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# Persian Painting

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Painters, Paintings and Books

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Mostly Miniatures

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**BUCK TAPIA**

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*Painters, Paintings and  
Books* George Braziller

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.

*Iranian Masterpieces of Persian Painting*

Routledge

The mention of Persian painting conjures up images of beautifully illuminated manuscripts filled with tiny, intricate pictures, each a miniature festival of color. Anyone who has seen Persian miniatures up close will attest to their captivating

power. In this book, the renowned historian of Islamic art Oleg Grabar introduces Western audiences to Persian painting, which consists primarily of miniatures illustrating works of literature, but also includes murals and small ceramics decorated with pictures. The masterpieces of this painting have a visual richness that requires the use of the intellect as well as the eye for their appreciation, and Grabar seeks to situate the reader within their world,

that of Islamic culture in Iran from the Middle Ages to Modern times. Through a series of chapters on various aspects of Persian painting, he helps us understand its history, the characteristics that define it, and the delights to be discovered in it. Grabar argues that this genre of painting offers a remarkable example of how books are illustrated in general and of how an Iranian secular taste emerged during centuries dominated by religious art. He shows that the peculiarities of its

historical background gave rise to specific characteristics: striking colors, dematerialization of space, subtle evocations of emotions, simultaneous lyricism and epic. The qualities of Persian painting created a unique aesthetic mood that is related to Persian poetry and Islamic mysticism. It was only at the beginning of the twentieth century that the Western art world began to discover Persian painting. Inspired by its use of pure geometry and vivid palette, Matisse and

Kandinsky were among the first modernists to incorporate attributes of Persian art into their work. And now, a century later, interest among museum-goers continues to increase. The allure of Persian painting lies in its absorbing complexities and in the surprising way it speaks to large questions about the nature of art and the perception of its masterpieces. Grabar has written an incomparable book that both explains and re-creates the pleasures of this art.

*Art of the Persian Courts*  
Metropolitan Museum of Art  
Kalila wa Dimna (or The Fables of Bidpai ) is one of the gems of world culture, having been translated through the centuries everywhere from China to Spain. Kalila wa Dimna are subtle and suggestive moral tales- a kind of repository of wisdom and understanding about the human condition. It was the most commonly illustrated medieval Islamic texts. This book focuses on the group of seven Persian

manuscripts from the second half of the 14th century, which contain several of the finest masterpieces of Persian painting. It is fully illustrated throughout with the paintings that accompany the fables. Mostly Miniatures Yale University Press

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.

**Book Arts of Isfahan**

British Museum Press

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.

Studies in Persian Art

Edinburgh University Press

"The publication of this book commemorates the one thousandth

anniversary of the completion of the Shahnama, the Persian national epic, which was written down in more than 50,000 couplets by the poet Firdausi. It also celebrates the most lavishly illustrated version of this text, a manuscript produced for the Safavid Shah Tahmasp, who ruled Iran from 1524 to 1576"--

Director's Foreword, p. 7.

The Arts of Persia

Bibliotheca Persica Press

An insightful picture of the expansion of Persian visual culture across wide swathes of Asia, from the

Indian Ocean to the Mediterranean.

*Persian Painting at Its Best* NYU Press

A stunning catalog of Persian miniature paintings and manuscripts from The al-Sabah Collection, placed in their historical and artistic context

*Persian Drawings in the Metropolitan Museum of Art* Metropolitan Museum of Art

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 Teimurid 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 Art](#) London : British Library  
In the seventeenth century, the Persian city of Isfahan was a crossroads of international trade and diplomacy. Manuscript paintings produced within

the city's various cultural, religious, and ethnic groups reveal the vibrant artistic legacy of the Safavid Empire. Published to coincide with an exhibition at the Getty Museum, *Book Arts of Isfahan* offers a fascinating account of the ways in which the artists of Isfahan used their art to record the life around them and at the same time define their own identities within a complex society.  
**Text and Image in Medieval Persian Art**  
AuthorHouse

In this illustrated book, nine contributors explore multifaceted aspects of art, architecture and material culture of the Persian cultural realm, encompassing West Asia, Anatolia, Central Asia, South Asia, East Asia and Europe. Each chapter examines the historical, religious or scientific role of visual culture in the shaping, influencing and transforming of distinctive 'Persian' aesthetics across the various historical periods, ranging from pre-Islamic, medieval and early modern Islamic to

modern times.

**Princeton's Great Persian Book of Kings**

Rizzoli International Publications

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 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.

**Early Persian Painting**

Yale University Press

About the Book This book is a collection of magnificent watercolor paintings of a famous Persian artist, Colonel M.

Sarram. The book includes architectural monuments - churches and mosques - and marketplace in Esfahan, scenic views of the untraveled path through the Great Desert in central Persia and in southwest US, fascinating imaginary paintings, flower arrangements, and portraits of Reza Shah, as well as those of the artist and his family. Some of the paintings capture daily scenes and life routines that strangely enough sometimes play back in one's mind with

the rich mixture of light, color and wind; a beggar waiting on a woman lighting candles, a man washing up for his afternoon prayer, two women carrying jugs of water on their shoulders in a severe sand storm, a woman's face covered with her hands at a seemingly spiritual moment, and the inviting reddish pomegranate offered in a traditional setting of plates.

**Illustrated Poetry and Epic Images** Routledge Shows and describes examples of Persian

calligraphy, glass, tile, pottery, lacquer, books, paintings, jewelry, textiles, sculpture, and architecture

**The Shahnama of Shah Tahmasp** Cambridge Scholars Publishing Persian Miniatures is a picture book showcasing the Metropolitan Museum of Art's collection of popular Persian illustrations from the 14th to early 17th century. The book contains an introduction by M. S. Dimand which briefly explains the history and importance of these

Persian miniatures and the artists who made them

*The Golden Age of Persian Art 1501-1722*

Metropolitan Museum of Art

The golden age of Persian art was the era of the Safavid dynasty. In this time of dynamic religious and political developments, painting and textiles achieved new heights of brilliance and opulence, and architecture flourished with the growth of cities. This resplendent volume provides a chronological

history of the reign of each successive Safavid shah, including that of Shah 'Abbas I, who came to the throne in 1588. He not only built grand mosques and palaces, but also welcomed foreign travelers -- and their artistic influences -- to his court. The superb illustrations complement a much-needed text by a leading scholar in the field. This volume is sure to become a standard reference on this sublime period in Persian painting, architecture, illuminated manuscripts, ceramics,

metalwork, and other decorative arts.

[Persian Miniatures: A Picture Book](#) Getty Publications

Publications

Jewel-like colours, precise execution and virtuoso draughtsmanship characterise the best of Persian miniature painting: the perfect realization of an ideal world.

*Persian Painting* Yale University Press

Published on the occasion of an exhibition held at Princeton University Art Museum, October 3, 2015-January 24, 2016.

### Fifteenth-Century Persian Painting

British Academy  
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. Vol I  
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Focusing on 5 objects  
found in the main media  
from the 10th to the 16th  
century - ceramics,  
metalware, painting,  
architecture and textiles -  
Sheila S. Blair shows how  
Greater Iranian artisans  
played with form, material  
and decoration to engage  
their audiences.

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