

Iván Szántó Publications

Könyvek (szerzőként)

Perzsa kincsek - magyar gyűjtemények / Persian Treasures - Hungarian Collections. Budapest: Eötvös Loránd Tudományegyetem, Bölcsészettudományi Kar, 2012

Safavid Art in Hungary: The Esterházy Appliqué in Context. Piliscsaba: Avicenna, 2010

Könyvek (szerkesztőként)

Iván Szántó (ed.): *From Aşl to Zā'id: Essays in Honour of Éva M. Jeremiás*. Piliscsaba: Avicenna, 2015

Yuka Kadoi – Iván Szántó (eds): *The Shaping of Persian Art. Collections and Interpretations of the Art of Islamic Iran and Central Asia*. Newcastle: Cambridge Scholars, 2013

Béla Kelényi – Iván Szántó (eds): *Artisans at the Crossroads: Persian Arts of the Qajar Period (1796-1925)*. Budapest: Museum of Applied Arts, 2010 (= Kelényi – Szántó 2010a)

Béla Kelényi – Iván Szántó (eds): *Két korszak határán: Perzsa művészet a Qádzsár-korban (1796-1925)*. Budapest: Museum of Applied Arts, 2010 (= Kelényi – Szántó 2010b)

Béla Kelényi – Iván Szántó (eds): *Honar-e Iran-e asr-e Qajar dar majmu'e-ha-ye Majarestan, 1210-1343 q. Tehran: Farhangestan-e Honar, 2015* (= Kelényi – Szántó 2015)

Könyvfejezetek

Iván Szántó: "Vapasin ruz-ha-ye mosavvar-sazi-ye nosakh dar Iran", in Kelényi – Szántó 2015, 49-56.

Iván Szántó: "Gerayesh-ha-ye no dar naqqashi", in Kelényi – Szántó 2015, 57-62.

Iván Szántó: "Asar-e laki-ye dowre-ye Qajar", in Kelényi – Szántó 2015, 63-70.

Tatjana Kardos – Iván Szántó: "Majmu'e-ye aks-ha-ye Daniel Szilagyi; tasvir-e moraqqa'at-e irani-ye ketabkhane-haye Estanbul", in Kelényi – Szántó 2015, 79-82.

Iván Szántó – Mohammad Sahranavard: "Felezzkari dar dowre-ye Qajar", in Kelényi – Szántó 2015, 91-100

Iván Szántó: "Zarrinfam-e rang-bakhte; honar-e sofgari-ye dowre-ye Qajar", in Kelényi – Szántó 2015, 101-106.

Iván Szántó: "Dastsakhte-ha-ye ruzmarre", in Kelényi – Szántó 2015, 117-122.

Iván Szántó: "Honar o jadu", in Kelényi – Szántó 2015, 123-128.

Iván Szántó: "Ganjine-ye saz o barg-e shi'i", in Kelényi – Szántó 2015, 129-136.

Iván Szántó: "The Dying Days of Persian Book Painting", in Kelényi – Szántó 2010a, 34-43

- Iván Szántó: “New Possibilities in Pictorial Representation”, in Kelényi – Szántó 2010a, 44-50
- Iván Szántó: “Qajar Lacquerwork and related Art Forms”, in Kelényi – Szántó 2010a, 51-60
- Iván Szántó (with Tatjana Kardos): “The Dániel Szilágyi Collection of Photographs”, in Kelényi – Szántó 2010a, 70-75
- Iván Szántó (with Mohammad Sahranavard): “Metalwork in the Qajar Period”, in Kelényi – Szántó 2010a, 86-96
- Iván Szántó: “Faded Lustre: Ceramic Art of the Qajar Period”, in Kelényi – Szántó 2010a, 97-102
- Iván Szántó: “Artworks for Everyday Use”, in Kelényi – Szántó 2010a, 115-122
- Iván Szántó: “Art and Magic”, in Kelényi – Szántó 2010a, 123-129
- Iván Szántó: “The Repository of Shi’ite Religious Accessories”, in Kelényi – Szántó 2010a, 130-137
- Iván Szántó (with Béla Kelényi): “Catalogue”, in Kelényi – Szántó 2010a, 145-209
- Szántó Iván: “A perzsa könyvfestészet végnapjai”, in Kelényi – Szántó 2010b, 34-43
- Szántó Iván: “Új irányzatok az ábrázolóművészetekben”, in Kelényi – Szántó 2010b, 44-50
- Szántó Iván: “Lakk munkák és rokon műfajok”, in Kelényi – Szántó 2010b, 51-60
- Szántó Iván (Kardos Tatjánával): “A Szilágyi Dániel-féle fényképgyűjtemény”, in Kelényi – Szántó 2010b, 70-75
- Szántó Iván (Mohammad Sahranavarddal): “Qádzsár-kori fémművesség”, in Kelényi – Szántó 2010b, 86-96
- Szántó Iván: “Megkopott lüszter: Qádzsár-kori kerámiák és csempék”, in Kelényi – Szántó 2010b, 97-102
- Szántó Iván: “Művészet mindennapi használatra”, in Kelényi – Szántó 2010b, 115-122
- Szántó Iván: “Hiedelmek művészete”, in Kelényi – Szántó 2010b, 123-129
- Szántó Iván: “Síita ünnepek kelléktára”, in Kelényi – Szántó 2010b, 130-137
- Szántó Iván (Kelényi Bélával): “Katalógus”, in Kelényi – Szántó 2010b, 145-209
- Szántó Iván: “A perzsa művészet története”, in Jeremiás Éva M. (ed.): *Iráni föld – perzsa kultúra*, Piliscsaba, 2007, 263-336, plates 1-137

Cikkek

“Between Earth, Water, and Sky: Blue Glass from the Persian World”, in *The Blue Road. Mastercrafts from Persia*. Exhibition Catalogue. Hong Kong: Liang Yi Museum, 2018, 34-42, cat. Nos. G1- G 3, MP 8- MP 12 (angol és kínai nyelven)

“Global Perspectives: Analysis of Some Indo-Iranian Reception Scenes”, in Muhammad Riza Sahab (ed.): *Sahab, 80 years' Cartography. Essays in honour of the late eminent scholar ABBAS SAHAB (1921- 2000)*. Tehran: Sahab Geographic and Drafting Institute, Tehran, 82-94

“Munazzar-i jahani: Tajziya wa tahlil-i sahna-hayi pazirayi-yi saltanati-yi hinduirani”, in Muhammad Riza Sahab (ed.): *Sahab, 80 years' Cartography. Essays in honour of the late eminent scholar ABBAS SAHAB (1921- 2000)*. Tehran: Sahab Geographic and Drafting Institute, Tehran, 165-177

“A Kashmiri Manuscript of the Shahnama of Ferdowsi in Budapest”, in Ivo Panov (et al. eds): *Persian Manuscripts in the Balkans and Central Europe*. Tehran-Sofia: Allameh Tabatabaei University Press, 2017, 249-261

“The Minarets of Hurmuzgan”, in Yuka Kadoi (ed.): *Persian Art: Image-Making in Eurasia*. Edinburgh: Edinburgh University Press, 2017, 102-115

“Old Images in New Skins: Flaying in the Iranian Visual Tradition” In Robert Gleave , István Kristó-Nagy (eds): *Violence in Islamic Thought from the Mongols to European Imperialism*. Edinburgh: Edinburgh University Press, 2017, 193-203.

“Mīrzā Muḥammad Naṣīr Furṣat al-Dawla and the Archaeology of Iranian Archaeology”, *Journal of Islamic Archaeology*, 2/1 (2015), 73-92

“Shaykh Baha al-Din al-‘Amili and the Visual Arts”, in Iván Szántó (ed.): *From Asl to Za'id: Essays in Honour of Éva M. Jeremiás*. Piliscaba: Avicenna, 2015, 259-274

“The Damascus Room, Lechner, and the Domestication of Oriental Space”, in Zsombor Jékely (ed): *Ödön Lechner in Context. Studies of the International Conference on the Occasion of the 100th Anniversary of Ödön Lechner's Death*. Budapest: Museum of Applied Arts, 2015, 143-154

“Persian Metalwork in Bosnia: a Brief Introduction to the Objects and History of the Collection of the Regional Museum, Sarajevo”, in: Ibolya Gerelyes, Maximilian Hartmuth (eds): *Ottoman Metalwork in the Balkans and in Hungary*. Budapest: Hungarian National Museum, 2015, 191-202

“Mediaeval Merv as a Centre of Artistic Diffusion from a Regional Perspective, in *Günorta-gündogar Türkmenistanyn mirasy Yewraziyanyn gadymy we orta asyr medenyetlerinin ulgamynda / Heritage of South-East Turkmenistan in the System of Ancient and Medieval Cultures of Eurasia*”. Ashgabat, 144-525.

“From Languages to Melons: Austro-Hungarian Travellers and their Central Asian Collections”, in P. M. Masov (ed.): *Naucn'iy vklad Mikhaila Stepanovicha Andreeva v Izuchenie istorii i etnografii tadzhikskogo naroda*. Dushanbe: Akademiya Nauk Respubliki Tadzhikistan, 2014. 115-121.

“A képek megítéléséről az iszlámban”, in *BIVIO: TANULMÁNYOK AZ EVANGÉLIKUS ORSZÁGOS KÖNYVTÁR MŰHELYÉBŐL*, 203-216 (2014)

“The Multi-Ethnic Tapestry of the Persian Knightly Traditions”, in Manouchehr Moshtagh Khorasani: *Persian Archery and Swordsmanship: Historical Martial Arts of Iran*. Frankfurt am Main: Niloufar Books, 2013, 7-11.

“The Art Patronage of Abbas Mirza: New Material from Hungary: Qajar Studies”, *QAJAR STUDIES: JOURNAL OF THE INTERNATIONAL QAJAR STUDIES ASSOCIATION*, 12-13 (2013), 40-47

“Persian Art for the Balkans in Austro-Hungarian Cultural Policies”, in Yuka Kadoi, Szántó Iván (eds): *The Shaping of Persian Art: Collections and Interpretations of the Art of Islamic Iran and Central Asia*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2013, 130-154

“The Mediation of Photography: Persian Paintings in European Printed Books and Journals”, in Yuka Kadoi, Szántó Iván (eds): *The Shaping of Persian Art: Collections and Interpretations of the Art of Islamic Iran and Central Asia*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2013, 172-191

“Warrior under the Glaze: A Ceramic Panel from Ottoman Aleppo”, in Fodor Pál, Mayer Gyula, Monostori Martina, Szovák Kornél, Takács László (eds): *More MODOQUE: die Wurzeln der europäischen Kultur und deren Rezeption im Orient und Okzident: Festschrift für Miklós Maróth zum siebzigsten Geburtstag*. Budapest: Argumentum Kiadó; MTA Bölcsészettudományi Kutatóközpont, 2013, 427-433

“The Topkapi Saray Albums and Some Early Photographs in Budapest, in Frederic Hitzel (ed.): *Proceedings of the Fourteenth International Conference of Turkish Art*. Paris: College de France, 2013, 747-752.

“Some Monuments of Southern Iranian Religious Architecture and their Indian Inspiration”, in: Hossein Badamchi, Cyrus Fayzee (eds.): *Proceedings of the Third Biennial Conference of the Persian Gulf: Majmu'e-ye maqalat-e sevvomin hamayesh-e dosalane-ye beyn ol-melali-ye Khalij-e Fars*. Tehran: University of Tehran Press, 2013, 469-481

“Ki e világból felszedte sátorát: a te Hoseyned!: Moharram ünnepi perzsa zászló restaurálása” (Füzes Andreával), *MŰTÁRGYVÉDELEM*, 36, 32-41 (2013)

“Sara Kuehn: The Dragon in Medieval East Christian and Islamic Art, *WIENER ZEITSCHRIFT FÜR DIE KUNDE DES MORGENLANDES*, 103, 499-501 (2013)

“Hindustani Influences in the Architecture of South-West Asia”, in Anura Manatunga (ed.): *International Conference on Asian Art, Culture, and Heritage*. Colombo: University of Kelaniya, 2013, 161-162.

“Raktárok polcai között Dárius kincsei nyomában”, *ÉLET ÉS TUDOMÁNY*, 68/41, 1296-1298 (2013)

“The Royal and the Popular in Early Safavid Art”, in Tüskés Anna, Tóth Áron, Székely Miklós (eds): *Hungary in Context: Studies on Art and Architecture*. Budapest: CentrArt Egyesület, 2013, 67-78

“The Persian and Indo-Persian Manuscripts of Alexander Kégl (1862-1920)”, *JOURNAL OF ISLAMIC MANUSCRIPTS*, 4/2, 135-157 (2013)

“Géza Fehérvári (1926-2012)”, *ACTA ORIENTALIA ACADEMIAE SCIENTIARUM HUNGARICA*, 66/3, 349-352 (2013)

“On a Type of Painted Plasterwork in Southern Iran”, in Lorenz Korn – Anja Heidenreich (eds): *Beiträge zur Islamischen Kunst und Archäologie*, Bd. 3, Wiesbaden: Reichert, 2012, 321-333

“Allahverdi Afshar, Court Painter of Abbas Mirza”, in Jeremiás Éva (ed.): *At the Gate of Modernism: Qajar Iran in the Nineteenth Century*. Piliscsaba: The Avicenna Institute of Middle Eastern Studies, 2012, 161-173.

“Hungarian Painters and the Beginnings of Modernism in Iran”, in Ziva Vesel – Isabelle Gadoin (eds.): *Figures pionnières de l’orientalisme: Convergences européennes, Monde anglophone – Europe centrale et orientale. Res Orientales XX*, Louvain – Bures-sur-Yvette: Éditions Peeters, 2011, 309-320

“How to Obtain a Persian Rug in 17th-Century Hungary?”, in Beata Biedronska-Slota – Magdalena Ginter-Frołow – Jerzy Malinowski (eds.): *The Art of the Islamic World and Artistic Relationships between Poland and Islamic Countries*. Kraków: Polish Institute of World Art Studies, 2011, 246-255

“Kégl Sándor perzsa kéziratái”, in Dévényi Kinga (ed.): *Varietas delectat. Tanulmányok Kégl Sándor emlékére*, Budapest: Magyar Tudományos Akadémia könyvtára, 2010, 165-183

“A Note on Īngūid Metalwork”, *Acta Orientalia Academiae Scientiarum Hungarica*, 63/2 (2010), 211-218

“Monumental Art East of the Baroque”, in Markus Ritter – Lorenz Korn (eds.): *Beiträge zur Islamischen Kunst und Archäologie*, Bd. 2, Wiesbaden: Reichert, 2010, 178 -191

“Mamlūk Influences on Hungarian Art”, in Markus Ritter – Lorenz Korn (eds.): *Beiträge zur Islamischen Kunst und Archäologie*, Bd. 2, Wiesbaden: Reichert, 2010, 192-203

“Encyclopaedia of Islam”, in Aptin Khanbaghi (ed.): *Encyclopaedias about Muslim Civilizations*, Edinburgh: Edinburgh University Press, 2010 (in English, Arabic, and Turkish), 61-62, 243-244, 463-464

“An Illustrated Iskendername of Ahmedi in the Hungarian Academy of Sciences”, in Géza Dávid – Ibolya Gerelyes (eds.): *Proceedings of the Thirteenth International Congress of Turkish Art*, Hungarian National Museum. 3-8 September, 2007, Budapest: Hungarian National Museum, 2009, 651-666

“Ottoman Wars and Safavid Arts in Hungary”, Sofia Nestor (ed.): *War-booty: A Common European Heritage*, Stockholm: Royal Armoury, 2009, 127-137, ISBN: 978-91-87594-33-5

“Tin-glazed ceramics in the Near East”, in Gabriella Balla (ed.): *The Dowry of Queen Beatrice*, Budapest: Museum of Applied Arts, 2008, 43-48

“Ónmázás kerámia a Közel-Keleten”, in Balla Gabriella (ed.): *Beatrix hozománya*, Budapest: Museum of Applied Arts, 2008, 43-48

“Tin-Glazed Ceramics in the Near East”, in Gabriella Balla (ed.): *The Dowry of Queen Beatrice*, Budapest: Museum of Applied Arts, 2008, 43-48

“Heris: Its Role in the History of the Azerbaijani Carpet”, Röya Tağıyeva (ed.): *Azərbaycan xalçası: Letif Kerimovun anadan olmasının 100 illiyinə həsr olunur* (Proceedings of the 4th International Symposium on Azerbaijanian Carpet Art, February, 2007, Paris), Bakı: Elm, 2007, 98-105

“Mozayyan kardan-e Chehel Sotun: Barghi az ertebatat-e Orupa-ye Sharghi”, in *Chekide-ye maqalat-e Gerd-hamai-ye Maktab-e Esfahan. Honar, adab o andishe*, Tehran: Farhangestan-e honar, 2007, 22-25

“The 'Wall-Hanging' of Shah Tahmasp I: A Re-Introduction”, in Antonio Panaino - Riccardo Zipoli (eds.): *Proceedings of the Fifth International Congress of Iranian Studies*, vol. 2, Classical and Contemporary Persian Studies, Milano: Mimesis, 2006, 251-258

“Originalnosti tkani Tahmaspa I-ogo: khudozhestvennoe sokrovishe s dvuh toчек zreniya”/ “I. Taxmasib parçasının orijinallığı: bədi əsər iki nəzər nöqtəsindən”, in *İncəsənət və mədəniyyətin problemləri XVIII buraxılış*, Bakı: Azərbaycan Milli Elmlər Akademiyası, Memarlıq və İncəsənət İnstitutu, 2006, 178-187

“The Equestrian Monument in Islamic Art”, in Michele Bernardini – Natalia L. Tornesello (eds.): *Miscellanea di studi in onore di Giovanni M. d’Erme*, Series Minor, Napoli: Istituto Universitario “L’Orientale”, 2005, vol. 2, 1139-1165

“Benczúr Gyula arcképe Teheránban” / “A Portrait of Gyula Benczúr in Tehran by Muhammad Ghaffari Kamal al-Mulk”, *Művészettörténeti Értesítő*, LIV, 1-2 (2005), 134-142

“Die Kunst Johann Norbert Baumgartners”, *Acta Historiae Artium*, 45 (2004), 47-107

“Reflections on the Origins of the Persian Appliqué in the Esterházy Collection”, *Ars Decorativa*, 22 (2003), 99-119

Elektronikus publikációk

“Christoph Thun-Hohenstein, Barbara Karl (eds.). Teppiche / Carpets, MAK Guide”, *Abstracta Iranica*, 37-38-39 (2018) <https://journals.openedition.org/abstractairanica/41883>

“Rocco Rante (ed.). *Greater Khorasan. History, Geography, Archaeology and Material Culture. Studies in the History and Culture of the Middle East*”, *Abstracta Iranica*, 37-38-39 (2018) <https://journals.openedition.org/abstractairanica/41883>

“David J. Roxburgh (ed.). *Envisioning Islamic Art and Architecture. Essays in Honor of Renata Holod*”, *Abstracta Iranica*, 37-38-39 (2018) <https://journals.openedition.org/abstractairanica/41883>

“Simon Worrall. *The Lost Dhow. A Discovery from the Maritime Silk Route*”, *Abstracta Iranica*, 37-38-39 (2018) <https://journals.openedition.org/abstractairanica/41883>

“Leslee Kathrina Michelsen, Joanna Olafsdotter. «Telling Tales: Investigating a Mina’i Bowl»”, *Abstracta Iranica*, 37-38-39 (2018) <https://journals.openedition.org/abstractairanica/41883>

“David J. Roxburgh. «“Many a Wish Has Turned Dust”: Pir Budaq and the Formation of Turkmen Arts of the Book»”, *Abstracta Iranica*, 37-38-39 (2018) <https://journals.openedition.org/abstractairanica/41883>

“Anthony Eastmond (ed.). *Viewing Inscriptions in the Late Antique and Medieval World* Paru dans *Abstracta Iranica*, 37-38-39 (2018) <https://journals.openedition.org/abstractairanica/41883>

“Valerie Gonzalez. *Aesthetic Hybridity in Mughal Painting, 1526 – 1658*, *Abstracta Iranica*, 37-38-39 (2018) <https://journals.openedition.org/abstractairanica/41883>

“Mira Xenia Schwerda. «Mirza Riza Kirmani, Prison Portraiture and the Depiction of Public Executions in Qajar Iran»”, *Abstracta Iranica*, 37-38-39 (2018) <https://journals.openedition.org/abstractairanica/41883>

“Abolala Soudavar. Reassessing Early Safavid Art and History. Thirty-Five Years after Dickson & Welch 1981” *Abstracta Iranica*, 37-38-39 (2018)
<https://journals.openedition.org/abstractairanica/41883>

“Elisa Gagliardi Mangilli (ed.) I doni di Shah Abbas il Grande alla Serenissima. Relazioni diplomatiche tra la Repubblica di Venezia e la Persia Safavide”, *Abstracta Iranica*, 34-35-36 (2016)
<https://journals.openedition.org/abstractairanica/41883>

“Mohsen Ehteshami (Moḥsen Eḥtešāmī). Logo-hā-ye maṭbū‘āt-e dowre-ye qājār / Logos of Iranian printed media in the Qajar period, *Abstracta Iranica*, 34-35-36 (2016)
<https://journals.openedition.org/abstractairanica/41883>

“Manouchehr Moshtagh Khorasani [Manūčehr Moštāq Ḥorāsānī]. “*Persian Archery and Swordsmanship. Historical Martial Arts of Iran*”, *Abstracta Iranica*, 34-35-36 (2016)
<https://journals.openedition.org/abstractairanica/41883>

“The Heritage of Persian Art in Bosnia and Herzegovina”, in Maximilian Hartmuth (ed.): *CultureShutdown : Bosnia-Herzegovina’s Cultural Institutions in Crisis*, <http://www.cultureshutdown.net> 2012

“Lajta Béla keleti kerámiagyűjteménye”, in Csáki Tamás (ed.): *Lajta Béla virtuális archívum*. Budapest, Fővárosi Levéltár. http://lajtaarchiv.hu/wp-content/uploads/2011/04/Szanto_Ivan_Lajta_keleti_keramiai.pdf 2011

[Török lámpionok a Hopp Ferenc Kelet-Ázsiai Művészeti Múzeum kiállításán](http://www.hoppmuzeum.hu/index_hun.php?programok=1#135) [Turkish Lanterns in the Ferenc Hopp Museum of Eastern Asiatic Arts]
http://www.hoppmuzeum.hu/index_hun.php?programok=1#135 2009

“Encyclopaedia of Islam”, in Aptin Khanbaghi (ed.): *Muslim Civilisations Abstracts (MCA)*, Institute for the Study of Islamic Civilization, Aga Khan University, London, 2008 (in English and Persian)
<http://www.aku.edu/ismc/abp.shtml>

Ókori és keleti művészet, egyetemi tankönyv (Dezső Tamással), Budapest: ELTE Bölcsész Konzorcium, 2006 <https://christal.elte.hu/curriculum2/Okor-kelet/Okori.es.keleti.muveszet/>

Szászánida textilművészet, in *Hyperión*, [www.2.szepmuveszeti.hu/hyperion/lexikon.php?s=Sz%E1sz%E1nida%20textilm%FBv%](http://www.2.szepmuveszeti.hu/hyperion/lexikon.php?s=Sz%E1sz%E1nida%20textilm%FBv%20), 2004

Egyéb publikációk

45 szócikk az iszlám művészet tárgykörében, in Fajcsák Györgyi (ed.): *Keleti művészeti lexikon*, Budapest: Corvina, 2007

2018. 06. 06.