

عنوان مقاله:

Chaharshahnameh of Ibrahim Sultan (Shiraz School), Baisangari (Herat School), Tehamasbi (Second School of (Tabriz) and Rashida (Isfahan School), (in Timurid and Safavid Periods

محل انتشار:

پانزدهمین کنفرانس بین المللی زبان، ادبیات، فرهنگ و تاریخ (سال: 1402)

تعداد صفحات اصل مقاله: 17

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خلاصه مقاله:

Persian Miniature is a kind of delicate Iranian painting, which in the past was mostly made for literary, scientific and medical book layouts or separately (marqa). And today it has gone beyond the scope of book design. The full name that includes all the sections is "Persian Painting" (in English: Persian Painting). After the west became familiar with the art of oriental painting due to the similarity in size, the westerners used the word miniature for Iranian paintings as well. Iranian painting is different from Chinese and Japanese miniatures in terms of philosophy and aesthetics, and from a technical point of view, it is the same with European miniatures. The art of Islamic Iranian painting flourished from (۱۴th century CE, ۸th Hijri) to (۱۷th century CE, ۱۱th Hijri); But the carvings and paintings left from the pre-Islamic period until the time of the Mongol invasion, as well as wall painting, curtain painting, calligraphy and the like in recent centuries are also other but less known manifestations of Iranian painting. During the archeology of Iranian art, Iranian painting has received much attention from researchers. Manuscript books in the royal library-workshops were illustrated many times and exquisite copies were created in this direction, one of the most valuable of these books is Ferdowsi's Shahnameh by Hakim Tus. The interest in Shahnameh writing, along with the illustration of other books, is very noteworthy; Because Ferdowsi's Shahnameh itself has a special place for Iranians. Examining the four paintings with a single theme of "Traditioning Zahak" from Ferdowsi's Shahnameh in the four Shahnamehs of Ibrahim Sultan (Shiraz II School) and Baisanqari (Herat School) from the Timurid period and Tahmasbi's Shahnameh (Tabriz II School) and Rashida (Isfahan School) in the period Safaviyyah refers to the opinion of this article. In this article, while discussing the historical situation of the time of the formation of paintings and schools that arose in the Timurid and Safavid periods, we will also discuss the comparative analysis and composition and visual elements of all four .paintings

کلمات کلیدی:

Dahhak, Timurid, Safavid, Shahnameh of Ibrahim Sultan, Shahnameh of Baisangari, Shahnameh of Tahmasabi, Shahnameh of Rashida

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