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Studies In Islamic Painting

University of Michigan

A red circular graphic with a gradient, appearing as a stylized sun or a lens flare, positioned to the right of the University of Michigan text.

Studies In Islamic Painting:

Studies in Islamic Painting, Epigraphy and Decorative Arts Bernard O'Kane, 2021 This lavishly illustrated volume features 19 articles by Bernard O'Kane on a wealth of topics in medieval Islamic art from the Siyah Qalam album paintings and Arab and Persian illustrated manuscripts to Egyptian and Iranian decorative arts and to epigraphic developments in Persian and Arabic

Studies in the Islamic Decorative Arts Robert Hillenbrand, 2019-12-31 Islamic artists channelled their energies not into easel painting and large scale sculpture but rather into what Western scholars obeying a very different hierarchy of art forms rather disparagingly term the decorative arts or even the minor arts In point of fact some of the greatest masterpieces of Islamic art are in the media of ceramics metalwork textiles ivory and glass Often the images they bear express a complex set of meanings for Islam inherited much material from the iconographic systems of earlier civilizations notably those of the ancient Near East and of the classical world Islam also developed its own distinctive vocabulary of signs and symbols Accordingly questions of iconography and meaning bulk large among the studies gathered together in the present volume These studies written over a period of almost thirty years and taken from a wide variety of published sources deal with aspects of the decorative arts from Spain to India and from the 7th to the 17th century They focus in turn upon ceramics and metalwork on coins carpets and calligraphy and on carving in wood and ivory They are arranged under three headings The first comprises general surveys of the field covering the content of these arts and confronting the challenges they present such as the Islamic approach to three dimensional sculpture The second deals with questions of iconography and meaning while the third comprises a series of studies devoted to specific media such as ivory woodwork and numismatics This volume therefore offers not only a general introduction to some of the problems posed by Islamic art but also readings of key objects in an attempt to explore their meaning and finally an in depth focus on individual objects representing specific genres and media

Studies in Islamic Painting Ernst J. Grube, 1995 A collection of studies published over three decades which deal with the materials issues and problems of Islamic painting ranging from 10th century Egypt Ottoman Turkey to 19th century Persia

Studies in Islamic and Later Indian Art from the Arthur M. Sackler Museum, Harvard University Art Museums Arthur M. Sackler Museum, Rochelle L. Kessler, 2002 This volume examines portraits of Mughal rulers Iranian drawing and painting and Samanid epigraphic pottery of medieval Iran and Central Asia

Further Studies in Islamic Painting Ernst Grube, 2000 Short description A collection of Professor Grube's essays on the painting of the late 14th and 15th century in the Timurid empire and that of Ottoman Turkey This is a new revised edition of the 1968 exhibition catalogue *The Classical Style of Islamic Painting* which has substantially widened its focus and time span Long description The studies by Ernst Grube collected and reprinted in this volume are concerned with two aspects of painting in the Muslim world that of the late 14th and 15th century in the Timurid empire and that of Ottoman Turkey The focal point of this volume is the new edition of the 1968 exhibition catalogue *The Classical Style in Islamic Painting* this was a

study on the origin of Timurid painting and its impact on other royal painting ateliers in the rest of the Muslim world. At that date the author was of the opinion that the style developed in the atelier of Baysunghur Mirza ibn Shah Rukh Timur's grandson and one of the great bibliophiles of the age was considered a classical achievement by his contemporaries and the princely bibliophiles of the next two generations. Its apparent perfection led these princes and their artists to emulate its qualities and mannerisms for over two centuries. Written as a catalogue accompanying an exhibition at the Pierpont Morgan Library in New York in 1968, the selection of works was restrained both by the limits of material then available and by the fact that relatively little was then known about the bibliophile endeavours of Baysunghur's cousin Iskandar Sultan ibn Umar Shaykh. As we know now, Iskandar matched and exceeded in many ways the achievements of Baysunghur, laying the foundation upon which much of what Baysunghur achieved was based. Taking full advantage of the materials from Iskandar's atelier which have now become available in research over the last thirty years, the original text of *The Classical Style* has been rewritten. No longer restrained by the framework of an exhibition, it has been largely illustrated with new material. While the original concept remains basically unaltered, his new study shifts the focus slightly, taking into account the earlier sources that illuminate the bibliophile achievement of the period. As *The Classical Style in Islamic Painting* has been out of print for over 25 years, this updated version should be particularly welcome. A second major study included in this volume does focus on Baysunghur, examining two manuscripts of the renowned stories of the two jackals, Kalilah and Dimnah, at the court of the Lion King. They were made for the prince within two years of each other. All the paintings in these exquisite codices are illustrated, a comparison between what would appear to be a pre-Baysunghur version with that made in the prince's own atelier leads to new insights into the problems that still surround the history of painting in that period. A third study tackles the extraordinary set of paintings probably produced in the late 19th century that are based on Baysunghur's famous *Shah namah*, completed in Herat in 1431. Lastly, the studies dealing with Ottoman Turkish painting range from problems of the identification of the earliest Ottoman style at the end of the 15th century to the reaction of the Ottoman world to the *Kalilah wa Dimnah* stories and the realistic contemporary interpretation of the ancient tradition of Firdausi's *Shah namah*.

Islamic Visual Culture, 1100-1800 Oleg Grabar, 2024-08-01 *Islamic Visual Culture 1100-1800* is the second in a set of four volumes of studies on Islamic art by Oleg Grabar. Between them they bring together more than eighty articles, studies and essays, work spanning half a century by a master of the field. Each volume takes a particular section of the topic, the three other volumes being entitled *Early Islamic Art 650-1100*, *Islamic Art and Beyond* and *Jerusalem: Reflecting the many incidents of a long academic life*. They illustrate one scholar's attempt at making order and sense of 1400 years of artistic growth. They deal with architecture, painting, objects, iconography, theories of art, aesthetics and ornament, and they seek to integrate our knowledge of Islamic art with Islamic culture and history as well as with the global concerns of the History of Art. In addition to the articles selected, each volume contains an introduction which describes, often in highly personal ways, the context in

which Grabar's scholarship developed and the people who directed and mentored his efforts. The focus of the present volume is on the key centuries the eleventh through fourteenth during which the main directions of traditional Islamic art were created and developed and for which classical approaches of the History of Art were adopted. Manuscript illustrations and the arts of objects dominate the selection of articles but there are also forays into later times like Mughal India and into definitions of area and period styles as with the Mamluks in Egypt and the Ottomans or into parallels between Islamic and Christian medieval arts.

Studies in Islamic Art and Architecture American University at Cairo. Center for Arabic Studies, Charles L. Geddes, 1965

Islamic Art Islamic Art Foundation, 1981

Studies in Islamic Art Ralph H. Pinder-Wilson, 1985

This volume brings together twenty-four of Ralph Pinder Wilson's studies on Islamic art published over thirty years. These deal mainly with the decorative arts: lustre pottery, bronze, jade and glass, a field in which the author is an eminent authority. The objects covered range from early Islamic glass and lustre ware to the ivories produced in Norman Sicily and later Persian bronzes. The art of Mughal India and Afghanistan is also covered in a number of important studies on manuscripts produced for Persian and Mughal rulers from the fifteenth to the seventeenth centuries. Two major papers reprinted here range outside the usual field of the art historian. The first, a study of the Malcolm Celestial Globe, explores the history and iconography of Islamic depictions of the constellations; the second, a study of the Persian garden from the Achaemenid to the Qajar period, explores the textual evidence and discusses the influence of this type of garden on the visual arts.

Preface

The Illuminations in the Cairo Moshe b. Asher Codex of the Prophets

A Persian Translation of the Mahabharata

A Note on the Miniatures

Persian Painting of the Fifteenth Century

An illustrated Mughal Manuscript from Ahmadabad

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Tughras of Suleyman the Magnificent

The Minaret of Mas'ud III at Ghazni

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A Persian jade Cup

An inscribed jade Cup from Samarkand

Glass in China during the Tang Period

Cut glass Vessels from Mesopotamia

Two drinking Flasks from Asia

An early Fatimid Bowl decorated in Lustre

A lustre relief Dish of the early Islamic Period

An ivory Casket from Norman Sicily

The Reliquary of St. Petros and the Ivories of Norman Sicily

A silver Ladle and Amulet Case

An Islamic Ewer in Sasanian Style

Two Persian bronze Buckets

A Persian bronze Mortar of the Mongol Period

The Persian Garden

Bagh and Chahar Bagh

The Malcolm Celestial Globe

Additional Notes

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Islamic Art and Beyond Oleg Grabar, 2006

The articles selected for *Islamic Art and Beyond* the third in the set of four selections of articles by Oleg Grabar illustrate how the author's study of Islamic art led him in two directions for a further understanding of the arts. One is how to define Islamic art and what impulses provided it with its own peculiar forms and dynamics of growth. The other issue is that of the meanings to be given to forms like domes so characteristic of Islamic art or to terms like symbol, signs or aesthetic values in the arts especially when one considers the contemporary world.

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.

The Unity of Islamic Art The King Faisal Center For Research and Islamic

Studies, Islamic Art Gallery, 1985 *The Classical Style in Islamic Painting* Ernst J. Grube, 1968 *Islamic Art and Beyond* Oleg Grabar, 2024-08-01 *Islamic Art and Beyond* is the third in a set of four volumes of studies on Islamic art by Oleg Grabar. Between them they bring together more than eighty articles, studies and essays, work spanning half a century by a master of the field. Each volume takes a particular section of the topic, the three other volumes being entitled *Early Islamic Art* 650-1100, *Islamic Visual Culture* 1100-1800 and *Jerusalem*. Reflecting the many incidents of a long academic life, they illustrate one scholar's attempt at making order and sense of 1400 years of artistic growth. They deal with architecture, painting, objects, iconography, theories of art, aesthetics and ornament, and they seek to integrate our knowledge of Islamic art with Islamic culture and history as well as with the global concerns of the History of Art. In addition to the articles selected, each volume contains an introduction which describes, often in highly personal ways, the context in which Grabar's scholarship developed and the people who directed and mentored his efforts. The articles in the present volume illustrate how the author's study of Islamic art led him in two directions for a further understanding of the arts. One is how to define Islamic art and what impulses provided it with its own peculiar forms and dynamics of growth. Was it a faith or a combination of social, historical and cultural events? And how has Islamic art impacted on the contemporary arts of the Islamic world? The other issue is that of the meanings to be given to forms like domes so characteristic of Islamic art, or to terms like symbol, signs or aesthetic values in the arts, especially when one considers the contemporary world. The Islamic examples allow for the development of new intellectual positions for the history and criticism of the arts everywhere.

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.

Islamic Visual Culture, 1100-1800 Oleg Grabar, 2006 *Islamic Visual Culture* 1100-1800 is the second in a set of four selections of studies by Oleg Grabar. Its focus is on the key centuries, the eleventh through fourteenth, during which the main directions of traditional Islamic art were created and developed and for which classical approaches of the History of Art were adopted. Manuscript illustrations and the arts of objects dominate the selection of articles, but there are also forays into later times like Mughal India and into definitions of area and period styles as with the Mamluks in Egypt and the Ottomans, or into parallels between Islamic and Christian medieval arts.

The Iconography of Islamic Art Robert Hillenbrand, 2005

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

Early Islamic Art, 650-1100 Oleg Grabar, 2023-04-28 Early Islamic Art 650-1100 is the first in a set of four volumes of studies by Oleg Grabar Between them they bring together more than eighty articles studies and essays work spanning half a century Each volume takes a particular section of the topic the three subsequent volumes being entitled Islamic Visual Culture 1100-1800 Islamic Art and Beyond and Jerusalem Reflecting the many incidents of a long academic life they illustrate one scholar's attempt at making order and sense of 1400 years of artistic growth They deal with architecture painting objects iconography theories of art aesthetics and ornament and they seek to integrate our knowledge of Islamic art with Islamic culture and history as well as with the global concerns of the History of Art In addition to the articles selected each volume contains an introduction which describes often in highly personal ways the context in which Grabar's scholarship developed and the people who directed and mentored his efforts The present volume concentrates primarily on documents provided by archaeology understood in its widest sense and including the study of texts with reference to monuments or to the contexts of these monuments The articles included represent major contributions to the understanding of the formative centuries of Islamic art focusing on the Umayyad 661-750 and Fatimid 969-1171 dynasties in Greater Syria and in Egypt and on the Mediterranean or Iranian antecedents of early Islamic art Historical cultural and religious themes including the role of court ceremonies the growth of cities and the importance of the Qur'an are introduced to help explain how a new art was formed in the central lands of the Near East and how its language can be retrieved from visual or written sources

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University of Michigan, 1973 Each number is the catalogue of a specific school or college of the University

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