



Perspectives on Persian Painting

Illustrations by Amir Khusraw's *Khatunshahi*

Barbara Brend

Perspectives On Persian Painting Illustrations To Amir Khusraus Khamsah

Marie Lukens Swietochowski, Stefano Carboni



Perspectives On Persian Painting Illustrations To Amir Khusraus Khamsah:

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. 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.

Perspectives on Persian Painting Barbara Brend, 2003 This is a detailed study of the illustrations to Amir Khusrau's Khamsah. 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. *The Art Bulletin*, 2002 Includes section Notes and reviews. **Treasures of Herat** BARBARA. BREND, 2022-07-05 An illustrated reference book for students and scholars of Persian art, poetry and literature. With this book Barbara Brend provides thorough consideration of two celebrated Persian manuscripts housed in the British Library. These two copies of the Khamsah Quintet, a set of five narrative poems by Nizami Ganjavi, a master of allegorical poetry in Persian literature, were produced in Herat in the fifteenth century, one of the greatest periods of Persian painting. Although well known, the manuscripts have never before been written about in relation to each other. Brend tells the story of each poem and the painting that illustrates it, and she formally analyzes the images, placing them in their historical and artistic context. The images from both highly prized manuscripts are beautifully reproduced in color, and the collected history of one of the manuscripts, recorded in the form of seal impressions and inscriptions, is also included. Ursula Sims Williams provides a translation and commentary of these important marks of ownership, which identify the Mughal rulers Akbar, Jahangir, Shah Jahan and Aurangzeb among many others. *Bihzad, Master of Persian Painting* Ebadollah Bahari, 1996-12-15 Although Kamal al-Din Bihzad (1460-1535) is acknowledged to be one of the greatest masters of Persian painting, there has to date been no comprehensive study of his life and work. He flourished during the golden age of artistic achievement in the late Timurid and early Safavid periods, working in Herat and then in Tabriz. This illustrated book traces the roots of the style developed by Bihzad, its heritage and its legacy in Iran, Mughal India and Ottoman Turkey. The author approaches the subject by attempting to relate the paintings to the stories and themes they portray, thus enabling us to appreciate Bihzad's work in a way that has generally been neglected by Western art historians. Bahari has examined Bihzad's paintings in libraries and collections all over the world, and this study brings together a huge body of the work. Persian Painting Sheila R. Canby, 1993 Jewel-like colours, precise execution and virtuoso draughtsmanship characterise the best of Persian miniature painting, the perfect realization of an ideal world. *Illustrated Poetry and Epic Images* Marie Lukens Swietochowski, Stefano Carboni, 1994 Two 14th-century manuscripts are the focus of this catalog, published in conjunction with a Museum exhibit.

February May 1994 Essays and illustrations 93 total 39 in color present the Mu nis al ahrar an anthology of poetic devices and the Shahnama a copy of the Persian national epic in which events are depicted in 41 extant miniatures Annotation copyright by Book News Inc Portland OR Persian Painting of the 14th, 15th, 16th Centuries and Its Influence on Indian Painting Norah M. Titley, 1975* **Persian Drawings in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.), Marie Lukens Swietochowski, Sussan Babaie, 1989 *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 Persian Painting Basil Gray, 1995 *Studies in Persian Art* Basil William Robinson, 1993 Over the last forty years Basil Robinson has established a reputation as a leading authority on the art of Persia His work on Persian manuscript illumination represents one of the most important contributions made in this century to the study of the development of this pivotal branch of Islamic art which absorbed the influence of Arab and Chinese painting and influenced in turn the miniature painting of Mughal India This first volume concentrates on Persian painting Seven papers examine the general evolution of painting in Persia from the fourteenth to the nineteenth centuries mostly preserved in manuscript illumination with emphasis on that most characteristic of Persian manuscripts the Shah Nameh the national epic Particular attention is paid to the Timurid period and the sixteenth and seventeenth centuries Four reviews of exhibitions of Persian art follow Thirteen studies are devoted to a later period the school of painting that arose under the Qajar rulers when Persian art flourished in such new and diverse media as oil painting and painted enamels Persian Art R. Murdoch Smith, 1873 *Mediaeval Persian Painting* Adel' Tigranovna Adamova, 2008 This book is a survey of the historical evolution of Persian painting and the factors internal as well as external which shaped its development and brought significant changes in the subject matter and forms of representation As these forms changed so did their status and the hierarchies of values they embodied coming to reflect changing views on the status of images and the

nature of painterly skill Thus an age when monumental painting largely determined the character of the representational arts gave way to a period when books and book painting defined artistic taste while subsequently a fashion for paintings and drawings on single sheets created a taste for painting in oils on canvas The final chapter of the book is an attempt to reconstruct one of the most famous albums the so called St Petersburg Muraqqa BOOK JACKET *Persian Painting* Sheila R. Canby, British Museum, 1999 **Persian Painting in the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, B W (Basil William) Robinson, 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant **An Introduction to Persian Art Since the Seventh Century A.D. (1931)**, 1972 *Masterpieces of Persian Art* Arthur Upham Pope, 2013-10 This is a new release of the original 1945 edition *Persian Art. An Illustrated Souvenir of the Exhibition...* Exhibition of Persian art at Burlington House London 1931. London, 1931 *Persian Painting* Adel' Tigranovna Adamova, Manijeh Bayani, 2015 This is a luxuriously illustrated catalogue of more than forty extraordinary Persian miniature paintings illuminated manuscripts and elaborately decorated bookbindings in The al Sabah Collection Kuwait dating from the period before the Mongol invasions 11th 12th centuries CE to the early 20th century It includes rare examples from the pre Mongol invasion period fine illuminations of Qur'an manuscripts Mu'nis al-Ahrar an important early fourteenth century anthology by Muhammad ibn Badr al-Din al-Jajarmi material from dispersed manuscripts of Firdawsi's Shah nameh two previously unpublished copies of Qazwini's Aja'ib al-Makhluqat three copies of Nizami's Khamsah Sa'di's Golestan and Jami's Yusuf and Zulaykha and Subhat al-Abrar as well as paintings from dispersed Safavid and post Safavid albums and seventeenth century bookbindings and oil paintings from the Zand and Qajar periods

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