



ABSTRACTS

The Wall Hanging of Shah Tahmásb I in Budapest: a Re-introduction

Ivan Szanto

The paper's aim is to reveal the importance and beauties of what is probably the least known masterpiece of early Safavid Iran. After demonstrating the international reputation this relic of royal Persian art enjoyed during the first half of the last century and showing its gradual fall into oblivion during the second, the examination gives a brief survey of the uniqueness of the object. Its special character is exemplified both by technical, as well as by iconographical aspects. As a craftsman's product, it is the largest and finest work from the period. The work's truly singular feature, however, is its wealth of narrative imagery, dealing with both mythological and - even more a rarity - contemporary subjects.

An Indian Shahnama in Ann Arbor

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This paper will introduce an illustrated copy of Firdawsi's *Shahnama*, Ms. 280 in the Graduate Library at the University of Michigan (Ann Arbor). The manuscript, probably from the 17th century, has not been catalogued previously, and although it is not an important copy of the work, either from the point of view of the text or the illustrations, it is not without interest. The 14 illustrations were clearly painted in India some time after the text was copied (possibly in Iran), and they frequently reveal a very unusual interpretation of the scene described in Firdawsi's text. While describing the manuscript, the presentation will make use of the concept of the "breakline" verses immediately before the paintings, to explore the nature of the relationship between the text and the images, and to help provide a correct identification of the scenes illustrated. We will also compare the depiction of these scenes with other examples from manuscripts elsewhere.

La poésie didactique persane d'Abû al-'Abbâs al-Lawkarî (m. 1123)

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Abû al-'Abbâs al-Lawkarî (m. 1123) est le disciple de Bahmanyâr Ibn Marzubân (m. 1066), lui-même disciple d'Avicenne (m. 1037). Des écrits de Lawkarî, nous est parvenu le Bayân al-Haqq, une somme philosophique écrite en arabe dans la plus pure tradition avicennienne. Nous est également parvenue sa qasîda persane intitulée Qasîdah Asrâr al-Hikmat. Cette qasida existe dans deux manuscrits tardifs. Elle est incluse dans le commentaire que l'auteur a rédigé de sa qasîda et qu'il a intitulé tout simplement le Sharh Qasîdah Asrâr al-Hikmat.

La présente étude se veut, en premier lieu, une présentation de la poésie didactique d'Abû al-'Abbâs al-Lawkarî (m. 1123) : divisions et contenu. Dans un second temps, nous essaierons de découvrir si le choix du persan comme véhicule de thèses philosophiques dans cette poésie didactique de Lawkarî a eu une quelconque influence sur l'élaboration d'un vocabulaire philosophique persan de cette fin du 11e et début du 12e siècle. Il semblerait qu'après les efforts infructueux d'Avicenne dans son Dânish-nâmah-yi 'Alâ'î, il n'y ait pas eu de vrais efforts pour élaborer une terminologie philosophique spécifiquement persane qu'aurait reprise Lawkarî. L'étude de la qasîda de Lawkarî devrait être en mesure de nous démontrer que la majorité des termes philosophiques arabes furent repris sans pour autant chercher à proposer des termes équivalents en persan.