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이전보다 2배 이상 많아진 저자 정보를 활용하셔서 더 풍부하게 논문을 탐색하세요!

원동규, 이상필



검색어를 입력해주세요

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발행기관

저자

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The Visual Art as means of reinforce for the sovereignty : On the focus of Mughal Miniatures



22 2, 2016.10, 177-203 (27 pages)

인용정보복사

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(Mughal Empire)

(Tuti-nama)

(Hamza-nama)

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nama)

(Babur-nama)

(Tarikh-i-Alfi)

(Jami-al-Ta

(Mahabharata)

(Razm-nama)

(Hari-vamsa)

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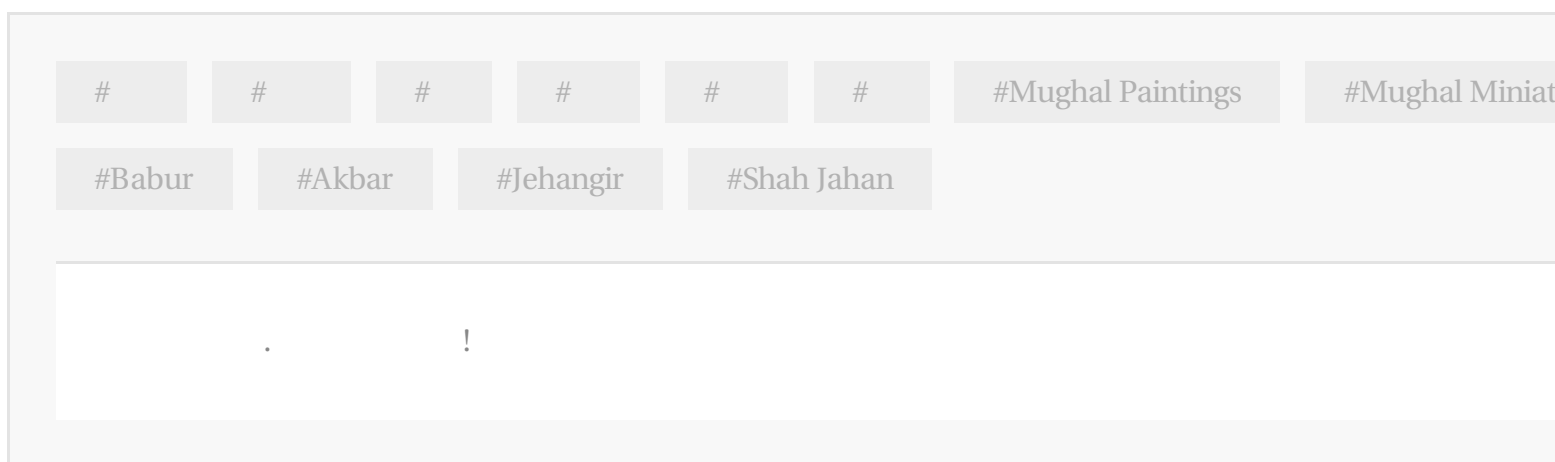
This paper shows that how the Mughal emperors have used the paintings to justify their rule as well as reinforce the some visual tools like white scarf, crown, halo, iron stick, holy bowl, lion throne etc. in the paintings. To do that, I have some paintings from Akbar to Shah Jahan mainly.

The Mughal paintings started from Akbar was produced to fill Akbar's personal interest in the beginning. There was tale like Tuti-nama or adventure story like Hamza-nama were made during Akbar's early reign. But in the 1580s, the like Akbar-nama and Babur-nama were begun to be made to show their dynastical authority to the people of India. time that the other Islamic historical books were made in the form of paintings like Tarikh-i-Alfi and Jami-al-Tawarikh. Not just books on Islam but also Hindu epics or stories were also painted to show Akbar's eagerness to have the hard subjects. When we have come to Jehangir's era, we have lots of symbolic paintings got its motifs from Western Paint the Jesuit.

Shah Jahan's era saw Mughal paintings' zenith in the sense of luxury. He was shown as an absolute monarch in his paintings.

- I.
- II.
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Abstract





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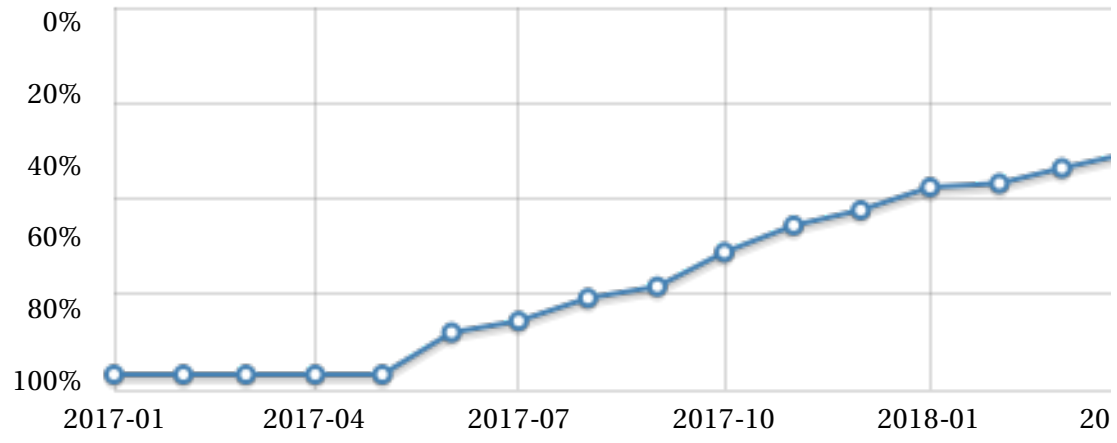
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