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PERSIAN MINIATURES

FROM ANCIENT MANUSCRIPTS

Introduction by Basil Gray



Mostly Miniatures An Introduction To Persian Painting

Muṣṭafā b. Aḥmad ‘Alī



Mostly Miniatures An Introduction To Persian Painting:

Mostly Miniatures Oleg Grabar, 2000 A wide appreciation of Persian art has only been felt in the last hundred years or so In this study Oleg Grabar presents a good introduction to Persian painting especially miniatures illustrating literary works along with a small number of murals and decorated ceramics Dating from c 1300 to c 1700 this is a history of the technique of painting of its main techniques and subject matter the use of space and colour the depiction of emotion and so on The book ably combines the historical framework with an aesthetic appreciation of the art with many illustrated examples **Mostly**

miniatures Oleg Grabar, Vahdati Danishmand; Mirdad, 2004 *Bibliography of Art and Architecture in the Islamic World (2 Vol. Set)* Susan Sinclair, C. H. Bleaney, Pablo García Suárez, 2012 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

The Art of Teaching Persian Literature Franklin Lewis, Asghar Seyed-Gohrab, Pounesh Shabani-Jadidi, 2024-08-19 This unique book is the first publication on the art of teaching Persian literature in English consisting of 18 chapters by prominent early career mid career and established scholars who generously share their experiences and methodologies in teaching both classical and modern Persian literature across various academic traditions in the world The volume is divided into three parts the background to teaching Persian literature teaching Persian literature pedagogy translation and canon and thematic and topical approaches to the Persian literature class It includes such topics as the history of teaching Persian literature the traditional teaching of Persian literature the political and ideological intentions revealed in the formation of the Persian literature curriculum the necessity to include marginalized modern Persian literature such as women s or diaspora literature and more applied approaches to curriculum development and teaching Contributors Manizheh Abdollahi Samad Alavi Natalia Chalisova Cameron Cross Dick Davis M R Ghanounparvar Persis Karim Sooyong Kim Daniela Meneghini Jane Mikkelsen Amir Moosavi Evgeniya Nikitenko Austin O Malley Farideh Pourgiv Nasrin Rahimieh Ali Asghar Seyed Gohrab Pounesh Shabani Jadidi Farshad Sonboldel Claudia Yaghoobi and Mohammad Jafar Yahaghi **Geschichte der islamischen Kunst** Lorenz Korn, 2023-03-16 Dieses Buch

bietet einen lebendigen Überblick über die islamische Kunst von ihren Anfängen bis in die Moderne Es stellt sowohl die Grundzüge dar die sich in der gesamten islamischen Welt finden und zeichnet die vielfältigen regionalen Traditionen nach die den Reichtum der islamischen Kunst ausmachen Lorenz Korn erklärt das Bilderverbot des Islam und seine Auswirkungen auf die Kunst und führt in die verschiedenen Gattungen ein die von der Kalligraphie und den Dekorationskünsten über die Buchmalerei die Architektur der Paläste und Grabbauten bis zum Moscheebau mit seinen ganz unterschiedlichen Formen reichen

Muqarnas, Volume 25 Gülru Necipoglu, 2009-03-31 *Muqarnas* is sponsored by The Aga Khan Program for Islamic

Architecture at Harvard University and the Massachusetts Institute of Technology Cambridge Massachusetts In Muqarnas articles are being published on all aspects of Islamic visual culture historical and contemporary as well as articles dealing with unpublished textual primary sources

Das Ornament als Denkfigur Susanne Winder, 2021-07-02 Das Ornament ist in der gegenwärtigen Kunst weltweit vermehrt präsent. Doch klassische Begriffe der westlichen Bildtradition können die künstlerischen Praxen im Umgang mit Ornamenten nicht erschließen. Susanne Winder sucht in ihrer kunstwissenschaftlichen Analyse nach einem tragfähigen Ornamentbegriff für die Gegenwartskunst. Der exemplarisch am Werk der iranisch-deutschen Künstlerin Parastou Forouhar entfaltet und im Vergleich zu anderen Arbeitsweisen z.B. von Imran Qureshi vertieft wird. Unter Bezugnahme auf Michel Foucaults Schriften untersucht sie die Zusammenhänge von Ornament, Ordnung und Macht. Rūmī and the Hermeneutics of Eroticism Mahdi Tourage, 2007 Drawing on relevant postmodern theories and exploring the link between the dynamics of eroticism and esotericism this book establishes the esoteric significance of the bawdy tales in Rumi's *Mathnawī*, a masterpiece of medieval Persian Islamic mystical literature

The Bloomsbury Companion to Islamic Studies Clinton Bennett, 2014-11-20 The Bloomsbury Companion to Islamic Studies is a comprehensive one-volume reference guide to Islam and study in this area. A team of leading international scholars, Muslim and non-Muslim, cover important aspects of study in the field, providing readers with a complete and accessible source of information to the wide range of methodologies and theoretical principles involved. Presenting Islam as a variegated tradition, key essays from the contributors demonstrate how it is subject to different interpretations, with no single version privileged. In this volume, Islam is treated as a lived experience, not only as theoretical ideal or textual tradition. Featuring a series of indispensable research tools, including a substantial A-Z of key terms and concepts, chronology, and a detailed list of resources, this is the essential reference guide for anyone working in Islamic Studies

Modernism and the Art of Muslim South Asia Iftikhar Dadi, 2010-05-15 This pioneering work traces the emergence of the modern and contemporary art of Muslim South Asia in relation to transnational modernism and in light of the region's intellectual, cultural, and political developments. Art historian Iftikhar Dadi here explores the art and writings of major artists, men and women, ranging from the late colonial period to the era of independence and beyond. He looks at the stunningly diverse artistic production of key artists associated with Pakistan, including Abdur Rahman Chughtai, Zainul Abedin, Shakir Ali, Zubeida Agha, Sadequain, Rasheed Araeen, and Naiza Khan. Dadi shows how, beginning in the 1920s, these artists addressed the challenges of modernity by translating historical and contemporary intellectual conceptions into their work, reworking traditional approaches to the classical Islamic arts and engaging the modernist approach towards subjective individuality in artistic expression. In the process, they dramatically reconfigured the visual arts of the region. By the 1930s, these artists had embarked on a sustained engagement with international modernism in a context of dizzying social and political change that included decolonization, the rise of mass media, and developments following the national independence of India and Pakistan in 1947. Bringing new insights to such

concepts as nationalism modernism cosmopolitanism and tradition Dadi underscores the powerful impact of transnationalism during this period and highlights the artists growing embrace of modernist and contemporary artistic practice in order to address the challenges of the present era

A World Art History and Its Objects David Carrier,2008-11-28 Is writing a world art history possible Does the history of art as such even exist outside the Western tradition Is it possible to consider the history of art in a way that is not fundamentally Eurocentric In this highly readable and provocative book David Carrier a philosopher and art historian does not attempt to write a world art history himself Rather he asks the question of how an art history of all cultures could be written or whether it is even possible to do so He also engages the political and moral issues raised by the idea of a multicultural art history Focusing on a consideration of intersecting artistic traditions Carrier negotiates the way meaning and understanding shift or are altered when a visual object from one culture for example is inserted into the visual tradition of another culture A World Art History and Its Objects proposes the use of temporal narrative as a way to begin to understand a multicultural art history

Medieval Islamic Civilization: L-Z, index Josef W. Meri,2006 Publisher description **Medieval Islamic Civilization** Josef W. Meri,2006 Examines the socio cultural history of the regions where Islam took hold between the 7th and 16th century This two volume work contains 700 alphabetically arranged entries and provides a portrait of Islamic civilization It is of use in understanding the roots of Islamic society as well to explore the culture of medieval civilization

In-Between: Architectural Drawing and Imaginative Knowledge in Islamic and Western Traditions Hooman Koliji,2016-03-09 Contemporary technical architectural drawings in establishing a direct relationship between the drawing and its object tend to privilege the visible physical world at the expense of the invisible intangible ideas and concepts including that of the designer s imagination As a result drawing may become a utilitarian tool for documentation devoid of any meaningful value in terms of a kind of knowledge that could potentially link the visible and invisible This book argues that design drawings should be recognized as intermediaries mediating between the world of ideas and the world of things spanning the intangible and tangible The notion of the Imaginal as an intermediary between the invisible and visible is discussed showing how architectural drawings lend themselves to this notion by performing as creative agents contributing not only to the physical world but also penetrating the realm of concepts The book argues that this in between quality to architectural drawing is essential and that it is critical to perceive drawings as subtle bodies that hold physical attributes for example form proportion color highly evocative yet with no matter Focusing on Islamic geometric architectural drawings both historical and contemporary it draws on key philosophical and conceptual notions of imagination from the Islamic tradition as these relate to the creative act In doing so this book not only makes important insights into the design process and act of architectural representation but more broadly it adds to debates on philosophies of the imagination linking both Western and Islamic traditions

The Diez Albums ,2016-11-14 The five Diez albums in Berlin acquired by Heinrich Friedrich von Diez in Constantinople around 1789 contain more than 400 figurative paintings drawings fragments

and calligraphic works originating for the most part from Ilkhanid Jalayirid and Timurid workshops Gonnella Weis and Rauch unite in this volume 21 essays that analyse their relation to their parent albums at the Topkap Palace or examine specific works by reflecting upon their role in the larger history of book art in Iran Other essays cover aspects such as the European and Chinese influence on Persianate art aspects related to material and social culture and the Ottoman interest in Persianate albums This book marks an important contribution to the understanding of the development of illustrative imagery in the Persianate world and its later perception Contributors are Serpil Balcı Barbara Brend Massumeh Farhad Julia Gonnella Claus Peter Haase Oliver Hahn Robert Hillenbrand Yuka Kadoi Charles Melville G lru Necipo lu Bernard O Kane Filiz ak r Phillip Yves Porter Julian Raby Christoph Rauch Simon Rettig David J Roxburgh Karin R hrdanz Zeren Tan nd L le Ulu Ching Ling Wang and Friederike Weis

Arab Painting Anna Contadini, 2010-07-15 Arab painting preserved mainly in manuscript illustrations of the 12th to 14th centuries is here treated as an artistic corpus fully deserving of appreciation in its own terms and not as a mere precursor to Persian painting The book assembles papers by a distinguished list of scholars that illuminate the variety of material that survives in scientific as well as literary manuscripts Because of the contexts in which the paintings appear a major theoretical concern is precisely the relationship of painting to text It rejects earlier scholarly habits of analysing paintings in isolation and proposes the integration of text and image as a more satisfactory framework within which to elucidate the characteristics and functions of this impressive body of work

The Last Great War of Antiquity James Howard-Johnston, 2021-05-13 The last and longest war of classical antiquity was fought in the early seventh century It was ideologically charged and fought along the full length of the Persian Roman frontier drawing in all the available resources and great powers of the steppe world The conflict raged on an unprecedented scale and its end brought the classical phase of history to a close Despite all this it has left a conspicuous gap in the history of warfare This book aims to finally fill that gap The war opened in summer 603 when Persian armies launched co ordinated attacks across the Roman frontier Twenty five years later the fighting stopped after the final forlorn counteroffensive thrusts of the Emperor Heraclius into the Persians Mesopotamian heartland James Howard Johnston pieces together the scattered and fragmentary evidence of this period to form a coherent story of the dramatic events as well as an introduction to key players Turks Arabs and Avars as well as Persians and Romans and a tour of the vast lands over which the fighting took place The decisions and actions of individuals particularly Heraclius a general of rare talent and the various immaterial factors affecting morale take centre stage yet due attention is also given to the underlying structures in both belligerent empires and to the Middle East under Persian occupation in the 620s The result is a solidly founded critical history of a conflict of immense significance in the final episode of classical history

A Social History of Iranian Cinema, Volume 2 Hamid Naficy, 2011-09-16 Social history of Iranian cinema that explores cinema s role in creating national identity and contextualizes Iranian cinema within an international arena

The New Cambridge History of Islam: Volume 4, Islamic Cultures and Societies to the End of the

Eighteenth Century Robert Irwin,2010-11-04 Robert Irwin's authoritative introduction to the fourth volume of *The New Cambridge History of Islam* offers a panoramic vision of Islamic culture from its origins to around 1800. The introductory chapter which highlights key developments and introduces some of Islam's most famous protagonists paves the way for an extraordinarily varied collection of essays. The themes treated include religion and law, conversion, Islam's relationship with the natural world, governance and politics, caliphs and kings, philosophy, science, medicine, language, art, architecture, literature, music, and even cookery. What emerges from this rich collection, written by an international team of experts, is the diversity and dynamism of the societies which created this flourishing civilization. Volume four of *The New Cambridge History of Islam* serves as a thematic companion to the three preceding politically oriented volumes and in coverage extends across the pre-modern Islamic world.

Mustafa Âli's Epic Deeds of Artists Muṣṭafā b. Aḥmad 'Alī,2011-08-11 This critical edition of Mustafa Ali's *Epic Deeds of Artists* about the lives and works of calligraphers and painters offers insight into the artistic, cultural, social, and religious traditions that produced the great artists of the Ottoman and Persianate worlds.

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