

Persian Art In The Collection

Arthur Upham Pope

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Persian Art in the Collection of the Museum of Oriental Art, Moscow S. Maslenitsynas, 1975 The Persian Miniatures Collection of the Rijksmuseum, A Hidden Treasure Trove Forough Sajadi, 2024-12-09 The present book offers an elaborate art historical study of the collection of Persian miniatures at the Rijkmuseum in Amsterdam The collection includes detached folios which are the most significant in any Dutch collection The artworks catalogued thorough in this book for the first time range in date from the thirteenth century until the early twentieth century and cover diverse subject matters Vladimir Lukonin, Anatoly Ivanov, 2012-06-30 Housed in the Hermitage Museum along with other institutes libraries and museums in Russia and the republics of the former Soviet Union are some of the most magnificent treasures of Persian Art For the most part many of these works have been lost but have been catalogued and published here for the first time with an unsurpassed selection of colour plates In a comprehensive introduction Vladimir Lukonin Director of the Oriental Art section of the Hermitage Museum and his colleague Anatoli Ivanov have broadly documented the major developments of Persian Art from the first signs of civilisation on the plains of Iran around the 10th century BCE through the early 20th century In the second part of the book they have catalogued Persian Art giving locations origins descriptions and artist biographies where available Persian Art demonstrates a common theme which runs through the art of the region over the past three millennia Despite many religious and political upheavals Persian Art whether in its architecture sculpture frescoes miniatures porcelain fabrics or rugs whether in the work of the humble craftsmen or the high art of court painters displays the delicate touch and subtle refinement which has had a profound influence on art throughout the world *Masterpieces of Persian Art* Arthur Upham Pope, 1945 The Shaping of Persian Art Yuka Kadoi, Iván Szántó, 2014-07-18 While the impact of the Persian

style is undeniably reflected in most aspects of the art and architecture of Islamic Central Asia this Perso Central Asian connection was chiefly formed and articulated by the Euro American movement of collecting and interpreting the art and material culture of the Persian Islamic world in modern times This had an enormous impact on the formation of scholarship and connoisseurship in Persian art for instance with an attempt to define the characteristics of how the Islamic art of Iran and Central Asia should be viewed and displayed at museums and how these subjects should be researched in academia This important historical fact which has attracted scholarly interest only in recent years should be treated as a serious subject of research accepting that the abstract image of Persian art was not a pure creation of Persian civilization but that it can be the manifestation of particular historical times and charismatic individuals Attention should therefore be given to various factors that resulted in the shaping of Persian imagery across the globe not only in terms of national ideologies but also within the context of several protagonists such as scholars collectors and dealers as well as of the objects themselves This volume brings together Islamic Iranian and Central Asian art experts from diverse disciplinary and professional backgrounds and intends to offer a novel insight into what is collectively known as Persian art **Guide to the Persian Collection in the** A Catalogue of the Collection of Persian **Museum** Royal Scottish Museum, Sir Robert Murdoch Smith, 1896 Manuscripts, Including Also Some Turkish and Arabic Metropolitan Museum of Art (New York, N.Y.), Alexander Smith Cochran, 1914 A collection of manuscripts twenty of them Persian two Eastern Turkish and two Arabic was presented to the Metropolitan Museum of Art in March 1913 by Mr Alexander Smith Cochran of Yonkers New York This publication provides insight into the authors of these texts and unpacks the painstakingly rendered imagery in these beautiful manuscript **Persian Art from the Arveh Family Collection** Aryeh, Sotheby's, 1999 Arthur Upham Pope and A New illustrations Survey of Persian Art Yuka Kadoi, 2016-03-11 In Arthur Upham Pope and A New Survey of Persian Art fourteen scholars explore the legacy of Arthur Upham Pope 1881 1969 by tracing the formation of Persian art scholarship and connoisseurship during the twentieth century Widely considered as a self made scholar curator and entrepreneur Pope was credited for establishing the basis of what we now categorize broadly as Persian art His unrivalled professional achievement together with his personal charisma influenced the way in which many scholars and collectors worldwide came to understand the art architecture and material culture of the Persian world This ultimately resulted in the establishment of the aesthetic criteria for assessing the importance of cultural remains from modern day Iran With contributions by Lindsay Allen Sheila S Blair Jonathan M Bloom Talinn Grigor Robert Hillenbrand Yuka Kadoi Sumru Belger Krody Judith A Lerner Kimberly Masteller Cornelia Montgomery Bernard O Kane Keelan Overton Laura Weinstein and Donald Whitcomb **Treasures of Persian Art After Islam: the Mahboubian Collection** University of Texas at Austin. University Art Museum, 1970 A Catalogue of the Collection of Persian Manuscripts, Including Also Some Turkish and Arabic Columbia University, Metropolitan Museum of Art (New York, N.Y.),1914 Persian Art in the Collection of the Museum of Oriental Art S. Maslenitsyna, 1976

Persian Art Sotheby's (Firm). Institute of Art,1999 The American Institute of Iranian Studies Erica Ehrenberg, 2025-06-17 The American Institute of Iranian Studies is devoted to fostering research in the field of Iranian studies and promoting scholarly exchange between the United States and Iran This collection of essays addresses the history and development of Iranian studies in the United States and the pivotal role of the Institute in furthering research in the field The purview of the Institute is vast covering Iranology the study of Iranian peoples and cultures both within and across regions of Central and South Asia and the Middle East where various forms of the Persian language are spoken In keeping with the Institute's dedication to facilitating research in Iran the chapters in this volume represent fields of inquiry that have benefited from direct access to materials in the country The essays describe the founding and work of the Institute the emergence of Iranian studies in American universities the Encyclopaedia Iranica early archaeological research in Iran by the University of Pennsylvania and the University of Chicago the birth and development of American museum collections of art from Iran and case histories of areas of Iranian Studies that have been the traditional focus of Institute sponsored research including art history history philology religion and sociology The contributors to this volume are Ahmad Ashraf Shiva Balaghi Medhi Bozorgmehr Elton L Daniel Erica Ehrenberg Carl W Ernst Stephen C Fairbacks Prudence O Harper Linda Komaroff Judith A Lerner Franklin D Lewis Beatrice Forbes Manz Alessandro Pezzati Holly Pittman D T Potts Richard L Spees Mathew W Stolper Keyvan Tabari and Christopher Thortnon 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 The H. Kevorkian Collection of Oriental Art Hagop Kevorkian, Anderson Galleries, Inc, 1927

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