Mongol paintings

* A new period of Persian painting began in the Mongol era; even though here and there one can recognize the impact of Seljuq painting,
* on the whole it is a limited one. Although the new style was primarily expressed in miniature painting,
* it is known from literary sources that mural painting flourished as well. Masterpieces of Persian literature were illustrated: first the Shāh-nāmeh (“Book of Kings”) by the 11th-century poet Ferdowsī and then,

from the second half of the 14th century, lyrical and mystical works, primarily those by the 12th-century poet Neẓāmī. Historical texts or chronicles such as Rashīd al-Dīn’s Jāmiʿ al-tawārīkh (“The Collection of Chronicles”) were also illustrated, especially in the early Mongol period.

* Persian art of the Mongol period differs in a very important way from any of the other traditions of the middle period of Islamic art.
* Even though Iran, like all other areas at that time, was not ethnically homogeneous, its art tended to be uniquely “national.”
* In architecture, nationalism was mostly a matter of function, for during this period the Shīʿites grew in importance, and new monumental settings were required for their holy places.
* Iranian individualism is especially apparent in painting, in which Chinese and other foreign styles were consistently adapted to express intensely Iranian subjects, thereby creating a uniquely Persian style.

















