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# THE EMPEROR AKBAR'S *KHAMSA* OF NIZĀMĪ



# Emperor Akbars Khamsa Of Nizami

**Celina Jeffery**



## **Emperor Akbars Khamsa Of Nizami:**

The Emperor Akbar's Khamsa of Nizami Barbara Brend, 1995 Akbar's illustrated copy of Khamsah was made in 1595 probably at Lahore and is now one of the British Library's treasures of Indian book painting This illustrated study of the manuscript introduces its artistic and historical background and brings to

**The Emperor Akbar's Khamsa of Nizami** Stuart Cary Welch, 1960

**The Emperors' Album** Stuart Cary Welch, 1987 Fifty leaves that form the sumptuous Kevorkian Album one of the world's greatest assemblages of Mughal art Metropolitan Museum of Art website

**Sufi Lovers, Safavid Silks and Early Modern Identity** Nazanin Hedayat Munroe, 2025-10-01 This book examines a group of sixteenth and seventeenth century figural silks depicting legendary lovers from the Khamsa Quintet of epic Persian poetry Codified by Nizami Ganjavi in the twelfth century the Khamsa gained popularity in the Persian speaking realm through illustrated manuscripts produced for the elite creating a template for illustrating climactic scenes in the love stories of Layla and Majnun and Khusrau and Shirin that appear on early modern silks Attributed to Safavid Iran the publication proposes that dress fashioned from these silks represented Sufi ideals based on the characters Migration of weavers between Safavid and Mughal courts resulted in producing goods for a sophisticated and educated elite demonstrating shared cultural values and potential reattribution Through an examination of primary source materials literary analysis of the original text and close iconographical study of figural designs the study presents original cross disciplinary arguments about patronage provenance and the socio cultural significance of wearing these silks

**The Empire of the Great Mughals** Annemarie Schimmel, 2004 Annemarie Schimmel has written extensively on India Islam and poetry In this comprehensive study she presents an overview of the cultural economic militaristic and artistic attributes of the great Mughal Empire from 1526 to 1857

**The Indian Portrait, 1560-1860** Rosemary Crill, Kapil Jariwala, 2010 The role of the portrait in India between 1560 and 1860 served as an official chronicle or eye witness account as a means of revealing the intimate moments of everyday life and as a tool for propaganda Yet the proliferation and mastery of Indian portraiture in the Mughal and Rajput courts brought a new level of artistry and style to the genre

*Defending the West* Ibn Warraq, 2010-06-03 This is the first systematic critique of Edward Said's influential work *Orientalism* a book that for almost three decades has received wide acclaim voluminous commentary and translation into more than fifteen languages Said's main thesis was that the Western image of the East was heavily biased by colonialist attitudes racism and more than two centuries of political exploitation Although Said's critique was controversial the impact of his ideas has been a pervasive rethinking of Western perceptions of Eastern cultures plus a tendency to view all scholarship in Oriental Studies as tainted by considerations of power and prejudice In this thorough reconsideration of Said's famous work Ibn Warraq argues that Said's case against the West is seriously flawed Warraq accuses Said of not only willfully misinterpreting the work of many scholars but also of systematically misrepresenting Western civilization as a whole With example after example he shows that ever since the Greeks Western civilization has

always had a strand in its very makeup that has accepted non Westerners with open arms and has ever been open to foreign ideas The author also criticizes Said for inadequate methodology incoherent arguments and a faulty historical understanding He points out not only Said's tendentious interpretations but historical howlers that would make a sophomore blush Warraq further looks at the destructive influence of Said's study on the history of Western painting especially of the 19th century and shows how once again the epigones of Said have succeeded in relegating thousands of first class paintings to the lofts and storage rooms of major museums An extended appendix reconsiders the value of 18th and 19th century Orientalist scholars and artists whose work fell into disrepute as a result of Said's work

*Inside/Outside Islamic Art and Architecture* Saygin Salgirli, 2021-07-29 When we walk into a gallery we have a fairly good idea where the building begins and ends and inside while observing a painting we are equally confident in distinguishing between the painting proper and its frame and borders Yet things are often more complicated A building defines an exterior space just as much as an interior and what we perceive to be ornamental and marginal to a given painting may in fact be central to what it represents In this volume a simple question is presented instead of dichotomous separations between inside and outside or exterior and interior what other relationships can we think of The first book of its kind to grapple with this question *Inside Outside Islamic Art and Architecture* focuses on a wide spectrum of mediums and topics including painted manuscripts objects architectural decoration architecture and urban planning and photography Bringing together scholars with diverse methodologies who work on a geographical span stretching from India to Spain and Nigeria and across a temporal spectrum from the thirteenth to the twenty first century this original book also poses engaging questions about the boundaries of the field

**Abia South and Southeast Asian Art and Archaeology Index** Karel R. Van Kooij, 2018-10-24 This volume is the first tangible result of an international project initiated by the International Institute for Asian Studies IIAS with the aim of compiling a bibliographic database documenting publications on South and Southeast Asian art and archaeology The bibliographic information over 1 300 records extracted from the database forms the principal part of this publication It is preceded by a list of periodicals consulted and followed by three types of indexes which help users to find their way in the ABIA South and Southeast Asian Art and Archaeology Index ABIA Index The detailed bibliographic descriptions controlled keywords and many elucidating annotations make this reference work into an indispensable guide to recent scholarly work on the prehistory and arts of South Southeast Asia

**Modernism and the Art of Muslim South Asia** Iftikhar Dadi, 2010-05-15 This pioneering work traces the emergence of the modern and contemporary art of Muslim South Asia in relation to transnational modernism and in light of the region's intellectual cultural and political developments Art historian Iftikhar Dadi here explores the art and writings of major artists men and women ranging from the late colonial period to the era of independence and beyond He looks at the stunningly diverse artistic production of key artists associated with Pakistan including Abdur Rahman Chughtai Zainul Abedin Shakir Ali Zubeida Agha Sadequain Rasheed Araeen and Naiza Khan Dadi

shows how beginning in the 1920s these artists addressed the challenges of modernity by translating historical and contemporary intellectual conceptions into their work reworking traditional approaches to the classical Islamic arts and engaging the modernist approach towards subjective individuality in artistic expression In the process they dramatically reconfigured the visual arts of the region By the 1930s these artists had embarked on a sustained engagement with international modernism in a context of dizzying social and political change that included decolonization the rise of mass media and developments following the national independence of India and Pakistan in 1947 Bringing new insights to such concepts as nationalism modernism cosmopolitanism and tradition Dadi underscores the powerful impact of transnationalism during this period and highlights the artists growing embrace of modernist and contemporary artistic practice in order to address the challenges of the present era

*The Garden and the Fire* Nerina Rustomji, 2013-10-01 Islamic conceptions of heaven and hell began in the seventh century as an early doctrinal innovation but by the twelfth century these notions had evolved into a highly formalized ideal of perfection In tracking this transformation Nerina Rustomji reveals the distinct material culture and aesthetic vocabulary Muslims developed to understand heaven and hell and identifies the communities and strategies of defense that took shape around the promise of a future world Ideas of the afterworld profoundly influenced daily behaviors in Islamic society and gave rise to a code of ethics that encouraged abstinence from sumptuous objects such as silver vessels and silk so they could be appreciated later in heaven Rustomji conducts a meticulous study of texts and images and carefully connects the landscape and social dynamics of the afterworld with earthly models and expectations Male servants and female companions become otherworldly objects in the afterlife and stories of rewards and punishment helped preachers promote religious reform By employing material culture as a method of historical inquiry Rustomji points to the reflections discussions and constructions that actively influenced Muslims picture of the afterworld culminating in a distinct religious aesthetic

*Aesthetic Hybridity in Mughal Painting, 1526-1658* Valerie Gonzalez, 2016-03-03 The first specialized critical aesthetic study to be published on the concept of hybridity in early Mughal painting this book investigates the workings of the diverse creative forces that led to the formation of a unique Mughal pictorial language Mughal pictoriality distinguishes itself from the Persianate models through the rationalization of the picture s conceptual structure and other visual modes of expression involving the aesthetic concept of mimesis If the stylistic and iconographic results of this transformational process have been well identified and evidenced their hermeneutic interpretation greatly suffers from the neglect of a methodologically updated investigation of the images conceptual underpinning Valerie Gonzalez addresses this lacuna by exploring the operations of cross fertilization at the level of imagistic conceptualization resulting from the multifaceted encounter between the local legacy of Indo Persianate book art the freshly imported Persian models to Mughal India after 1555 and the influx of European art at the Mughal court in the sixteenth and seventeenth centuries The author s close examination of the visuality metaphysical order and aesthetic language of Mughal imagery and portraiture sheds new

light on this particular aspect of its aesthetic hybridity which is usually approached monolithically as a historical phenomenon of cross cultural interaction That approach fails to consider specific parameters and features inherent to the artistic practice such as the differences between doxis and praxis conceptualization and realization intentionality and what lies beyond it By studying the distinct phases and principles of hybridization between the variegated pictorial sources at work in the Mughal creative process at the successive levels of the project intention the practice realization and the result product the author deciphers the modalities of appropriation and manipulation of the heterogeneous elements Her unique **Can Art History be Made Global?** Monica Juneja, 2023-03-20 The book responds to the challenge of the global turn in the humanities from the perspective of art history A global art history it argues need not follow the logic of economic globalization nor seek to bring the entire world into its fold Instead it draws on a theory of transculturation to explore key moments of an art history that can no longer be approached through a facile globalism How can art historical analysis theorize relationships of connectivity that have characterized cultures and regions across distances How can it meaningfully handle issues of commensurability or its absence among cultures By shifting the focus of enquiry to South Asia the five meditations that make up this book seek to translate intellectual insights of experiences beyond Euro America into globally intelligible analyses Images of Thought Celina Jeffery, 2009-03-26 With many illustrations and diagrams Images of Thought provides easy to follow ways in which to read Indian Persian and European paintings in terms of composition proportion colour symbolism and references to myth Yet it also provides the intellectual contexts of Islamic cultures which inform our perceptions of how this visual language works The author uses salient aspects of critical theory anthropology and theology to sensitise viewers to the diversity and difference of cultural readings but never loses sight of the primacy of the visual and formal characteristics gestures geometrical structures and their cooperation with myths and theologemes The book provides access to one of the world s major visual traditions whose characteristics continue to inform and elucidate Indian and Islamic contemporary thought today Images of Thought is a major scholarly and provocative contribution not only to our understanding of cultural individuality but it offers important examples of how to engage in transcultural understanding and ways of seeing **Circulations in the Global History of Art** Thomas DaCosta Kaufmann, Catherine Dossin, Béatrice Joyeux-Prunel, 2016-03-03 The project of global art history calls for balanced treatment of artifacts and a unified approach This volume emphasizes questions of transcultural encounters and exchanges as circulations It presents a strategy that highlights the processes and connections among cultures and also responds to the dynamics at work in the current globalized art world The editors introduction provides an account of the historical background to this approach to global art history stresses the inseparable bond of theory and practice and suggests a revaluation of materialist historicism as an underlying premise Individual contributions to the book provide an overview of current reflection and research on issues of circulation in relation to global art history and the globalization of art past and present They offer a variety of

methods and approaches to the treatment of different periods regions and objects surveying both questions of historiography and methodology and presenting individual case studies An Afterword by James Elkins gives a critique of the present project The book thus deliberately leaves discussion open inviting future responses to the large questions it poses *Mughal Occidentalism* Mika Natif,2018-08-13 In *Mughal Occidentalism* Mika Natif elucidates the meaningful and complex ways in which Mughal artists engaged with European art and techniques from the 1580s 1630s Using visual and textual sources this book argues that artists repurposed Christian and Renaissance visual idioms to embody themes from classical Persian literature and represent Mughal policy ideology and dynastic history A reevaluation of illustrated manuscripts and album paintings incorporating landscape scenery portraiture and European objects demonstrates that the appropriation of European elements was highly motivated by Mughal concerns This book aims to establish a better understanding of cross cultural exchange from the Mughal perspective by emphasizing the agency of local artists active in the workshops of Emperors Akbar and Jahangir

**The Alexander Romance in Persia and the East** Richard Stoneman,Kyle Erickson,Ian Richard Netton,2012 Alexander the Great of Macedon was no stranger to controversy in his own time Conqueror of the Greek states of Egypt and of the Persian Empire as well as many of the principalities of the Indus Valley he nevertheless became revered as well as vilified Was he simply a destroyer of the ancient civilizations and religions of these regions or was he a hero of the Persian dynasties and of Islam The conflicting views that were taken of him in the Middle East in his own time and the centuries that followed are still reflected in the tensions that exist between east and west today The story of Alexander became the subject of legend in the medieval west but was perhaps even more pervasive in the east The Alexander Romance was translated into Syriac in the sixth century and may have become current in Persia as early as the third century AD From these beginnings it reached into the Persian national epic the Shahnameh into Jewish traditions and into the Quran and subsequent Arab romance The papers in this volume all have the aim of deepening our understanding of this complex development If we can understand better why Alexander is such an important figure in both east and west we shall be a little closer to understanding what unites two often antipathetic worlds This volume collects the papers delivered at the conference of the same title held at the University of Exeter from July 26 29 2010 More than half the papers were by invited speakers and were designed to provide a systematic view of the subject the remainder were selected for their ability to carry research forward in an integrated way

**Images of Thought** Gregory Minissale,2006 *Images of Thought* is an entirely new approach to understanding non Western art Supported by a wide reading in anthropology theology and philosophy it provides an intellectual context for reading the visual language of Indian and Persian miniature art By decoding artistic conventions and with searching visual analyses the book attempts to transform our understanding of art as an illustration of history to art as a reflection of the intellect *Images of Thought* should be of interest to the general reader students and scholars of art and critical theory as it shows that one of the world's richest painting traditions can offer important

insights into issues of visual perception and intellectual production generally      Crafts and Craftsmen in Pre-colonial Eastern India Asha Shukla Choubey, 2021-11-29 This book presents a comprehensive socio cultural history of crafts and crafts persons in pre colonial Eastern India It focuses on the technology of crafts as being integral to the traditional lives of the crafts persons and explores their cultural and social world It offers an in depth analysis of the complexities of craft technologies in the three sectors of cotton textile sericulture and silk textile and mining and metallurgy in the regions of Bihar and Jharkhand in Eastern India in the seventeenth and eighteenth centuries Apart from technology the book discusses a range of socio economic themes including craft production systems marketing and financing patterns impact of contact with the world market craft persons identities in terms of caste affiliations and group divisions negotiations for upward caste mobility contestations and dissent of lower castes power and social stratification functioning of caste panchayats gender division of craft labour myths beliefs and religiosity attributed to craft usages social and ritual traditions and contemporary craft traditions Rich in archival and diverse sources including oral traditions paintings and findings from extensive field visits and interactions with crafts persons this book will be an essential read for scholars and researchers of crafts medieval Indian history social history sociology and social anthropology economic history cultural history science and technology studies and South Asian studies It will also interest government and non governmental organisations textile historians craft and design specialists contemporary craft industrial sector and museums      **Early Mughal Painting** Milo Cleveland Beach, 1987 One of the minor miracles of art history is the extraordinary flowering of Indian painting that began in the mid sixteenth century under the early Mughal emperors of Indian notably Akbar the Great Only in recent decades has the consummate artistry of early Mughal painting come to be widely appreciated in the West Scholars have noted the innovations departures from both Islamic and native Indian tradition of the new highly distinctive school of painting among them natural history studies a concern for portraiture and the documentation of contemporary court events Milo Beach traces with an abundance of captivating illustrations the evolution of the Mughal style While acknowledging the influence of Akbar s interests and changing tastes related in turn to historical and biographical circumstances he shows that many of the new tendencies were evident during the short reign of Akbar s father the Emperor Humayun whose role as patron of the arts is thereby reassessed Beach also stresses the traditionalism of the individual painters who only gradually changed their concepts and compositions in response to foreign influences and to imperial taste Mughal art he affirms can no longer be regarded as simply a reflection of its imperial patrons The book takes account of recently discovered material and reproduces for the first time important paintings from unpublished manuscripts and albums It will appeal to the general reader as well as the scholar



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