

Chapter 1 : The Art of Persian Music: Includes a Lesson from Master Dariush Safvat - Mage Publishers

*Persian drawings from the 14th through the 19th century (Drawings of the masters) [B. W Robinson] on www.nxgvision.com *FREE* shipping on qualifying offers. Drawings of the Masters. in slipcase, , col illus.*

Hello, I just stumbled upon this listing and thought you might like it. Just check it out. Persian music is as fine, subtle, and beautiful as a Persian carpet, and yet for the most part it has remained unknown in the West. It has unique aesthetic qualities quite different from Western music. It is monophonic, undramatic, and mostly solo, with rich modal variety and melodic subtlety—“an intimate music of the spirit most appreciated by the initiated. This book provides the keys and definitions essential for understanding Persian music: Through quotes and anecdotes by and about masters past and present, the reader can grasp the ethos, spirit, and philosophy of Persian music. Filled with exquisite illustrations of instruments and musicians from museums around the world, as well poetry and calligraphy, this volume will introduce the enthusiast both to the whole aesthetic of Persian art and the art of Persian music. Although it is based on the most recent scholarship, this book is intended for the general audience. All details superfluous to the general reader have been intentionally omitted. But *The Art of Persian Music* is not just a compilation from past sources—it is full of new ideas and insights that illuminate the state of contemporary Persian music and reward both the layman and the specialist. *Anthology of Persian Music*, the 72 minute compact disc which is included with the book gives the reader and listener a taste of some musical styles, both rare and remarkable. Replete with paintings, calligraphy and poetry as well as photographs of instruments. A lovely way to get acquainted with Persian classical music. Important terms, instruments, repertoires, and personalities are cataloged and thoroughly explained, making it accessible to anyone. The book is lavishly illustrated and accompanied by a CD providing a short historical anthology of Persian music recordings. Well written, with good bibliography and index. Using many different seven-note scales comprising modes with distinctive atmospheres and symbolisms, Persian music often employs micro-intervals which divide the octave into more than 12 semi-tones. Performers have wide latitude for interpretation and improvisation. Replete with paintings, calligraphy and poetry as well as photographs of instruments and performers, the text surveys religious and lay chants, classical song, urban entertainment music, traditional regional forms and contemporary art music. The accompanying compact disc lets readers sample a variety of musical styles. During is a Paris-based musicologist; Mirabdolbaghi teaches Persian music in Nice; Safvat, a musician, teaches in Tehran. Important terms, instruments, repertoires, and personalities are cataloged and thoroughly explained, making it accessible to anyone interested. The high price tag is the only drawback. However, the distressing increase in simplified, popular accounts of Middle Eastern culture makes this serious study all the more valuable. For large music collections. The accompanying compact disc contains 12 excerpts from very fine performances, only one of which is readily available elsewhere. It introduces the reader to several important aspects of Persian music: These chapters, written by the principal author, the French ethnomusicologist Jean During, are supplemented by two others: Well written, with good bibliography and index, it will be useful to all levels of students, from high school up, and to the professional scholar. It provides the reader with a balance between musical analysis and contextual descriptions of the place of music in the arts and its central connection to Persian mystical philosophy. Mage Publishers has produced a book on Persian music intended for the musically inclined general reader, both Western and Iranian. Other than a few examples of rhythms, this book contains no musical notations but supplies many photographs of instruments, musicians, and paintings, as well as Persian poetry. Although During is the primary author, this volume presents a multifaceted approach which includes the collaboration of and materials from Mirabdolbaghi and Safvat, in order to give both Western and Persian perspectives. The approach of all three authors, however, appears to have an essentially unified point of view. Researchers trained in the Western academic tradition have generally focused on the analysis of dastgah and secondarily on the art of improvisation Nettl Farhat, Sadeghi, Zonis. It has largely been the works of During and Safvat that have presented the metaphysical aspects of this art to the West. The dichotomy between the traditional Western academic approach, which focuses on structural analysis, and the Iranian mystical emphasis on religious morality and transformation, has

been unfortunate, as each by itself leaves the reader with an incomplete understanding of the nature of this music and each has a distinct bias which often makes these two approaches seem mutually incompatible. While attempting to present a balance between the technical and the aesthetic, the current work, however, still approaches Persian music from a predominantly preservationist and religious perspective. Reading this work requires experience with music and often with Persian music and philosophy in order to understand and follow many of the authors explanations. Far from being accessible to the general reader, the often esoteric and ambiguous explanations of the technical aspects of music necessitate a musically literate background. The addition of specific musical examples, either in notated or recorded form, could have alleviated much of this obscurity. In leaving out music notations, explanations of music structure often lack concrete examples to illustrate their meaning. The accompanying CD, which in itself offers a valuable historical survey of traditional classical music, could have been more useful to the text if it had provided specific examples to illustrate aspects of rhythm and musical phrasing or differences in the forms of pishdaramad, avaz, tasnif, and reng. Each example is well documented and explained, however, in a thorough discography found in the back of the text. The CD contains both archival and contemporary recordings, including performances by two of the authors, Mirabdolbaghi and Safvat. The authors have introduced new material and amplified concepts introduced by other authors, but their explanations often suffer from lack of concrete examples and sources. Much of the historical material, for example, has a speculative nature due to the small number of historical records. According to the works cited in the text and the bibliography, Daring used the important basic research in this field but seemed to rely primarily on his own observations, experience, and publications and those of his co-authors. The photographs, while adding to the visual perception of Persian music, could have been more specifically tied to examples and explanations in the text. The chapter on musical instruments does this well with historical paintings in addition to photographs of the contemporary instruments and musicians. The captions for these Illustrations are found in the back of the book. An aspect of the multimedia approach of this work is the inclusion of excerpts of classical Persian poetry referring to music. These are written in Persian calligraphy with few translations provided, and they lose some of their supportive value for the reader who is not fluent in Farsi. The book is divided into the following chapters: It discusses traditional style, as well as modern trends. This discussion includes intervals, mode radif, dastgah forms, rhythms, and ethos, as well as improvisation. This chapter contains much specific and concrete information about current and historical instruments that is not available in other works. The ample paintings, drawings, and photographs of instruments and instrumentalists are well correlated to the explanations in the text. The second part of the book is devoted primarily to aesthetic considerations, as well as to the relationship of music to other art forms. Included in this chapter are a few stories from the life of the old music masters which give the reader a glimpse of the relationship of the musicians to their students and to their audiences, and provides a sense of immediacy lacking in most theoretical discussions. This chapter compares natural and effective music, which are defined by specific parameters and examples. In expanding the concepts of radif, rhythm, and form currently understood in the literature, the authors of this work have gone beyond the surveys and structural analyses of music found in other works and have provided the next generation of scholars with new facets to study and systematize both in understanding the structure and style of the music, as well as relating the music to other art forms and to its role in the life of the musician and the Iranian peoples. Fortunately for the creators, the book was published at a time when the potential market is large, and very little else in English on this subject is in print. Even to the casual observer, it is immediately apparent that this sumptuously produced volume, with its coated paper and 90 illustrations, many in color and very artistically done, is the ultimate coffee-table book on the subject of Persian classical music. As one delves further into the book, one also notes that the book has been written for a general audience. Tradition et evolution, published in Paris in , for instance. To be sure, a nonspecialist will find the book a lovely way to get acquainted with Persian classical music. The sections which describe the instruments and the forms of Persian classical music are clearly presented. The pictures of the instruments are informative. Finally, the compact disc which accompanies the book provides a set of excellent recordings, several archival, which give the interested nonspecialist an aural snapshot of what Persian classical music is all about. The first half of the book, all written by Daring, is

devoted to a general description of Persian classical music, including chapters on its history; the structure, modal system, forms, and rhythm of the music; and the instruments. These sections contain much intriguing and useful information, but overall the writing and organization suffer from a certain discursive quality. The section on the theory and dastgahs modal systems of Persian music would have been helped by a few wellchosen notated musical examples. Statements such as this are a good example of why it is much better to listen to music than to talk about it, but in the absence of a recorded example for each dastgah, a notated musical example would have been better than words. Kereshme, whose rhythm is precisely the same as the poetic meter, can appear in more than one dastgdh. It is performed both with voice and by solo instrumentalists. The point here is that there is a direct link between the poetic meter and the appearance of this rhythm in Persian classical music. The popularity of the poetic meter has transferred into music. The second half of the book contains an extensive discussion of the unity of arts in Persian culture, with an implication that this unity is channeled through a particular metaphysical vision of music, art, and poetry that is linked to Sufism pp. To be sure, there are connections among these manifestations of Persian culture, just as there are among the arts of any great civilization. While this discussion is no doubt diverting, the opinions expressed are just opinions. It may well be that many Persian musicians perform music as a part of their total life commitment to selfknowledge and spiritual growth. Moreover, it is undeniably true that many musicians are wellversed in poetry, art, architecture, and calligraphy. But the two groups are not necessarily cofraternal. Members of either group could still create inspired music. One concerns the Persian poetry: Tabnak, are scattered throughout the book. Sometimes this poetry is translated, sometimes half translated as with the excerpt from Manuchehri, p. This seems a shame, since the theme of the poems often ties in with that of the text. The second problem has to do with the illustrations. Some have captions, some are described at the end of the book, but others, such as the photograph on page , are not identified in any way. Again, it is a pity to use illustrations, such as these that have historical value, as mere decorations. In the first part of this century, Persian classical music, along with the rest of Persian culture, was impacted by its contact with the West. As a result, some instruments from the West began to be played in Iran, people tried harmonizing traditional melodies, new forms were introduced, and musicians began playing together in larger groups, particularly for radio and television. The presentation of Persian classical music in this book is, in a way, an attempt to describe this music in a more traditional context, linking it to traditional Persian arts and spirituality, and with virtually no reference to Western contact. Since Persian classical music is one of the most intricate and subtle classical music traditions extant in the world today, it would be interesting to read a discussion of this music that attempted to show what Persian music really is or is not and what a range of contemporary master musicians, whose numbers are only a few hundred, think about their music and its performance today. The intended audience is one of nonspecialists. Thus the authors bring their long and rich experiences with Persian music to bear on the volume.

Chapter 2 : DRAWING “ Encyclopaedia Iranica

The story of Persian painting, and the creative masters that led the way throughout the centuries is a long one. It underwent numerous transformations with the rise and fall of dynasties, convulsing with a rhythmic joie de vivre.

The high quality of Persian drawings maintained from the late 13th to the early 20th century provides a clear indication that this art form was appreciated by the Persian cultural elite. All artists were trained in ateliers under an arduous apprenticeship system, absorbing through practice and emulation Persian artistic traditions and ideals. There are two main categories of Persian drawings: The first category includes underdrawings, the skeleton of all Persian painting, invisible in the final product e. One of the Istanbul albums ms. Beside manuscripts the artists were preparing decorative drawings for a saddle, a bookbinding, a chest, and tent poles, and one artist was busy exclusively with designs for binders, illuminators, tentmakers, and tilemakers Thackston, p. On the other hand, the finish and detail of some drawings are evidence that they were intended as works of art. Often internal evidence alone is all that helps to distinguish these groups, but occasionally the artist inscribed his drawing with details of the circumstances in which he made it Swietochowski and Babaie, pp. Any attempt at a summary of the history of Persian drawings is hindered by insufficient surviving examples, especially from the earlier periods, and insufficient information from surviving contemporary texts. Nevertheless, it seems that Persian drawing developed as an art form under the Il-khanids at the turn of the 14th century, when the first wave of Chinese influence manifested itself in Persian art Ettinghausen, pp. In Persia this early style and the new Chinese elements become integrated during the course of the 14th century, but the new emphasis on line gave impetus to an independent evolution of drawing. After the fall of the Il-khanids the Jalayerids succeeded to their western and northwestern domains. The Jalayerids were dedicated patrons of the book arts, and under their tutelage the classic canons of Persian painting and drawing evolved. Although varying considerably in subject matter and finish, drawings, by their immediacy, provide a closer view of artistic creativity in this period than would surviving paintings alone. The Istanbul and Diez albums contain preliminary sketches, usually undated and unsigned, that can be identified as Jalayerid from comparison with dated paintings and from internal evidence. Human figures tend to be elongated and long-waisted, with tall caps or turbans pulled down on one side. The horses are small in body and have proportionally smaller heads; other animals, like lions, appear in both naturalistic and improbable poses, while swimming ducks and birds in flight are abundant. Landscape elements are very diverse. Hunting and animal-combat scenes were particularly popular e. The Muzaffarid style appears to have been a provincial offshoot of the Jalayerid. His output included single animals, especially lions, and animal and human combat scenes, all characterized by a simple, undifferentiated line, with the addition of spots of gold and red Lentz and Lowry, nos. Timurid court artists adopted similar subject matter, though their work was less experimental and varied than that produced under the Jalayerids. Timurid decorative designs, often within shaped cartouches, follow their predecessors so closely that distinguishing material from the two periods is very difficult see, e. Although much of the vocabulary in these drawings had originally been borrowed from China, by the 15th century it had been thoroughly assimilated. Extant underdrawing from the early Timurid period attests the mastery of draftsmanship achieved by court artists see, e. A late 15th-century drawing of a youth teasingly removing a bottle from the reach of an older man has been assigned to him by Stuart Cary Welch; the economy of line and keen observation of the figures seem to confirm the attribution Lentz and Lowry, no. Among other late 15th-century Herat artists one was particularly recognized for his drawings. Although the chroniclers did not mention artists who worked for the contemporary Turkman sultans, two Istanbul albums mss. Under his patronage there seems to have been increased appreciation of drawings, for a considerable number of finished examples survive. The themes continued to parallel those of painting see, e. Patrons sought the drawings of individual artists, who became increasingly aware of their own worth and began to sign their works more frequently. Unlike their manuscript illustrations, their drawings tend to be of single or paired figures and occasional scenes unrelated to any narrative Plate L. It could be argued that he was responsible for the surge of interest in drawing for its own sake. He was an exponent of the calligraphic line, which swells,

diminishes, disappears, re-emerges, yet defines form, face, and drapery A. Even as a young man his influence on his contemporaries was profound, and his style and subject matter dominated the 17th century. His drawings reveal not only his mastery of fluid line contrasted with sputtering strokes but also nuances of form, drapery folds, and textures, as well as psychological depth see, e. Among his preferred subjects were studies of single figures, especially graceful youths and contemplative older men, often darvishes A. He also drew closely observed genre scenes e. The vogue that he introduced lasted into the 20th century. The European source for at least one of them was verified by Basil Gray, who concluded that the floral drawings were designs for textile patterns The same single figure types, particularly of contemplative older men and idealized androgynous young men and women, are generally shown at ease in landscapes with touches of washed color and occasional brighter accents. He was extraordinarily prolific, producing manuscript and detached illustrations and drawings of single figures or small groups. The most detailed notation by the artist appears on a drawing made at the end of February in his own home, in order to distract himself from the extreme rigors of winter. The 18th century was a turbulent period in Persian history, and the production, or at least survival, of works of art on paper diminished dramatically. Artists seem to have turned away from manuscripts and album pages to produce lacquer paintings on penboxes and other luxury objects. During the 19th century Qajar patrons preferred oil painting and portraiture, but artists of the 19th and 20th centuries continued to draw subjects evolved in the th centuries. Drawings from Iran and India, Washington, D. Five Centuries of Painting, Bombay, , pp. Welch, The Houghton Shahnameh, 2 vols. Lowry, Timur and the Princely Vision. Idem, Drawings of the Masters. Persian Drawings from the 14th through the 19th Century, New York, A Descriptive Catalogue, London, Rogers, Islamic Art and Design. Thackston, A Century of Princes. Proceedings of the Isfahan Colloquium I. Idem, Wonders of the Age. December 15, Last Updated: February 27, This article is available in print.

Chapter 3 : Bibliography: Persian Manuscripts and Miniatures

Drawings of the Masters: Persian Drawings from the 14th to the 19th Century by B.W. Robinson. Shorewood Publishers, Inc., New York, Hardcover in pale green slipcase with a mounted illustration on cover.

Chapter 4 : Persian Drawing, Drawings of the Masters, , slipcase, art | eBay

Find great deals on eBay for persian drawings. Shop with confidence.

Chapter 5 : Vintage "Drawings of the Masters" Book Set : EBTH

Drawings of the Masters Japanese Drawings from the 17th Through the 19th Century. Drawings Of The Masters Persian Drawings Art 14th 19th Century Hardcover

Chapter 6 : Drawings of the masters | Awards | LibraryThing

Persian Drawings (Drawings of the masters) by Robinson, B.W.. - Persian Drawings (Drawings of the masters) by B.W. Robinson.

Chapter 7 : - Persian Drawings (Drawings of the masters) by B.W. Robinson

Drawings of the Masters - Persian Drawings, by B.W. Robinson. Shorewood Publ., NY, Square quarto with cloth covers in slipcase, pages, 96 photographic illustration plates, many in color, that present Persian drawings from the 14th through the 19th century.

Chapter 8 : Persian Drawings, from the 14th through the 19th century by B.W. Robinson

DOWNLOAD PDF PERSIAN DRAWINGS (DRAWINGS OF THE MASTERS)

Drawings of the Masters: Persian Drawings from the 14th through the 19th Century. Shorewood Publishers, Hardcover. Near fine hardcover in very good slip case.

Chapter 9 : Old Master - Wikipedia

Drawings of the Masters - 20th Century Drawings Part 2: to the Present by Una E. Johnson Flemish & Dutch Drawings from the 15th to the 18th Century by Colin T. Eisler French drawings from the 15th century through Goussier by Jean Vallery-Radot.