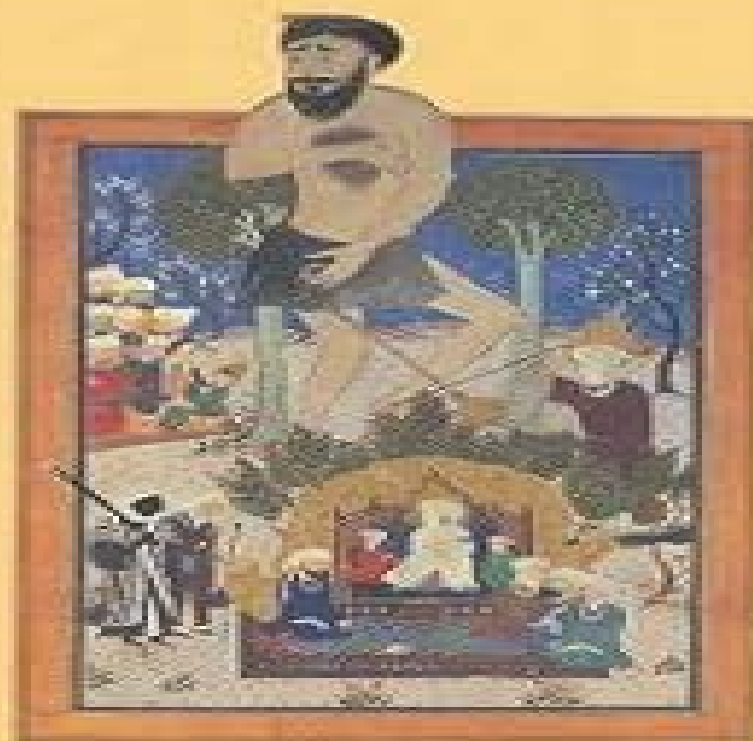

FIFTEENTH-CENTURY PERSIAN PAINTING

PROBLEMS AND ISSUES



B. W. ROBINSON

Fifteenth Century Persian Painting Problems And Issues

Jonathan Bloom, Sheila Blair



Fifteenth Century Persian Painting Problems And Issues:

Fifteenth-Century Persian Painting B. W. Robinson, 1991-09-01 In this book B W Robinson traces the development of the different styles of Persian painting during the fifteenth century and considers a number of the problems and issues involved in establishing a methodology and system of classification for Persian painting of that period Robinson begins by way of background with a review of the schools of Herat and Shiraz up to the middle of the century and then proceeds to tackle in order the three main fields of controversy painting under the Turkmans Timurid paintings in Transoxiana and Timurid painting in India The uneasy fusion of contrasting characteristics of Herat and Shiraz that resulted in the emergence of Turkman court painting is traced through the origins development and branching of the Turkman style into a definitive form Then the author reviews a branch of the art almost entirely neglected up to now which he identifies as originating in Transoxiana Finally he provides a new approach to the study of pre Mughal Indian painting in Persian style by dividing the material into five stylistic groups

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Perspectives on Persian Painting Dr Barbara Brend, 2013-11-05 This is a detailed study of the illustrations to Amir Khusrau's Khamsah in which twenty discourses are followed by a brief parable and four romances Amir Khusrau 1253-1325 lived the greater part of his adventurous life in Delhi he composed in Persian and also in Hindi From the point of view of manuscript illustration his most important work is his Khamsah Quintet Khusrau's position as a link between cultures of Persia and India means that the early illustrated copies of the Khamsah have a particular interest The first extant exemplar is from the Persian area in the late 14th century but a case can be made that work was probably illustrated earlier in India

Shahnama Robert Hillenbrand, 2017-07-05 Shahnama The Visual Language of the Persian Book of Kings presents the first comprehensive examination of the interplay between text and image in the celebrated Persian national epic the Shahnama written by the poet Firdausi of Tus The Shahnama is one of the longest poems ever composed and recounts the history of Iran from the dawn of time to the Muslim Arab conquests of the seventh century AD There is no Persian text in prose or poetry which has been so frequently and lavishly illustrated Offering

fresh insights through a range of varied art historical approaches to the Shahnama the essays in this volume reveal how the subtle alterations in text and image serve to document changes in taste and style and can be understood as reflections of the changing role of the national epic in the imagination of Iranians and the equally changing messages often political in nature which the familiar stories were made to convey over the centuries

Art, Allegory and the Rise of Shi'ism in Iran, 1487-1565 Kia Chad Kia, 2019-06-03 Transforming our understanding of Persian art this impressive interdisciplinary book decodes some of the world's most exquisite medieval paintings It reveals the hidden meaning behind enigmatic figures and scenes that have puzzled modern scholars focusing on five miniature paintings Chad Kia shows how the cryptic elements in these works of art from Timurid Persia conveyed the mystical teachings of Sufi poets like Rumi Attar and Jami and heralded one of the most significant events in the history of Islam the takeover by the Safavids in 1501 and the conversion of Iran to Shiism

The Persian Album, 1400-1600 David J. Roxburgh, 2005-01-01 This groundbreaking book examines portable art collections assembled in the courts of Greater Iran in the fifteenth and sixteenth centuries Made for members of the royal families or ruling elites albums were created to preserve and display art yet they were conceptualized in different ways David Roxburgh a leading expert on Persian albums and the art of the book discusses this diversity and demonstrates convincingly that to look at the practice of album making is to open a vista to a culture of thought about the Persian art tradition The book considers the album's formal and physical properties assembly and content as well as the viewer's experience Focusing on seven albums created during the Timurid and Safavid dynasties Roxburgh reconstructs the history and development of this codex form and uses the works of art to explore notions of how art and aesthetics were conceived in Persian court culture Generously illustrated with over 175 images many rare and previously unpublished the book offers a range of new insights into Persian visual culture as well as Islamic art history

Routledge Revivals: Medieval Islamic Civilization (2006) Josef Meri, 2018-01-12 Islamic civilization flourished in the Middle Ages across a vast geographical area that spans today's Middle and Near East First published in 2006 Medieval Islamic Civilization examines the socio cultural history of the regions where Islam took hold between the 7th and 16th centuries This important two volume work contains over 700 alphabetically arranged entries contributed and signed by international scholars and experts in fields such as Arabic languages Arabic literature architecture history of science Islamic arts Islamic studies Middle Eastern studies Near Eastern studies politics religion Semitic studies theology and more Entries also explore the importance of interfaith relations and the permeation of persons ideas and objects across geographical and intellectual boundaries between Europe and the Islamic world This reference work provides an exhaustive and vivid portrait of Islamic civilization and brings together in one authoritative text all aspects of Islamic civilization during the Middle Ages Accessible to scholars students and non specialists this resource will be of great use in research and understanding of the roots of today's Islamic society as well as the rich and vivid culture of medieval Islamic civilization

Grove Encyclopedia of Islamic Art & Architecture: Three-Volume Set Jonathan Bloom, Sheila

Blair,2009-05-14 The Grove Encyclopedia of Islamic Art and Architecture is the most comprehensive reference work in this complex and diverse area of art history Built on the acclaimed scholarship of the Grove Dictionary of Art this work offers over 1 600 up to date entries on Islamic art and architecture ranging from the Middle East to Central and South Asia Africa and Europe and spans over a thousand years of history Recent changes in Islamic art in areas such as Afghanistan Iran and Iraq are elucidated here by distinguished scholars Entries provide in depth art historical and cultural information about dynasties art forms artists architecture rulers monuments archaeological sites and stylistic developments In addition over 500 illustrations of sculpture mosaic painting ceramics architecture metalwork and calligraphy illuminate the rich artistic tradition of the Islamic world With the fundamental understanding that Islamic art is not limited to a particular region or to a defined period of time The Grove Encyclopedia of Islamic Art and Architecture offers pathways into Islamic culture through its art

Iconography of Islamic Art Bernard O'Kane,2019-08-06 This book explores the iconography of Islamic art presenting a diverse range of approaches to the subject

Sultan Ibrahim Mirza's Haft Awrang Marianna Shreve Simpson,Marianna Simpson-Shreve,Massumeh Farhad,1997-01-01 Simpson explores the production purpose and meaning of the Haft awrang Seven Thrones providing historical documentation about its princely patron and artists and analysing its contents She focuses in particular on the iconography of the seven poems

Prefacing the Image David J. Roxburgh,2001 Readership All those interested in the history and theory of art and histories of Persian literature and culture in the premodern Islamic world

BOOK JACKET

Making of the Artist in Late Timurid Painting Balafrej Lamia Balafrej,2019-04-01 In the absence of a tradition of self portraiture how could artists signal their presence within a painting Centred on late Timurid manuscript painting ca 1470 1500 this book reveals that pictures could function as the painter s delegate charged with the task of centring and defining artistic work even as they did not represent the artist s likeness Influenced by the culture of the majlis an institutional gathering devoted to intricate literary performances and debates late Timurid painters used a number of strategies to shift manuscript painting from an illustrative device to a self reflective object designed to highlight the artist s imagination and manual dexterity These strategies include visual abundance linear precision the incorporation of inscriptions addressing aspects of the painting and the artist s signature Focusing on one of the most iconic manuscripts of the Persianate tradition the Cairo Bustan made in late Timurid Herat and bearing the signatures of the painter Bihzad this book explores Persian manuscript painting as a medium for artistic performance and self representation a process by which artistic authority was shaped and discussed

Studies in the Islamic Arts of the Book Robert Hillenbrand,2012-12-31 The studies collected in this volume some of them rather difficult of access date mostly from the last fifteen years and focus primarily on Persian book painting of the 14th to the early 16th centuries In this period Iran dominated the art of book painting in the Islamic world The articles reprinted here examine various aspects of this the golden age of Persian painting They range from the period of Mongol rule when the impact of Far Eastern themes and modes

radically transformed the heritage bequeathed to Iran by Arab painting a textbook case of the clash of civilisations to the dawn of the modern era and the swansong of the classical style of Persian painting under the early Safavids Yet other articles focus on the roots of book painting in the themes and styles developed in painted ceramics on medieval Qur'anic calligraphy on bookbinding and on the remarkably original variations played on the hitherto hackneyed theme of the figural frontispiece by Arab painters Two major leitmotifs are explored in this selection of essays One is provided by the constantly varying interpretations of the *Shahnama* The Book of Kings the Persian national epic and especially the tendency of painters to interpret this familiar text in terms of contemporary politics The other is the interplay of text and image which highlights the tendency of painters to strike out on their own and to leave the literal text progressively further behind while they develop plots and sub plots of their own These enquiries are set within the context of a concerted effort to explore in detail how Persian painters achieved their most spectacular visual effects In its combination of general surveys and closely focused analyses of individual manuscripts this collection of articles will be of interest to specialists in book painting and in Islamic art as a whole

Lives of the Prophets Mohamad Reza Ghiasian, 2018-08-13 In *Lives of the Prophets* The Illustrations to *Hafiz i Abru s Assembly of Chronicles* Mohamad Reza Ghiasian analyses two extant copies of the *Majma al tawarikh* produced for the Timurid ruler Shahrukh r 1405 1447 The first manuscript is kept in Topkap Palace and the second is widely dispersed Codicological analysis of these manuscripts not only allows a better understanding of *Hafiz i Abru s* contributions to rewriting earlier history but has served to identify the existence of a previously unrecognised copy of the *Jami al tawarikh* produced at Rashid al Din s scriptorium Through a meticulous close reading of both text and image Mohamad Reza Ghiasian convincingly proves that numerous paintings of the dispersed manuscript were painted over the text before its dispersal in the early twentieth century

Bibliography of Art and Architecture in the Islamic World (2 vols.) Susan Sinclair, 2012-04-03 Following the tradition and style of the acclaimed *Index Islamicus* the editors have created this new *Bibliography of Art and Architecture in the Islamic World* The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages except Turkish between 1906 and 2011 This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies

Writing As Intermediary Korn, Lorenz ,Metzler, Berenike, 2022-12-20 For the cultural history of the Islamic World writing has long been recognized as a highly important form of art as calligraphy has traditionally held a particular place in the perception of Islamic elites and their artistic practices The culture of calligraphy was intimately connected with the production of prestigious book manuscripts but reached a climax in the creation of single leaf calligraphies that were also highly appreciated by collectors in centres of Islamic culture from the Ottoman Mediterranean to post Timurid Central Asia Safavid Iran and Mughal India At the same time writing by its very nature fulfilled its age old functions of encoding verbal language as text The present volume approaches the variegated aspects of writing fathoming its ambiguous character between text

and image It contains ten contributions that originated from a conference held at the University of Bamberg in 2019 These studies range from text image relations in precious manuscripts through the use of Chinese decorated paper for artistic book production the training of calligraphers and the process of design to the iconic character of writing in the layout of books single leaf works of calligraphy iconic writing in contemporary art to more theoretical considerations on aesthetic perception

Romance and Reason Roberta Casagrande-Kim, Samuel Thrope, Raquel Ukeles, 2018-03-06 Catalog of an exhibition held at the Institute for the Study of the Ancient World from February 14 2018 May 13 2018 *Global and Local Art Histories* Celina Jeffery, Gregory Minissale, 2009-03-26 There are now many books on postcolonial theory yet relatively few of them gather together sustained dynamic and insightful analyses of visuality art and art history outside of hegemonic Euro American themes and concerns *Global and Local Art Histories* explores what it means to have a global and local experience of art The 15 essays published here suggest ways of interpreting works of art from a broad range of cultural perspectives many of them transcultural Here are voices contesting concepts of history and culture evaluating and exploring global and local identities in a changing world Because of the variety of different approaches and cultural perspectives that *Global and Local Art Histories* brings together the book presents a unique opportunity to question what we mean by that dangerously globalising category the work of art and art history exploring g local approaches that challenge such falsely universalising rubrics *Shahnama Studies I* Charles Melville, 2024-02-12 The first volume in the series *Studies in Persian Cultural History* is the edited volume based on the papers from the Second *Shahnama* round table held in 2003 in Cambridge and published by Charles Melville in 2006 The Centre of Middle Eastern and Islamic Studies University of Cambridge The *Shahnama* or *Book of Kings* by the Persian poet Firdausi completed in 1010 A D is a verse epic that narrates the history of the Iranian people from the earliest times to the collapse of the Persian Empire in the early seventh century Based on orally transmitted legends and written sources now lost Firdausi's lifetime's work retells the myths and legends of ancient Iran interweaving stories of the successive dynasties and Shahs from the first king Kayumars down to the last ill fated Sasanian monarch Yazdagird III murdered by a miller in the Merv oasis with accounts of combats with monstrous beasts hunting exploits and gargantuan feasting The poem recounts the first ordering of society under Jamshid with the domestication of animals and the learning of crafts the glory and hubris of the Shahs tempted by their power to indulge in acts of tyranny and folly the strained relations between the rulers and their champions the introduction of Zoroastrianism the legendary conquests of Alexander the Great and finally the contest between Persia and Byzantium for dominion in the Middle East The *Shahnama* is a defining work of Persian literature providing multi layered paradigms of Iran's experience of monarchical rule of her relations with her neighbours to East and West and of the traditional values of civilised society Although the arbitrary and often cruel workings of Fate frequently determine the course of events Firdausi persistently urges his heroes to take responsibility for their actions guided by the twin virtues of justice and wisdom This volume brings together a collection of papers exploring

many different aspects of the Shahnama both as literature and as the object of royal patronage It focuses particularly on the manuscripts in which the poem has been preserved from the thirteenth century onwards and the relationships between Firdausi's text and the rich variety of the miniature paintings created to illustrate it

Peerless Images Vice-President Eleanor G Sims, Eleanor Sims, Boris Il'ich Marshak, Ernst J. Grube, Boris Marshak, I., 2002-01-01 This book is the first survey of the figural arts of the Iranian world from prehistoric times to the early twentieth century ever to consider themes rather than styles Analyzing primarily painting in manuscripts and albums on walls and on lacquered painted pen boxes and caskets but also the related arts of sculpture ceramics and metalwork the author finds that the underlying themes depicted on them through the ages are remarkably consistent Eleanor Sims demonstrates that all these arts display similar concerns kingship and legitimacy the righteous exercise of princely power and the defense of national territory and the performance of rituals and the religious duties called for by the paramount cult of the day She describes a variety of superb works of art inside and outside these categories noting not only how they illustrate archetypal themes but also what it is about them that is unique She also discusses the ways that Iranian art both influenced and was influenced by invaders and neighboring lands Boris I Marshak discusses pre Islamic and also Central Asian art in particular the earliest Iranian wall paintings and their pictorial parallels in rock carvings and metalwork and the richly painted temples and houses of Panjikent Ernst J Grube considers religious imagery and provides an informative bibliography

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