and dynamics of growth. The other issue is that of the meanings to be given to forms like domes, so characteristic of Islamic art, or to terms like symbol, signs, or aesthetic values in the arts, especially when one considers the

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contemporary world.

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Islamic Architecture
Geometry and
Ornament in Islamic
Architecture

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Architecture in Early
Islam

Architecture, Painting,
Calligraphy,
Ceramics, Glass,
Carpets

Islamic Art and
Architecture in Libya ;

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Libyan General
Committee for
Participation in the
World of Islam
Festival ; The
Architectural
Association London
Essays in Honor of
Renata Holod

**The history of Islam
stretches from the
seventh century to
the present and
encompasses an**

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Architecture
World Of Art

**area from Spain to
Indonesia, North
Africa to the
Steppes. The
material culture of
the Muslim peoples
is accordingly richly
varied, taking in
architectural
projects on a vast
scale and minutely
detailed miniature
paintings,
exquisitely**

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**patterned silk
textiles and bold
calligraphy. The
spectacular format
of the Timeline
allows the reader to
view the magnificent
sweep of the art of
Islam in a unique
way. You can see at
a glance exactly
what was happening
in the different arts
and countries of**

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**Islam within the
same period. The
Timeline is lavishly
illustrated
throughout with
colour photographs,
many of which are
taken from the world
renowned Khalili
Collection. In
addition to the
Timeline there is a
section devoted to
the historical**

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**dynasties of the
Islamic world and a
list of Islamic Rulers
along with a four-
page gatefold map
which encapsulates
the global aspects
of Islamic history
and culture. There
then follows an
essay on the history
of Islamic art and
architecture,
including**

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**biographies of
leading Muslim
craftsmen, painters
and architects and
specific chapters
devoted to
individual arts
including:
architecture,
calligraphy, Qurans,
pottery, glass,
jewellery, arms &
armour, carpets &
textiles, carvings**

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and seals & coins.

**This major reference
work covers all
aspects of
architectural
inscriptions in the
Muslim world: the
artists and their
patrons, what
inscriptions add to
architectural design,
what materials were
used, what their
purpose was and**

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**how they infuse
buildings with
meaning. From
Spain to China, and
from the Middle
Ages to our own
lifetime, Islamic
architecture and
calligraphy are
inexorably
intertwined.
Mosques, dervish
lodges, mausolea,
libraries, even baths**

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**and market places
bear masterpieces
of calligraphy that
rival the most
refined of books and
scrolls.**

**Expertise and
Architecture in the
Modern Islamic
World explores how
architectural
traditions and
practices were
shared and**

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**exchanged across
national borders
throughout the
world, departing
from a narrative that
casts European
actors as the
importers and
exporters of Islamic
designs and skills.
Looking to cases
that touch on empire
building,
modernization,**

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**statecraft, and
diplomacy, this
book examines how
these processes
have been
contingent on a web
of expertise
informed by a rich
and varied array of
authors and
contexts since the
1800s. The chapters
in this volume,
organized around**

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**the leitmotif of
expertise,
demonstrate the
thematic importance
and specific utility
of in-depth and
broad-ranging
knowledge in
shaping the
understanding of
architecture in the
Islamic world from
the nineteenth
century to the**

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**present. Specific
case studies include
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Polish architects in
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Architecture of the**

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are being published
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*A guide to the
architecture,
calligraphy, ceramics,
and other arts of
Islam covers a*

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*thousand years of
history and an area
stretching from the
Atlantic to the borders
of India and China
This richly illustrated
book provides an
unsurpassed
overview of Islamic art
and architecture from
the seventh to the
thirteenth centuries, a
time of the formation
of a new artistic*

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culture and its first, medieval, flowering in the vast area from the Atlantic to India.

Inspired by Ettinghausen and Grabar's original text, this book has been completely rewritten and updated to take into account recent information and methodological advances. The

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World Of Art
volume focuses
special attention on
the development of
numerous regional
centers of art in
Spain, North Africa,
Egypt, Syria, Anatolia,
Iraq, and Yemen, as
well as the western
and northeastern
provinces of Iran. It
traces the cultural and
artistic evolution of
such centers in the

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seminal early Islamic period and examines the wealth of different ways of creating a beautiful environment. The book approaches the arts with new classifications of architecture and architectural decoration, the art of the object, and the art of the book. With many new

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illustrations, often in color, this volume broadens the picture of Islamic artistic production and discusses objects in a wide range of media, including textiles, ceramics, metal, and wood. The book incorporates extensive accounts of the cultural contexts of the arts and defines

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the originality of each period. A final chapter explores the impact of Islamic art on the creativity of non-Muslims within the Islamic realm and in areas surrounding the Muslim world.

Early Islamic Art and Architecture deals with the formative period of Islamic art (to c. 950), and the

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*different approaches
to studying it.*

*Individual essays deal
with architecture,
ceramics, coins,
textiles, and
manuscripts, as well
as with such broad
questions as the
supposed prohibition
of images, and the
relationships between
sacred and secular
art. An introductory*

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*essay sets each work
in context; it is
complemented by a
bibliography for
further reading.*

*What is 'art' in the
sense of the Islamic
tradition? Mohammed
Hamdouni Alami
argues that Islamic art
has historically been
excluded from
Western notions of
art; that the Western*

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*aesthetic tradition's
preoccupation with
the human body, and
the ban on the
representation of the
human body in Islam,
has meant that
Islamic and Western
art have been
perceived as
inherently at odds.
However, the move
away from this
'anthropomorphic*

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*aesthetic' in Western
World Of Art
art movements, such
as modern abstract
and constructivist
painting, have
presented the
opportunity for new
ways of viewing and
evaluating Islamic art
and architecture. This
book questions the
very idea of art
predicated on the
anthropocentric bias*

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of classical art, and the corollary 'exclusion' of Islamic art from the status of art. It addresses a central question in post-classical aesthetic theory, in as much as the advent of modern abstract and constructivist painting have shown that art can be other than the representation of the

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*human body; that art
is not neutral*

aesthetic

*contemplation but it is
fraught with power
and violence; and that
the presupposition of
classical art was not a
universal truth but the
assumption of a
specific cultural and
historical set of
practices and
vocabularies. Based*

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*on close readings of
classical Islamic
literature, philosophy,
poetry, medicine and
theology, along with
contemporary
Western art theory,
the author uncovers a
specific Islamic
theoretical vision of
art and architecture
based on poetic
practice, politics,
cosmology and*

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desire. In particular it traces the effects of decoration and architectural planning on the human soul as well as the centrality of the gaze in this poetic view - in Arabic 'nazar'- while examining its surprising similarity to modern theories of the gaze. Through this double gesture,

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moving critically between two traditions, the author brings Islamic thought and aesthetics back into the realm of visibility, addressing the lack of recognition in comparison with other historical periods and traditions. This is an important step toward a critical analysis of the

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*contemporary debate
around the revival of
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intricately embedded
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**Mediterranean
World isa much-
needed teaching**

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**anthology that
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**the visual arts of
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cultures in late
antiquity had on
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**that can be
observed by
looking at
difference
of tradition in
visual art, and
the variance of
illuminations in
holybooks
Even a casual
observer can spy
traces of Islamic**

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**architecture and
design on
buildings all over
the world, a
reminder that
artistic traditions
and visual
culture have
never been
limited to their
region or country
of origin, but**

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**architecture, and,
more broadly,
about how we
can rethink our
understanding of
material, artistic,
and cultural
mobility in the
modern world.
In tenth-century
Iraq, a group of
Arab intellectuals**

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**and scholars
known as the
Ikhwan al-Safa
began to make
their intellectual
mark on the
society around
them. A
mysterious
organisation, the
identities of its
members have**

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never been clear.

But its

**contribution to
the philosophy,
art and culture of
the era - and
indeed**

**subsequent ones
- is evident. In
the visual arts,
for example,
Hamdouni Alami**

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**argues that the
theory of human
proportions
which the Ikwan
al-Safa
propounded
(something very
similar to those
of da Vinci),
helped shape the
evolution of the
philosophy of**

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**aesthetics, art
and architecture
in the tenth and
eleventh
centuries CE, in
particular in
Egypt under the
Fatimid rulers. By
examining the
arts of the
Fatimids,
focusing on**

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architectural
works such as
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mosque in al-
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similarity with
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method based on a grid-pattern originating from the circle were employed by master craftsmen in the design of Islamic art and architecture. The book offers an insight into how craftsmen and designers in the Muslim world have achieved monumental feats of artistic expression with

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using the simplest of
tools such as a ruler, a
string and templates,
together with a system
of measure that is both
simple and
sophisticated.*

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Asia to Southeast Asia

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Europe and North

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of a highly-

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developed
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architectural
style even
today bear
witness to the
greatness of
Arabic
culture. To
the western
eye, cities
such as
Jerusalem,

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or Cairo can
seem utterly
alien. It is
not only the
way of life
that is
unfamiliar, it
is also the
astoundingly
varied
architecture.

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features are
its view of
building as
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the artistic
exchanges that

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occurred

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between

successive Islamic
dynasties
and those
further afield
in China,
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and Europe
from the 12th
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centuries. All

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research, many
of them taking
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scientific
means allowing
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bindings
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Ghuri,

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metalwork and
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are concerned

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found on the

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Mamluk and

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periods,

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inscriptions

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Shibihi in
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century Egypt,
and how a
Mamluk

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relationship
between

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ceilings of
the Cappella
Palatina in
Palermo and
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sPalace in
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is also
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is the
unacknowledged
debt that

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worksowes to

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culture and re

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architecture
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Hindavi Sufi
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650-1250

The Topkapi

Scroll

*Looks at the
Islamic*

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*architecture of
Cairo, and
briefly discusses
the history of
the Mameluks
They discuss, for
example, how
the universal
caliphs of the
first six
centuries gave
way to regional*

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*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*

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the Maghrib, an area protected from the full brunt of the Mongol invasions, where traditional models continued to inspire artists and patrons. By the sixteenth

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*century, say the
authors, the
eastern
Mediterranean
under the
Ottomans and
the area of
northern India
under the
Mughals had
become more
powerful, and*

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*the Iranian
models of early
Ottoman and
Mughal art
gradually gave
way to distinct
regional and
imperial styles.
An authoritative
survey situating
some of the
Western world's*

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*most renowned
buildings within
a millennium of
Islamic history
Some of the
most
outstanding
examples of
world
architecture,
such as the
Mosque of*

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Córdoba, the ceiling of the Cappella Palatina in Palermo, the Giralda tower in Seville, and the Alhambra Palace in Granada, belong to the Western Islamic tradition. This

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*architectural
style flourished
for over a
thousand years
along the
southern and
western shores
of the Mediterra
nean—between
Tunisia and
Spain—from the
8th century*

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*through the
19th, blending
new ideas with
local building
practices from
across the
region. Jonathan
M. Bloom's
Architecture of
the Islamic West
introduces
readers to the*

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World Of Art
*full scope of this
vibrant tradition,
presenting both
famous and little-
known buildings
in six countries
in North Africa
and southern
Europe. It is
richly illustrated
with
photographs,*

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*specially
commissioned
architectural
plans, and
historical
documents. The
result is a
personally
guided tour of
Islamic
architecture led
by one of the*

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*finest scholars in
the field and a
powerful
testament to
Muslim cultural
achievement.
Against a
backdrop of
Islamophobia,
Europeans are
increasingly
airbrushing from*

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*history their
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cultural debt to
the Muslim
world. But this
legacy lives on
in some of
Europe's most
recognizable
buildings, from
Notre-Dame
Cathedral to the
Houses of*

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Cairo, via
Muslim Spain,
Venice and
Sicily into
Europe. She
describes how
medieval
crusaders,
pilgrims and*

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encountered
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culture on their
way to the Holy
Land; and
explores more
recent artistic
interaction
between
Ottoman and
Western*

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*cultures,
including Sir
Christopher
Wren's
inspirations in
the "Saracen"
style of Gothic
architecture.
Recovering this
long yet
overlooked
history of*

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*architectural
"borrowing,"*

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exchange,
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design in the
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between the tenth
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centuries. Her text
has particularly far-
reaching
implications for
recent discussions
on vision,
subjectivity, and
the semiotics of**

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representation.**

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the Islamic
understanding of
geometry with that
found in medieval
Western art,
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particularly
valuable for all
historians and
critics of
architecture. The**

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**geometries (in the
form of incised
“dead” drawings)
from which the
individual patterns
are generated. An
essay by
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geometry of the
muqarnas and
demonstrates by
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