

## COLLECTION : BERCEAUX DE L'HISTOIRE

**TITRE :**

Splendeurs de l'Empire perse

**AUTEUR :** Henri Stierlin

**PHOTOGRAPHES :** Anne et Henri Stierlin

MEMO TECHNIQUE
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### PRESENTATION

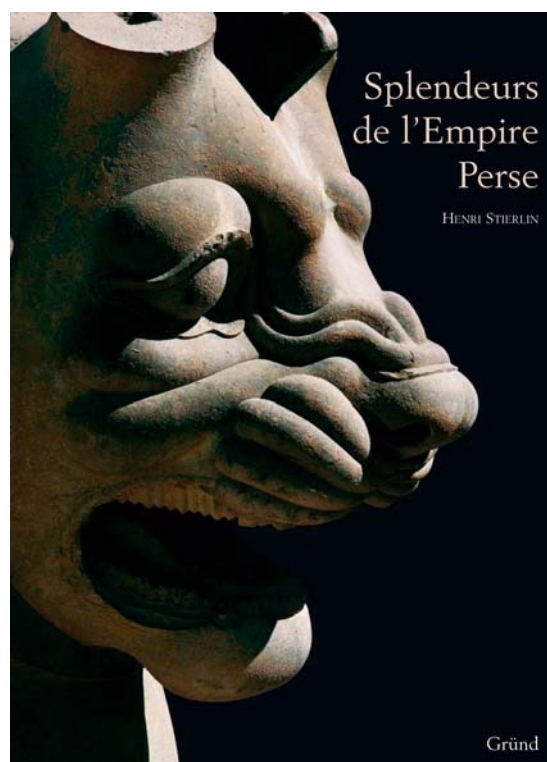
Ce magnifique ouvrage propose une découverte passionnante de l'Art perse, avant l'émergence de l'Islam. Il remonte aux populations préhistoriques ayant vécu sur cet immense empire du Moyen-Orient, jusqu'à l'Iran. Un monde de richesses encore peu connu.

Il présente également les monuments inégalables de Persépolis, les conquêtes d'Alexandre le Grand ou encore les merveilles architecturales des grecs sur le Tigre.

Un voyage hétéroclite et cosmopolite dans un espace temps riche d'événements historiques et de créations artistiques.

### DES ATOUTS !

- Un texte érudit et passionnant d'Henri Stierlin, historien d'art et d'architecture.
- Un panorama quasiment exhaustif de l'art perse de la préhistoire au 7<sup>e</sup> siècle après J.C.
- De nombreuses reproductions de grande qualité et de toute beauté.



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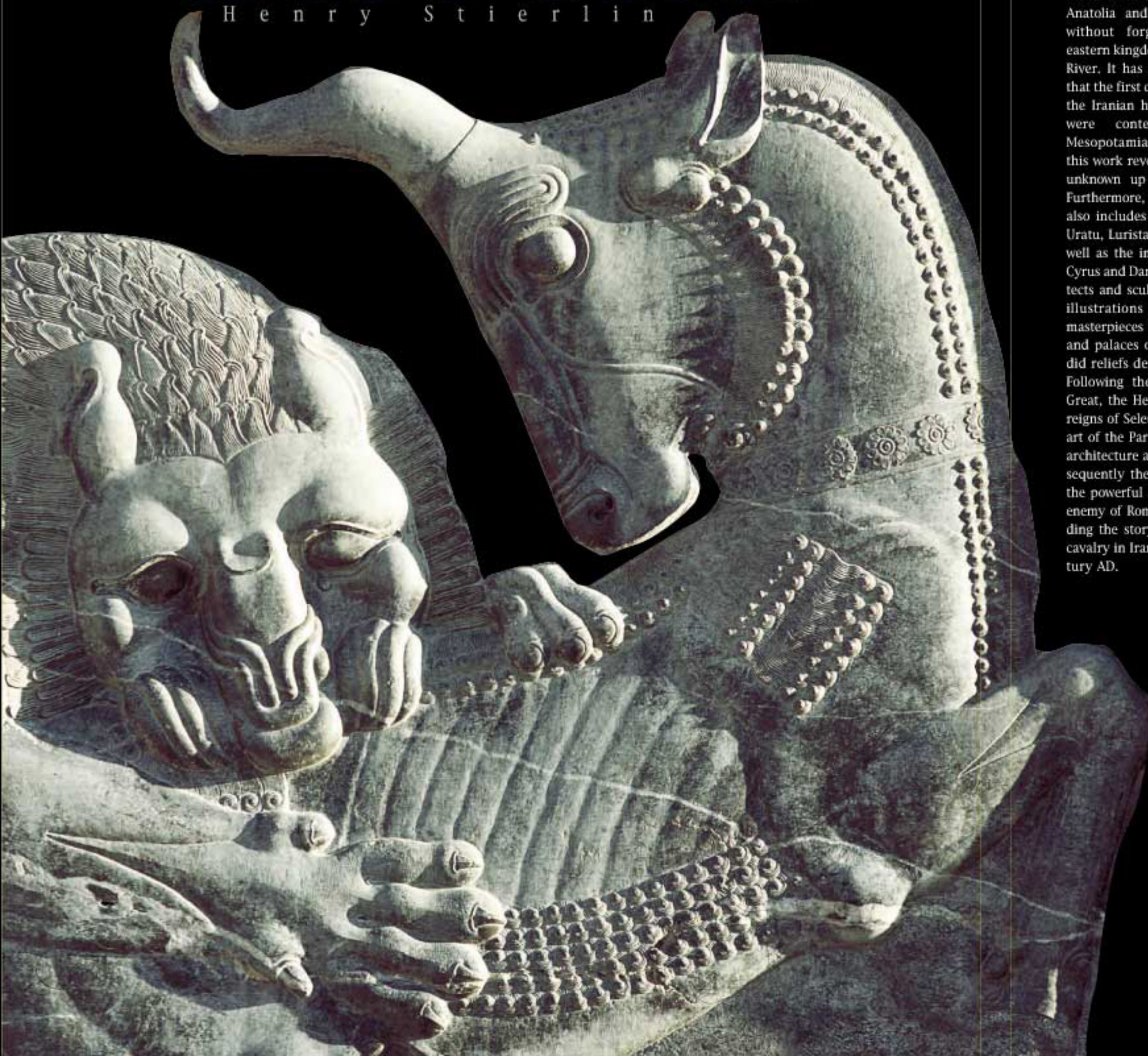
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S P L E N D O R S   O F   T H E

# P E R S I A N E M P I R E

H e n r y   S t i e r l i n



This wide-ranging work, illustrated with striking color photographs, examines the art of Persia prior to the emergence of Islam. It reaches back to prehistoric times to provide an overview of the main cultures that developed in this ancient area of the Middle East, incorporating both "inner" Iran, i.e., the territory within the modern boundaries, and the areas of influence of "outer" Iran, with its "high places," such as Nemrut Dag, Palmyra and Hatra. Consequently, in addition to strictly Iranian sites, the book also contemplates monuments built in Mesopotamia, eastern Anatolia and along the Upper Euphrates, without forgetting incursions into the eastern kingdoms, in the vicinity of the Indus River. It has only recently been discovered that the first craftsmen of Jiroft, who lived on the Iranian highlands over 5000 years ago, were contemporaries of the great Mesopotamian civilizations; consequently this work reveals the art of a world that was unknown up until five or ten years ago. Furthermore, this comprehensive treatment also includes the local kingdoms of Marlik, Uratu, Luristan and that of the Scythians, as well as the immense Achaemenid Empire of Cyrus and Darius, who employed Greek architects and sculptors from Ionia. The text and illustrations also feature breathtaking masterpieces such as the golden treasures and palaces of Persepolis, with their splendid reliefs depicting the Tribute Procession. Following the conquests of Alexander the Great, the Hellenistic creations of the sovereigns of Seleucia on the Tigris preceded the art of the Parthians. The book ends with the architecture and sculpture of Hatra and subsequently the rock reliefs of the masters of the powerful Sassanian dynasty that was the enemy of Rome and Byzantium, thus concluding the story before the irruption of Arab cavalry in Iran, in the middle of the 7th century AD.



HENRI STIERLIN, a renowned art and architecture historian, has written numerous books dedicated to the art and architecture of the great civilizations (in particular Islamic Art and Oriental Treasures in the Mediterranean, published by Edizioni White Star) and has published several studies on the Near and Middle East. He has produced several important television documentaries on Iran, studying not only the country's Islamic art, but also its first art forms visible in Susa and on the Halil Rud, the site of the prehistoric culture of Jiroft - contemporary to Ur in Chaldea and Sumer - where the first ziggurats appeared. In relation to Achaemenid architecture, Stierlin has stressed the importance of the contribution of capital by Greek builders on the Aegean coast of modern-day Turkey, who were subjects of the empire founded by Cyrus the Great. This view constitutes a substantially new way of interpreting Persian art. Stierlin has analyzed the meaning of statues and architecture in both Iran and the surrounding areas (eastern Turkey, Mesopotamia and Uzbekistan), where his attention has been attracted by sites such as the Greek-Parthian shrine and tomb of Nemrut Dag and the monuments of the Parthian city of Hatra, between the Tigris and the Euphrates, but also by the discoveries of the Seleucid city of Ai Khanum in Afghanistan, for these sites must be interpreted as within the Iranian-Hellenistic sphere of influence. Using a comparative approach, the author strives to show the close relationships that exist between the cultures and the reciprocal relations that link them, leaving aside political boundaries and academic categories, thus emphasizing the deep meaning of works, which he interprets in a completely new manner.

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Text  
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