

Narrative Illustration In Persian Lithographed Books Handbook Of Oriental Studies

Printing Arab Modernity
 Islamic Calligraphy
 Mirzā ‘ali-Qoli Kho‘i: The Master Illustrator of Persian Lithographed Books in the Qajar Period. Vol. 2
 Shahnameh
 Private Sins, Public Crimes
 Modernity's Classics
 "Dig where you stand" 4
 Mirzā ‘Ali-Qoli Kho‘i: The Master Illustrator of Persian Lithographed Books in the Qajar Period. Vol. 1
 The Art and Material Culture of Iranian Shi‘ism
 Manuscript and Print in the Islamic Tradition
 Bibliography of Art and Architecture in the Islamic World (2 vols.)
 Relief After Hardship
 Shahnama
 Roads to Paradise: Eschatology and Concepts of the Hereafter in Islam (2 vols.)
 Print and the Urdu Public
 The Prophet's Ascension
 The Making of Persianate Modernity
 Exile and the Nation
 Narrative Illustration in Persian Lithographed Books
 General Introduction to Persian Literature
 Historical Aspects of Printing and Publishing in Languages of the Middle East
 Weltgeschichtsschreibung zwischen Schia und Sunna
 Persian Narrative Poetry in the Classical Era, 800-1500: Romantic and Didactic Genres
 Technologies of the Image
 Persian Prose
 Metalwork and Material Culture in the Islamic World
 Grove Encyclopedia of Islamic Art & Architecture: Three-Volume Set
 The Arabian Nights Encyclopedia [2 volumes]
 Lithography, 1800-1850
 Persian Language, Literature and Culture
 A Companion to the History of the Book
 Conceptualizing Iranian Anthropology
 India and Iran in the Long Durée
 Making History in Iran
 The History of the Book in South Asia
 Early Islamic Iran
 Islamic Art in the 19th Century
 The Arabian Nights in Transnational Perspective
 Piety and Politics in Qajar Iran
 Orality and Textuality in the Iranian World

Narrative Illustration In Persian Lithographed Books Handbook Of Oriental Studies

Downloaded from [ftp.wivq.com](http://wivq.com) by guest

AGUIRRE KEENAN

Printing Arab Modernity BRILL

Contributes to the history of Middle Eastern narrative lore and its impact on Western tradition. The Thousand and One Days, a companion collection to The Thousand and One Nights, was published in 1710–1712 by French Orientalist scholar François Pétis de la Croix who advertised it as the faithful, albeit selective translation of a Persian work. Subsequent research has found that The Thousand and One Days is actually the adapted translation of a fifteenth-century anonymous Ottoman Turkish compilation titled Relief after Hardship. This compilation, in turn, is the enlarged translation of an equally anonymous Persian collection of tales that likely dates back to as early as the thirteenth century. The tales in both the Ottoman Turkish and the Persian collections are mostly tales of the marvelous and the strange, a genre that dominated much of the narrative literatures of the pre-modern Muslim world. Ulrich Marzolph's Relief after Hardship: The Ottoman Turkish Model for The Thousand and One Days is a detailed assessment of the Ottoman Turkish compilation and its Persian precursor. Based upon Andreas Tietze's unpublished German translation of the Ottoman Turkish Ferec ba'd es-sidde, it traces the origins of the collection's various tales in the pre-modern Persian and Arabic literatures and its impact on Middle Eastern and world tradition and folklore. Ottoman Turkish literature proves to be a suitable candidate for the transmission of tales from East to West long

before the European translation of The Thousand and One Nights. Additionally, the concept of "relief after hardship" has the same basic structure as the European fairy tale, wherein the protagonist undergoes a series of trials and tribulations before he attains a betterment of his status. Marzolph contends that the early reception of these tales from Muslim narrative tradition might well have had an inspiring impact on the nascent genre of the European fairy tale that has come to know international success today. This fascinating compilation of tales is being presented for the first time to an English language audience along with a comprehensive survey of its history, as well as detailed summaries and extensive comparative annotations to the tales that will be of interest to literature and folklore scholars.

Islamic Calligraphy Routledge

Iranian history was long told through a variety of stories and legend, tribal lore and genealogies, and tales of the prophets. But in the late nineteenth century, new institutions emerged to produce and circulate a coherent history that fundamentally reshaped these fragmented narratives and dynastic storylines. Farzin Vejdani investigates this transformation to show how cultural institutions and a growing public-sphere affected history-writing, and how in turn this writing defined Iranian nationalism. Interactions between the state and a cross-section of Iranian society—scholars, schoolteachers, students, intellectuals, feminists, and poets—were crucial in shaping a new understanding of nation and history. This enlightening book draws on previously unexamined primary sources—including histories, school curricula, pedagogical materials, periodicals, and memoirs—to demonstrate how the social locations of historians writ broadly influenced their interpretations of the past. The relative autonomy of these historians had a direct

bearing on whether history upheld the status quo or became an instrument for radical change, and the writing of history became central to debates on social and political reform, the role of women in society, and the criteria for citizenship and nationality. Ultimately, this book traces how contending visions of Iranian history were increasingly unified as a centralized Iranian state emerged in the early twentieth century.

Mirzā ‘ali-Qoli Kho’i: The Master Illustrator of Persian Lithographed Books in the Qajar Period. Vol. 2 Walter de Gruyter GmbH & Co KG
The material and visual culture of the Islamic World casts vast arcs through space and time, and encompasses a huge range of artefacts and monuments from the minute to the grandiose, from ceramic pots to the great mosques. Here, Venetia Porter and Mariam Rosser-Owen assemble leading experts in the field to examine both the objects themselves and the ways in which they reflect their historical, cultural and economic contexts. With a focus on metalwork, this volume includes an important new study of Mosul metalwork and presents recent discoveries in the fields of Fatimid, Mamluk and Qajar metalwork. By examining architecture, ceramics, ivories and textiles, seventeenth-century Iranian painting and contemporary art, the book explores a wide range of artistic production and historical periods from the Umayyad caliphate to the modern Middle East. This rich and detailed volume makes a significant contribution to the fields of Art History, Architecture and Islamic Studies, bringing new objects to light, and shedding new light on old objects.

[Shahnameh](#) BRILL

Persian literature is the jewel in the crown of Persian culture. It has profoundly influenced the literatures of Ottoman Turkey, Muslim India and Turkic Central Asia and been a source of inspiration for Goethe, Emerson, Matthew Arnold and Jorge Luis Borges among others. Yet Persian literature has never received the attention it truly deserves. "A History of Persian Literature" answers this need and offers a new, comprehensive and detailed history of its subject. This 18-volume, authoritative survey reflects the stature and significance of Persian literature as the single most important accomplishment of the Iranian experience. It includes extensive, revealing examples with contributions by prominent scholars who bring a fresh critical approach to bear on this important topic. The first volume offers an indispensable entree to Persian literature's long and rich history, examining themes and subjects that are common to many fields of Persian literary study. This invaluable introduction to the subject heralds a definitive and ground-breaking new series.

Private Sins, Public Crimes BRILL

A groundbreaking scholarly study of crime and punishment in Qajar Iran Drawing on a rich array of primary sources in multiple languages, Farzin Vejdani argues that the ambiguity in defining the boundaries between private and public in Qajar Iran often corresponded with the jurisdictional friction between government authorities and religious scholars regarding who had the authority to police and punish public crimes. This ambiguity had implications for the spaces in which illicit acts were carried out: "private" parties in domestic residences where music, alcohol, and prostitution were present were often tolerated by local police officials but raised the ire of religious authorities and their followers, who raided these residences, ironically in violation of strong Islamic norms of privacy. Crimes that were manifest but remained unpunished triggered a crisis of legitimacy that often coincided with upstart Islamic religious scholars challenging the state's authority. Even when the government had every intention of punishing a crime, convicted criminals sought shelter in sanctuaries—including shrines, mosques, royal stables, and telegraph offices—which were even more inviolable than private residences. This inviolability, grounded in both Islamic prohibitions of violence on sacred grounds and Iranian imperial traditions of redress, allowed criminals to negotiate a lesser sentence, safe passage for voluntary exile, or forgiveness.

[Modernity's Classics](#) Indiana University Press

In *Weltgeschichte*sschreibung zwischen Schia und Sunna Philip Bockholt examines the manuscript tradition of Khvāndamīr's Ḥabīb al-siyar, and gives an in-depth analysis of how the author adapted his chronicle to the Shi'i and Sunni religio-political convictions of his Safavid and Mughal overlords. In *Weltgeschichte*sschreibung zwischen Schia und Sunna untersucht Philip Bockholt die Handschriftentradition von Ḥvāndamīrs Ḥabīb as-siyar und analysiert die Arbeitsweise des Historikers, seine Weltchronik vor dem Hintergrund der politischen Umwälzungen in Iran und Indien um 1500 an schiitische und sunnitische Kontexte anzupassen.

"Dig where you stand" 4 Penguin

Shahnama: The Visual Language of the Persian Book of Kings presents the first comprehensive examination of the interplay between text and image in the celebrated Persian national epic, the Shahnama, written by the poet Firdausi of Tus. The Shahnama is one of the longest poems ever composed and recounts the history of Iran from the dawn of time to the Muslim Arab conquests of the seventh century AD. There is no Persian text, in prose or poetry, which has been so frequently and lavishly illustrated. Offering fresh insights through a range of varied art-historical approaches to the Shahnama, the essays in this volume reveal how the subtle alterations in text and image serve to document changes in taste and style and can be understood as reflections of the changing role of the national epic in the imagination of Iranians and the equally changing messages - often political in nature - which the familiar stories were made to convey over the centuries.

Mirzā ‘Ali-Qoli Kho’i: The Master Illustrator of Persian Lithographed Books in the Qajar Period. Vol. 1 Edinburgh University Press

The most comprehensive treatment of the Arabian Nights ever published, with more than 800 detailed encyclopedic entries and a wealth of authoritative essays and resources. The tales of the Arabian Nights have long been the focus of scholarly research and critique, but no English language work has ever attempted an all-embracing treatment of them. The fruit of years of research, *The Arabian Nights Encyclopedia* is the first comprehensive reference work introducing both the Arabian Nights and the context of their genesis and aftermath in Near Eastern, European, and world culture. Editors Ulrich Marzolph, one of the world's foremost scholars of Near Eastern narrative culture, and Richard van Leeuwen, a prominent scholar of the Arabian Nights, present detailed, authoritative, and up-to-date research on virtually all aspects of the tales, including major protagonists, themes, important translations, textual history, adaptations, reworkings, works inspired by the Arabian Nights, and aspects of literary theory, and provide extensive bibliographies for each tale. In addition to the 800+ encyclopedic entries and numerous essays, the work introduces research that has not previously been published, making it an invaluable resource to scholars, educators, students, and the general public, as well as an essential addition to the core collection of academic and public libraries.

The Art and Material Culture of Iranian Shi'ism Bloomsbury Publishing

How did Iran remain distinctively Iranian in the centuries which followed the Arab Conquest? How did it retain its cultural distinctiveness after the displacement of Zoroastrianism - state religion of the Persian empire - by Islam? This latest volume in "The Idea of Iran" series traces that critical moment in Iranian history which followed the transformation of ancient traditions during the country's conversion and initial Islamic period. Distinguished contributors (who include the late Oleg Grabar, Roy Mottahedeh, Alan Williams and Said Amir Arjomand) discuss, from a variety of literary, artistic, religious and cultural perspectives, the years around the end of the first millennium CE, when the political strength of the 'Abbasid Caliphate was on the wane, and when the eastern lands of the Islamic empire began to be taken on a fresh 'Persianate' or 'Perso-Islamic' character. One of the paradoxes of this era is that the establishment throughout the eastern Islamic territories of new Turkish dynasties coincided with the genesis and spread, into Central and South Asia, of vibrant new Persian language and literatures. Exploring the nature of this paradox, separate chapters engage with ideas of kingship, authority and identity and their fascinating expression through the written word, architecture and the visual arts.

Manuscript and Print in the Islamic Tradition Yale University Press

Shi'i Islam has been the official religion of Iran from the Safavids (1501-1732) to the present day. The Shi'i world experience has provided a rich artistic tradition, encompassing painting, sculpture and the production of artefacts and performance, which has helped to embed Shi'i identity in Iran as part of its national narrative. In what areas of material culture has Iranian Shi'ism manifested itself through objects or buildings that are unique within the overall culture of Islam? To what extent is the art and architecture of Iran from the Safavid period onwards identifiably Shi'i? What does this say about the relationship of nation, state and faith in Iran? Here, leading experts trace the material heritage of Iranian Shi'ism within each of its political, religious and cultural dimensions.

Bibliography of Art and Architecture in the Islamic World (2 vols.) BRILL

The Fourth International Conference on the History of Mathematics Education was hosted by Academy of Sciences and University of Turin (Italy).

About 50 senior and junior researchers from 16 countries met for four days to talk about one topic: the history of mathematics education. In total 44 contributions were presented. The themes were Ideas, people and movements, Transmission of ideas, Teacher education, Geometry and textbooks, Textbooks - changes and origins, Curriculum and reform, Teaching in special institutions, and Teaching of geometry. In this volume you find 28 of the papers, all of them peer-reviewed. Since the first international conference on the history of mathematics education, the aim has been to develop this area of research, to attract more researchers and provide new insights that stimulate further "digging". It is therefore very pleasing that so many new young researchers joined the conference, presenting results from ongoing or recently finished PhD projects. This makes us confident about a prosperous future of this research area as we look forward to the Fifth International Conference on the History of Mathematics Education, to be held in Utrecht, the Netherlands, in September 2017. Previous international conferences on the history of mathematics education: 2009 in Garðabær (Iceland) 2011 in Lisbon (Portugal) 2013 in Uppsala (Sweden)

Relief After Hardship BRILL

The Grove Encyclopedia of Islamic Art and Architecture is the most comprehensive reference work in this complex and diverse area of art history. Built on the acclaimed scholarship of the Grove Dictionary of Art, this work offers over 1,600 up-to-date entries on Islamic art and architecture ranging from the Middle East to Central and South Asia, Africa, and Europe and spans over a thousand years of history. Recent changes in Islamic art in areas such as Afghanistan, Iran, and Iraq are elucidated here by distinguished scholars. Entries provide in-depth art historical and cultural information about dynasties, art forms, artists, architecture, rulers, monuments, archaeological sites and stylistic developments. In addition, over 500 illustrations of sculpture, mosaic, painting, ceramics, architecture, metalwork and calligraphy illuminate the rich artistic tradition of the Islamic world. With the fundamental understanding that Islamic art is not limited to a particular region, or to a defined period of time, *The Grove Encyclopedia of Islamic Art and Architecture* offers pathways into Islamic culture through its art.

[Shahnama](#) Yale University Press

This volume explores and calls into question certain commonly held assumptions about writing and technological advancement in the Islamic tradition. In particular, it challenges the idea that mechanical print naturally and inevitably displaces handwritten texts as well as the notion that the so-called transition from manuscript to print is unidirectional. Indeed, rather than distinct technologies that emerge in a progressive series (one naturally following the other), they frequently co-exist in complex and complementary relationships - relationships we are only now starting to recognize and explore. The book brings together essays by internationally recognized scholars from an array of disciplines (including philology, linguistics, religious studies, history, anthropology, and typography) whose work focuses on the written word - channeled through various media - as a social and cultural phenomenon within the Islamic tradition. These essays promote systematic approaches to the study of Islamic writing cultures writ large, in an effort to further our understanding of the social, cultural and intellectual relationships between manuscripts, printed texts and the people who use and create them.

Roads to Paradise: Eschatology and Concepts of the Hereafter in Islam (2 vols.) Bloomsbury Publishing

Roads to Paradise: Eschatology and Concepts of the Hereafter in Islam offers a multi-disciplinary study of Muslim thinking about paradise, death, apocalypse, and the hereafter. It focuses on eschatological concepts in the Quran and its exegesis, Sunni and Shi'i traditions, Islamic theology, philosophy, mysticism, and other scholarly disciplines reflecting Islamic pluralism and cosmopolitanism. Gathering material from all parts of the Muslim world, ranging from Islamic Spain to Indonesia, and the entirety of Islamic history, this publication in two volumes also integrates research from comparative religion, art history, sociology, anthropology and literary studies. Unparalleled and unprecedented in its scope and comprehensiveness, *Roads to Paradise* promises to become the definitive reference work on Islamic eschatology for the years to come.

[Print and the Urdu Public](#) Wayne State University Press

Volume V of *A History of Persian Literature* presents a broad survey of Persian prose: from biographical, historiographical, and didactic prose, to scientific manuals and works of popular prose fiction. It analyzes the rhetorical devices employed by writers in different periods in their philosophical and political discourse; or when their aim is primarily to entertain rather than to instruct, the chapters describe different techniques used to

transform old stories and familiar tales into novel versions to entice their audience. Many of the texts in prose cited in the volume share a wealth of common lore and literary allusions with Persian poetry. Prose and poetry frequently appear on the same page in tandem. In different ways, therefore, this creative interplay demonstrates the perennial significance of intertextuality, from the earliest times to the present; and help us in the process to further our understanding and enhance our enjoyment of Persian literature in its different manifestations throughout history

The Prophet's Ascension Routledge

This study surveys a distinctive type of the "Islamic" book which has been largely neglected in previous scholarship: the genre of illustrated lithographed books produced in nineteenth- and early twentieth-century Iran. In addition to introducing the history of printing in Iran and surveying the investigated sources, the study supplies basic data on genres of illustrated books, artists active in lithographic illustration, and aspects germane to this particular field of art. The documentation includes bibliographical references for 116 illustrated books in a total of 351 particular editions and 150 plates with several hundred single illustrations. Lithographic illustration in Iran constitutes the legitimate successor to manuscript illustration, both in content and style. Contrasting with the latter's refinement, lithographed illustrations were produced in large numbers and served as a powerful medium of popular iconography.

The Making of Persianate Modernity University of Texas Press

Critical approaches to the study of topics related to Persian literature and Iranian culture have evolved in recent decades. The essays included in this volume collectively demonstrate the most recent creative approaches to the study of the Persian language, literature, and culture, and the way these methodologies have progressed academic debate. Topics covered include; culture, cognition, history, the social context of literary criticism, the problematics of literary modernity, and the issues of writing literary history. More specifically, authors explore the nuances of these topics; literature and life, poetry and nature, culture and literature, women and literature, freedom of literature, Persian language, power, and censorship, and issues related to translation and translating Persian literature in particular. In dealing with these seminal subjects, contributors acknowledge and contemplate the works of Ahmad Karimi Hakkak and other pioneering critics, analysing how these works have influenced the field of literary and cultural studies. Contributing a variety of theoretical and inter-disciplinary approaches to this field of study, this book is a valuable addition to the study of Persian poetry and prose, and to literary criticism more broadly.

Exile and the Nation Oxford University Press, USA

The volume demonstrates the cultural centrality of the oral tradition for Iranian studies. It contains contributions from scholars from various areas of

Iranian and comparative studies, among which are the pre-Islamic Zoroastrian tradition with its wide network of influences in late antique Mesopotamia, notably among the Jewish milieu; classical Persian literature in its manifold genres; medieval Persian history; oral history; folklore and more. The essays in this collection embrace both the pre-Islamic and Islamic periods, both verbal and visual media, as well as various language communities (Middle Persian, Persian, Tajik, Dari) and geographical spaces (Greater Iran in pre-Islamic and Islamic medieval periods; Iran, Afghanistan and Tajikistan of modern times). Taken as a whole, the essays reveal the unique blending of oral and literate poetics in the texts or visual artefacts each author focuses upon, conceptualizing their interrelationship and function. Contributors are: Frantz Grenet, Jo-Ann Gross, Charles G. Häberl, Galit Hasan-Rokem, Reuven Kiperwasser, Ulrich Marzolph, Margaret A. Mills, Ravshan Rahmoni, Karl Reichl, Julia Rubanovich, Shaul Shaked, Raya Shani, Dan Y. Shapira, Maria E. Subtelny, Gabrielle R. van den Berg, Yuhán S.-D. Vevaina, Naama Vilozny, Mohsen Zakeri, and Tsila Zan-Bar Tsur.

Narrative Illustration in Persian Lithographed Books BRILL

The third volume in this ground-breaking series, *Persian Narrative Poetry in the Classical Era, 800-1500: Romantic and Didactic Genres*, introduces masterpieces of Persian literature from these seven centuries to an international audience. In the process, it underlines the remarkable tenacity of their malleable tradition: the perennial dialogue and the interconnectedness which binds together a vast and varied literature composed of many threads, romantic and didactic, in many lands, from Anatolia and Iran to India and Central Asia. In its companion volume, *Persian Lyric in the Classical Era, 800-1500*, the readers of the series will have already met in passing all the mythical and historical figures who appear with far more aplomb on the stage here, with their lives narrated in detail by poets of different caliber from different perspectives. The first two chapters of this volume recount the literary history of the entire period, focusing on didactic and romantic narratives. The central chapters take a closer look at the towering figure of the poet Nezâmi Ganjavi. The final chapter takes the reader to a wider landscape tracing the footsteps of Alexander across the globe, offering insights to the cultural preoccupations refracted in so many versions past and present.

General Introduction to Persian Literature BRILL

The *History of the Book in South Asia* covers not only the various modern states that make up South Asia today but also a multitude of languages and scripts. For centuries it was manuscripts that dominated book production and circulation, and printing technology only began to make an impact in the late eighteenth century. Print flourished in the colonial period and in particular lithographic printing proved particularly popular in South Asia both because it was economical and because it enabled multi-script printing. There are now vibrant publishing cultures in the nation states of South Asia, and the essays in this volume cover the whole range from palm-leaf manuscripts to contemporary print culture.