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of the richest art
heritages in world
history and has
been strong in
many media
including
architecture,
painting, weaving,
pottery,
calligraphy,

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metalworking and sculpture. At different times, influences from the art of neighbouring civilizations have been very important, and latterly Persian art gave and received major influences as part of the wider styles of Islamic art.

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The arts of Iran are one of the richest art heritages in world history and encompasses many traditional disciplines including architecture, painting, literature,

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music, weaving,
pottery,
calligraphy,
metalworking and
stonemasonry.

There is also a very
vibrant Iranian
modern and
contemporary art
scene, as well as
cinema and
photography. For a
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visual art up to the

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early 20th century,
see Persian art,
and also Iranian
architecture.

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Art of the Persian

Empire The heart

of ancient Persia is

in what is now

southwest Iran, in

the region called

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the Fars. In the second half of the sixth century, the Persians (also called the Achaemenids) created an enormous empire reaching from the Indus Valley to Northern Greece and from Central Asia to Egypt.

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Persian art and
architecture was
influenced early on
by the older
civilizations of

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Elam and Susiana in the region and by neighboring Mesopotamia. Early Elamite artworks focused on depictions of animals and the use of geometric and imaginative designs and the art of Susa mirrored this paradigm but expanded upon it

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through the
representations of
dogs. Dogs, in fact,
seem to have been
among the most
popular artistic
representations of
Susiana.

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Samira Ahmed

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painting is among
the most well-
established and
celebrated
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painting found in
Iran can note

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During the Pre-historic period,

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Several
developments
occurred in the
process of Iranian
art, including
potteries founded
at Tappeh Sialk-
Kashan, Tapeh
Hesar-Damghan,
and the most
perfect ones ...

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Persian Painting: The Arts of the Book and Portraiture. by Adel T. Adamova and Manijeh Bayani. Thames & Hudson, July 2015. 552 p. ill. ISBN 9780500970676

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Reviewed
November 2015.

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Sabah al-Ahmed al-
Sabah and wife

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due to the intricate
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innovative
techniques used to
create the artwork.

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While the impact of the Persian style is undeniably

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The Persian Empire had an extremely rich tradition of court painting, and its various centres of royal patronage produced some of the greatest painters of all time. As it was uncommon for Persian artists to

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Golestan; and Jamis Yusuf and Zulaykha and Subhat al-Abrar as well as paintings from dispersed Safavid and post-Safavid albums, and seventeenth-century bookbindings and oil paintings from the Zand and Qajar periods.

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This beautifully illustrated text presents a brief overview of the history of Persian painting, with an initial chapter on materials and tools used by Persian painters to make their books, bindings, and miniature

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The painter, man and artist, his origin, his training, his status, aesthetics and taste, his workshop and its organisation and distribution of tasks therein, modular

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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

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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

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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

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