

Cheshmeh Ali Complex, a unique tourism site in Damghan

Iranica Desk

Cheshmeh Ali Complex, located in the south of Damghan, with a pleasant climate and rich historical background has always been a popular tourist destination in Semnan Province. The bubbling springs of the complex, with clear water, green trees by the flowing rivers and the historical mansions are highly attractive for those

traveling to the region, chtn.ir wrote.

Due to the foliage and good weather, the region has been the focus of interest since long ago. Cheshmeh Ali River is the only permanent river in the city. The water of this spring originates from the northern mountains.

The complex, which lies on the road linking Damghan to Sari, dates back to the Qajar era,

when kings used the site to escape from the summer heat.

Several rivers flow in the complex, having a pleasant climate, various types of trees and a green vegetation.

Cheshmeh Ali Complex has two pavilions: One with a brick facade and stone foundation located between two lakes, and the other an adobe-made building with Safavid architectural style. It was once used as a place for the guards to rest, a weapons warehouse, and barracks.

The main pavilion of the complex, a two-story building situated between two lakes, has a porch surrounded by water. The rooms of this building have a view of the lake on both sides. A mosque and a bathhouse were also built next to the pavilion upon the order of Fat'h alishah Qajar, but nothing remains from them now.

The water of the garden is supplied by a number of springs situated at the bottom of the western lake, next to an old plane tree.

The site having accommoda-

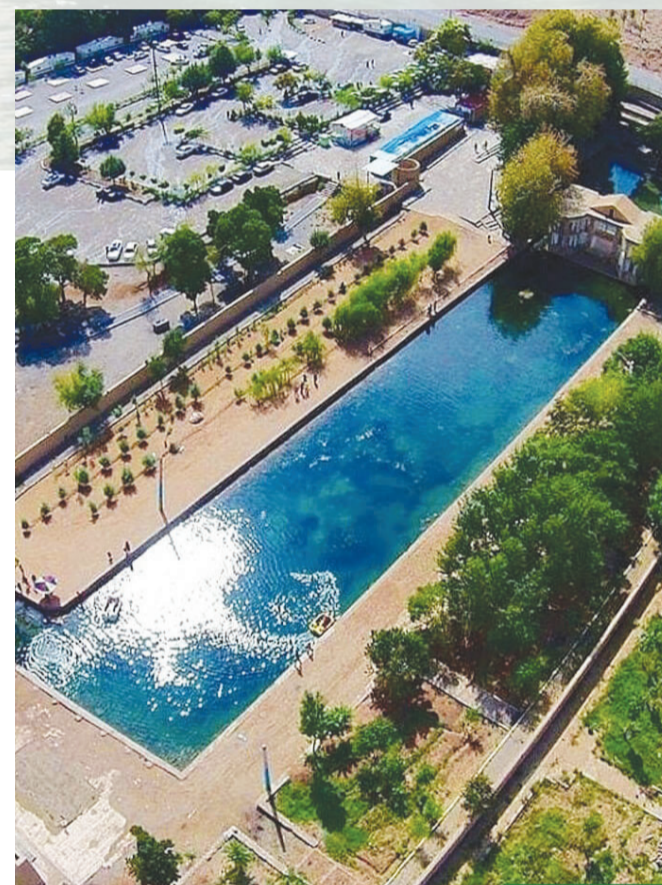
tions, arbors and resting platform hosts a large number of tourists and locals every year.

The historical mansion was registered on Iran's National Heritage List in 2007.

To get to Cheshmeh Ali, use Damghan-Sari buses, or take a taxi bound for Kalat-e Roodbar, or Dibaj. Getting a return ride can be more complicated, however, as vehicles will be already full on leaving those villages; ask the driver if you can arrange a return trip.

The main population centers of Semnan Province lie along the ancient Silk Road (and modern-day Imam Reza Expressway), linking Tehran with the holy city of Mashhad in Khorasan Razavi Province.

While few visitors spend much time in the area, driving through you can easily seek out several well-preserved caravanserais, cisterns, and ruined mud citadels. The large, bustling cities of Semnan, Damghan, and Shahrud all have a small selection of historic buildings, and Semnan has a fine old covered bazaar. om



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The Art of Miniature in Iran

Miniature in Iran went through a long and complicated course of development, reaching its culmination mainly during the Mongol and Timurid periods.

From a historical point of view, the most important development in Iranian miniature has been the adoption of Chinese design and coloring, subsequently blended with the idiosyncratic cultural concepts of Iranian artists. The most important function of miniatures was the illustration of manuscripts, vipemo.com wrote.

Miniatures depicted the literary plot, making it more enjoyable and easier to understand. Iran's great wealth of inspiring literature caused the emergence of many schools of miniature painting, each school having its own unique style. Isfahan was the seat of the last great school of Persian miniature painting, at its height in the early 17th century, under the patronage of Shah Abbas I. The purity of col-

or, elegance of poses, emphasis on details, and vigor of the individual figure are the main characteristics of this style. Bright sky, the beauty of flowers, and figures dressed in splendid garments create the general atmosphere of Safavid paintings. Another feature of Safavid painting is an interest in depicting the minor events of daily life.

Miniature in Safavid period

During the Safavid period, precious manuscripts somewhat declined in number, supplanted in part by a proliferation of single-page drawings that appealed to a less sophisticated audience.

Artists serving royalty no longer made their living based on royal patronage alone. Some sold their works to minor patrons, and even to merchants who carried the pages to the bazaars of India and Turkey. Signed work became the rule rather than the exception it had been in earlier times. This may be because



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the connoisseurs of previous epochs had not needed a signature in order to identify the artist. They could easily distinguish the hand of a certain master merely by his artistic individuality. The leading master of the Isfahan School was Reza Abbasi, and many painters of that school imitated his style.



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