

## CONTENTS

<i>TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH</i>	3
<b>L. Menshikov.</b> A Fragment of an Unknown <i>Leishu</i> from Tunhuang . . . . .	3
<b>T. Sultanov.</b> The Structure of Islamic History Book (The Method of Analysis) .	16
<i>TO THE HISTORY OF ORIENTAL TEXTOLOGY.</i>	22
<b>K. Kepping.</b> The Official Name of the Tangut Empire as Reflected in the Native Tangut Texts .	22
<i>PRESENTING THE COLLECTIONS.</i>	33
<b>T. Pang.</b> Rare Manchu Manuscripts from the Collection of the St. Petersburg Branch of the Institute of Oriental Studies, Russian Academy of Sciences	33
<i>ORIENTAL MANUSCRIPTS AND NEW INFORMATION TECHNOLOGIES</i> <i>Correspondence Round table: Arabic/Farsi OCR .</i>	47
<b>A. Matveev.</b> Sakhr Bilingual OCR (Al-Qari' al-Ali). A User's Initial Impressions .	48
<b>J. Bell &amp; P. Zemanek.</b> Test of Two Arabic OCR Programs	55
<b>P. Roochnik.</b> Itisalat OCR Discussion	58
<i>PRESENTING THE MANUSCRIPT</i>	63
<b>O. Akimushkin.</b> <i>Muraqqa'</i> . Album of the Indian and Persian Miniatures of the 16—18th Centuries and the Models of the Persian Calligraphy of the Same Period	63
<i>BOOK AND SOFTWARE REVIEW</i>	68

**Color plates: *Muraqqa'*. Album of the Indian and Persian Miniatures of the 16—18th Centuries and the Models of the Persian Calligraphy of the Same Period (see p. 63—67).**

**Front cover:**

**Fol. 17a.** Portrait of a Man by Riḍā-yi 'Abbāsi, 11.8×8.2 cm.

**Back cover:**

**Plate 1.** Fol. 16a. Portrait of Timūr Khān Turkmān by Ṣādiqī beg Afshār, 19.3×11.6 cm.

**Plate 2.** Fol. 36a. The Darvishes Picnic in the Mountains. Probably Isfahan school, 25.5×14.5 cm.

**Plate 3.** Fol. 6a. The Shaykh and the Harlot by Muḥammad Yūsuf Muṣavvir, 18.2×11.3 cm.

**Plate 4.** Fol. 1a. Portrait of Mirzā Jalālā by 'Alī Qulī beg Jabbādār, 16.0×9.1 cm.

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## PRESENTING THE MANUSCRIPT

O. F. Akimushkin

### MURAQQA'. ALBUM OF THE INDIAN AND PERSIAN MINIATURES OF THE 16—18TH CENTURIES AND THE MODELS OF THE PERSIAN CALLIGRAPHY OF THE SAME PERIOD

*Muraqqa'* is an interesting and rare in its repertoire collection of the Indian miniatures of the Mughal school of the 17—early 18th centuries and the Deccan school of the 17th century, as well as of the Persian miniatures of the Isfahan school of the late 16—17th centuries. It also contains the models of Persian calligraphy art.

In spite of the very high value of the wonderful miniatures of the Album — *Muraqqa'* — and the publication of 17 of them, up today its full corps was practically unknown both to the specialists of the Persian and Indian book miniature and to the students of the Persian calligraphy. The following lines represent an attempt to fill the gap.

The Album was made in the accordion (type de concertina) way: only on one side of the sheets there were miniatures or the models of the calligraphy, which were linked by pairs, four paired blocks combined (for example, ff. 14—15, 22—23, 26—27, 32—33). The size of each folio is 22.5 × 36.5 cm, 45 folios in all.

Decoration: after the mounting of the Album on every folio the preliminary marking out was made with the monochrome frame-lines, determining the bordure lines, margins and internal frames, which were to be decorated later. The artist-decorator, evidently, never started his work, as all these sheets remained unfinished except folios 1 and 45 which were decorated by the master-decorator. F. 1a: the margins of the thick glue paper against the green background with the golden ornamental painting (according to the conventional pattern) — stylized lotus and peony (*khatā'i*) flowers with the figures of the birds and phoenix in the upper part of the margins. On the frames of the sheet there is a brown bordure stripe with thin (white and green) lines, while the wide frame of the miniature is monochrome. F. 45: the margins of the thick glue paper of the rose tint with the golden ornamental painting (ac-

ording to the pattern) — spiral of the stylized flowers of peony (*khatā'i*) and lotus. Several models of the calligraphic writing (ff. 23a, 26a, 27a), the miniatures (ff. 17a, 20a, 25a, 34a), decorated with the painted frames in different water-colours and gold ornament, evidently, were once the part of other albums and afterwards, without changing, were mounted in this *Muraqqa'*.

Binding: the size is 22.5 × 36.7 cm. Because of the special way of mounting of *Muraqqa'*, the binding has only two protective covers (without the backside cover and the valve). The binding in papier mache is decorated, on the top cover, with a water-colour painting coated with lacquer. The central field is decorated with floral (roses, tulips, peonies) and plant (large-leaf branches) motifs, surrounded by a fine frame of gilded lines, against a dark red background sprinkled with gold dust. Around its edge is a large band embellished with a garland of flowers (*khatā'i*) on a black background. A fine band similar to the inside frame runs all the way around. The back cover of the binding is made and decorated in the same way. In the center of the cover, on a large leaf, is the signature of the master-decorator — "Made by the very humble Muḥammad Shafī' ibn Muḥammad Masīḥ, 1144 [1731—1732]". The two inside covers are made in the same way: a monochrome central field (gold colour), framed by a dark gold band decorated with three white lines. It is believed to come from Isfahan or, probably, Mashhad.

There is some problem about the dating of the Album. The binding dates from 1144/1731—1732. It seems to be contemporary with the Album's compilation. However, the existence of the Indian miniatures, made in the second half of the 18th century, shows that the decoration of the Album had not been completed. It was finished about the 60s of the 18th century.

#### The Masters of the Brush and Qalam

The Indian miniatures of two schools form a little more than a half of the *Muraqqa'* (23 folios from 45): the Mughal school of the late 16—early 18th centuries and the

Deccan school of the first half of the 17th century. The Mughal school is represented with 21 miniatures (ff. 2—5, 7, 12, 13, 19—21, 25, 18, 19, 34, 35, 37—39, 41, 44, 45),

while the Deccan school with two miniatures (ff. 30—31). No one of them has a signature, neither original, nor attributive. 9 miniatures were published (ff. 3, 4, 7, 12, 20, 28, 30, 31, 35), see T. V. Grek, *Indiiskie miniatury 16—18 vv.* (Moscow, 1971), tabs. 9, 10, 27, 7, 5, 45, 61, 62, 6.

The Persian miniatures are less numerous — there are only 14 of them (ff. 1, 6, 8—11, 16—18, 24—36, 40, 42, 43). These are the works of the Isfahan school of the late 16—late 17th centuries. 9 of them are signed by the remarkable masters. Two more miniatures are being attributed here. Artists:

1. **Šādiq beg Afshār**, who bore the literary pseudonym Šādiqī (940—1018/1533—1610) — famous artist, poet, writer and warrior. As an artist he served under Tahmasp I (r. 1524—1576). At the time of ʿAbbās I (r. 1587—1629) he was appointed the head of the Royal library, but in 1593 he was dismissed. There is one miniature undoubtedly made by him — “Portrait of Timūr Khān Turkmān” (f. 16, see *pl. 1*). “Scene at the Desolate Tavern” also, probably, belongs to him.

2. **Aqā-Ridā b. ʿAlī-Aṣghar Kāshānī**, known as Ridā-yī ʿAbbāsī (d. 1044/1635) — an outstanding Persian artist, who created the whole epoch in the Iranian art, founder of the Isfahan (traditional) school of miniature of the 17th century. Two miniatures (ff. 10, 11) and also a brilliant realistic “Portrait of a Man” (f. 17, see front cover), which was made by the artist 8 months before his death, belong to him.

3. **Muhammad Yūsuf Muṣavvir** — evidently, one of the pupils of Ridā-yī ʿAbbāsī and his fellows. His miniature “The Shaykh and the Harlot” (f. 6, see *pl. 3*) was completed by him in 1068/1658.

4. **Muʿin Muṣavvir** — evidently, the most talented and prolific pupil of Ridā-yī ʿAbbāsī. His works are dated back to 1635—1707. He served under four representatives of the Safavi dynasty, including the last Sulṭān Ḥusayn (r. 1694—1722). There are two miniatures, signed by him in the *Muraqqaʿ* (ff. 9, 16), one more could be attributed to him (f. 40).

5. **ʿAlī Qulī beg Jabbādār** — the famous artist, whose works has a European touch. He worked under the reign of three last Safavides. His works are dated between A.H. 1068 and 1129 (A.D. 1657—1717). There is one miniature, belonging to him (f. 1), made in the realistic manner.

6. **Muhammad Sulṭānī** — the artist, who worked in the European trends of the Isfahan school of the 17th century. Two miniatures (ff. 42, 43) in the *Muraqqaʿ* belong to him. Without any doubt he was a contemporary of Sulṭān Ḥusayn (r. 1694—1722).

Eight Persian miniatures were published (ff. 1, 6, 10, 11, 16, 17, 42, 43), see O. F. Akimushkin, A. A. Ivanov, *Persidskie miniatury XIV—XVII vv.* (Moscow, 1968), tabs. 75, 70, 64, 63, 74, 72, 77, 78.

Calligraphy: in the *Muraqqaʿ* there are 8 models (ff. 14, 15, 22, 23, 26, 27, 32, 33) of the calligraphic writing (7 in *nastaʿliq* and one in *shikasta-yi nastaʿliq*) in Persian (7) and in Turkish (1), dated back to the middle of the 16—beginning of the 18th centuries. All of them were made in Iran. Evidently, three masters of six — ʿAbd al-Wahhāb al-Ḥusaynī al-Mashhadī (f. 32), Shāh Muḥammad Mashhadī (ff. 14, 15) and Muḥammad Ridā Tabrizī (f. 22) — were among the prominent calligraphers of their time (in the second half of the 16th century) and their names are mentioned in the narrative sources.

### Structure of the Album

Miniature “Portrait of Mirzā Jalālā” (see *pl. 4*). Artist — ʿAlī Qulī (-beg Jabbādār). Isfahan school, the 70—80s of the 17th c. Annotated signature: “Him! This is the portrait of Mirzā Jalālā. The old slave, ʿAlī Qulī”. D 181, f. 1a. Size: 9.1 × 16 cm (hereafter the size of the miniature without a frame is mentioned). Water-colour, gold, silver on paper. Publ.: Akimushkin, Ivanov, *Persidskie miniatury*, 33—34, tabl. 75; *De Bagdad à Ispahan* (Milan, 1994), 240.

Miniature “Zāhir al-Dīn Bābur on His Throne (?)”. Mughal school, 18th c. Presumably the miniature represents the founder of the Great Mughal dynasty Zāhir al-Dīn Bābur, the Timurid (d. 1530). D 181, f. 2a. Size: 5.8 × 7.7 cm. Water-colour, gold, gouache on paper.

Miniature “Portrait of Jahāngīr Keeping Flowers in His Right Hand”. Mughal school, first quarter of the 17th c. D 181, f. 3a. Size: 6.8 × 12.3 cm. Water colour, gold and gouache on paper. Publ.: Grek, *Indiiskie miniatury*, tabl. 9.

Miniature “Small Portraits of Five Different Persons and a Bud of Dog-Rose”. The miniature consists of six fragments made in different time and by different artists. Mughal school, late 17th c. It is partly executed in the technique of *siyāḥqalamī*. D 181, f. 4a. Size: 10.2 × 14.8 cm. Water-colour, gouache, Indian ink, gold on paper. Publ.: Grek, *Indiiskie miniatury*, tabl. 10.

Miniature “Portrait of Luṭf Allāh Khān”. Mughal school, early 18th c. There is an elucidatory inscription (upwards): “Luṭf Allāh Khān”. D 181, f. 5a. Size: 9.7 × 19.5 cm. Indian ink, gouache, gold on paper.

Miniature “The Shaykh and the Harlot”. Artist — Muhammad Yūsuf Muṣavvir. Isfahan school, A.H. 1068/A.D. 1658. The miniature illustrates the quatrain (*rubāʿī*) by ʿUmar Khayyām (A.D. 1040—1123), which is written in four corners of the miniature. Annotated signature (in the center up and down) on the miniature: “He! Painted by the most humble Muḥammad Yūsuf Muṣavvir in the sublime, very pure and holy [city of] Mashhad, 1068”. D 181, f. 6a. Size: 11.3 × 18.2 cm. *Siyāḥqalamī*, Indian ink, lacquer on paper. Publ.: Akimushkin, Ivanov, *Persidskie miniatury*, 30—31, tabl. 70; *De Bagdad à Ispahan*, 242.

Miniature “Elephant Hunting”. Mughal school, late 17th c. D 181, f. 7a. Size: 11.2 × 18.8 cm. Water-colour, Indian ink, silver on paper. Publ.: Grek, *Indiiskie miniatury*, tabl. 27.

Miniature “Scene at the Desolate Tavern”. Artist — presumably, Šādiq-beg Afshār (attributed here to). Isfahan school, ca. A.D. 1600. D 181, f. 8a. Size: 13 × 19 cm. Water-colour, Indian ink, gouache and gold on paper.

Miniature “The Teacher and the Pupil”. Artist — Muʿin Muṣavvir. Isfahan school, A.H. 1085/A.D. 1674. Signature (below in the center): “Completed on Sunday 20

in the month of Rabi' II in the year 1085 for the *muraqqa'*. Mu'in Muşavvir made, practicing". D 181, f. 9a. Size: 12 × 20.2 cm. Water-colour, Indian ink, gold on paper.

Miniature "Portrait of a Man with the Chandelier". Artist — Riḍā-yi 'Abbāsi. Isfahan school, early 17th c. Signature (to the right): "Made for Muḥammad-Bāqir, the most amiable of the sons, may Allah continue his life for centuries. The humble Riḍā-yi 'Abbāsi has made". On the margins round the miniature in 14 cartouches a lyrical poem is written. Small-size *nasta'liq*. D 181, f. 10 a. Size: 8.7 × 4.8 cm. Water-colour, Indian ink on paper. Publ.: Akimushkin, Ivanov, *Persidskie miniatury*, 28, tabl. 64.

Miniature "Darvishes' Ritual Ceremony". Artist — Riḍā-yi 'Abbāsi. Isfahan school, A.H. 1031/A.D. 1622. Signature (in the lower left corner): "This *majlis* was depicted on Friday 18 in the happy month of Shavvāl in the year 1031. The humble Riḍā-yi 'Abbāsi has executed". D 181, f. 11a. Size: 11.1 × 17.8 cm. Water-colour, Indian ink on paper. Publ.: Akimushkin, Ivanov, *Persidskie miniatury*, 29, tabl. 63.

Miniature "Portrait of Jahāngir with the Falcon on His Left Hand". Mughal school, first third of the 17th c. D 181, f. 12a. Size: 9.6 × 16.8 cm. Water-colour, gold and Indian ink on paper. Publ.: Grek, *Indiiskie miniatury*, tabl. 7.

Miniature "Woman-Musician with the Sitar". Mughal school, late 17th c. D 181, f. 13a. Size: 4.5 × 9.9 cm. Water-colour, gold on paper.

A model of calligraphic writing (*qit'a*). Medium and small-size *nasta'liq*. Calligrapher — a famous master of the script styles *nasta'liq* and *thulth* — Shāh Muḥammad [Mashhadī], known as Vāthiqi (d. ca. 1570). The 60—70s of the 16th c. Iran (Mashhad?). 8 lines: the verses by the calligrapher. Signature: "Shāh Muḥammad executed, practicing". D 181, f. 14a. Size: 7 × 18.2 cm. Black Indian ink, tinted paper.

A model of calligraphic writing (*qit'a*). Medium-size *nasta'liq*. Calligrapher — Shāh Muḥammad [Mashhadī]. The 60—70s of the 16th c. Iran, town of Sāri. 4 lines. Signature: "This *qit'a* was written in Sāri by the humble Shāh Muḥammad". D 181, f. 15a. Size: 6.5 × 17.9 cm. Black Indian ink, tinted paper.

Miniature "Portrait of Timūr-khān Turkmān". Two artists — Šādiq-beg Afshār and Mu'in Muşavvir. Isfahan school, 17th c. The miniature was begun in A.H. 1002/A.D. 1593—1594 by Šādiq-beg Afshār (d. A.H. 1018/A.D. 1609—1610) and completed in A.H. 1095/A.D. 1683—1684 by Mu'in Muşavvir. Signature (in the lower right corner): "The portrait of the late Timūr-khān Turkmān, painted in 1002 by the late Šādiq-beg Afshār. Completed in 1095 by the miserable slave Mu'in Muşavvir. May his life be long!". D 181, f. 16a. Size: 11.6 × 19.3 cm. Water-colour. Indian ink, gold on paper. Publ.: Akimushkin, Ivanov, *Persidskie miniatury*, 32, tabl. 74; *De Bagdad à Ispahan*, 241.

Miniature "Portrait of a Man". Artist — Riḍā-yi 'Abbāsi. Isfahan school, A.H. 1044/A.D. 1635. Annotated signature (in the top right corner): "Completed on Thursday, 6 in the month of Rabi' I in the year 1044 [August 30, 1634]. Painted by the most humble Riḍā-yi 'Abbāsi". Above and below in the cartouche there are 6 lines of the

Persian lyrical poem. Wonderful small-size *nasta'liq*. D 181, f. 17a. Size: 8.5 × 12.1 cm. Water-colour, Indian ink on paper. Publ.: Akimushkin, Ivanov, *Persidskie miniatury*, 26—30, tabl. 62; *De Bagdad à Ispahan*, 243.

Miniature "Portrait of a Young Man". Isfahan school, second half of the 17th c. D 181, f. 18a. Size: 6.7 × 12.7 cm. Water-colour, gold on paper.

Miniature "Meeting in the Mountains". Mughal school, late 16—early 17th cc. D 181, f. 19a. Size: 6 × 11 cm. Water-colour, Indian ink on paper.

Miniature "Scene in the Harem". Mughal school, early 17th c. The miniature was once taken from some album and mounted, according to the margins with the designs of the flowers of India, in the first half of the 17th c. D 181, f. 20a. Size: 12.5 × 17.3 cm., with the margins — 19 × 26 cm. Water-colour, gold and silver on paper. Publ.: Grek, *Indiiskie miniatury*, 14, tabl. 5 (on page 52, No. 5 was erroneously attributed to the Russian National Library in St. Petersburg (call number Dorn 489).

Miniature "Jahāngir Receives Ambassadors with the Contribution". Mughal school, first half of the 17th c. Style and colours of the personages' dress and that of their head-gears allow to suppose the depicted people to be the inhabitants of the Muslim region. D 181, f. 21a. Size: 12.3 × 20.3 cm. Water-colour, silver and gold on paper.

A model of calligraphic writing (*qit'a*). Large-size *nasta'liq*. The Turkish language. Calligrapher — Muḥammad Riḍā Tabrizi (d. ca. 1595), an outstanding master of the *nasta'liq* script and *siyāhmasḥq*. Iran, (Tabriz?), A.H. 986/A.D. 1578—1579. Signature: "Poor Muḥammad Riḍā Tabrizi. 986". D 181, f. 22a. Size: 11 × 18.5 cm. Indian ink, paper.

A model of calligraphic writing (*qit'a*). Large-size *nasta'liq*. Calligrapher — Qavām al-Dīn Muḥammad, famous representative of the Shiraz school of calligraphy. Iran, (Shiraz?), A.H. 1077/ A.D. 1666—1667. Signature: "This was written by the poor sinner Qavām al-Dīn Muḥammad. May [Allah] forgive his sins. 1077". D 181, f. 23a. Size: 8.8 × 18.7 cm. Indian ink, golden dust on paper.

Miniature "Rustam Defeating White Dev". Isfahan school, early 17th c. Miniature borrows the subject from "Shāh-nāma" by Firdausi (d. A.D. 1010/1020). Having in mind to help Shāh Kay-Kavūs, imprisoned in Mazendaran, the hero Rustam performed seven heroic deeds. The miniature depicts the last of them. D 181, f. 24a. Size: 12.5 × 18.3 cm. Water-colour, Indian ink, gold on paper.

Miniature "An Aristocrat's Departure". Mughal school, late 16—early 17th cc. The miniature is lightly tinted with the pink and gold semis. In the center of the wide stripe, surrounding the internal frame of the miniature, there are 12 rectangular cartouches with the verses by the great Persian poet Shams al-Dīn Muḥammad Ḥāfiz (d. A.H. 791/A.D. 1389), written in wonderful small-size *nasta'liq*. The background of the frames is gilded, decorated with the gold spiral of convolvulus. D 181, f. 25a. Size: 10 × 15.5 cm. Black Indian ink, water-colour, gold on paper. The miniature is very close stylistically to the miniature of the *Muraqqa'* from The Russian National Library collection in St. Petersburg (call number Dorn 489). Cf. Grek, *Indiiskie miniatury*, 12—13, tabl. 1.

A model of calligraphic writing (*qit'a*). Large-size *nasta'liq*. Calligrapher — Turāb b. Faḍlī Anṣārī (Iṣfahānī). Signature: "The praying slave Turāb b. Faḍlī Anṣārī". The 80—90s of the 16th c. Iran—India. The text is decorated: the lines are surrounded with the points and black waved line (*tahrir-i miṣhāndān*). The gilded background has in the center herbal ornament, performed with the lighter gold and paints. At the top and at the bottom of the sheet there are two triangular cartouches of the blue background with the ornament (*islīmī-yi bargī*). D 181, f. 26a. Size: 7.3 × 17.5 cm. Water-colour, gold, Indian ink on paper.

A model of calligraphic writing (*qit'a*). Large-size *nasta'liq*. Iran, the 80—90s of the 16th c. The model is decorated masterly: the lines are framed with gold (*tarṣī*), there are also the waved black stripe (*tahrir*), a flower and herbal ornament (*khatā'i* and *islīmī-yi bargī*). D 181, f. 27a. Size: 9 × 16 cm. Black Indian ink, gold and water-colour on paper.

Miniature "Sacrifice to Shiva". Mughal provincial school, first quarter of the 18th c. D 181, f. 28a. Size: 15 × 23 cm. Water-colour, gold on paper. Publ.: Grek, *Indiiskie miniatury*, tabl. 45.

Miniature "Conversation of Two Noble Indian Women in the Presence of Two Servants with Fans". Mughal school, late 17—early 18th cc. D 181, f. 29a. Size: 11.2 × 17.8 cm. Water-colour, Indian ink, gold on paper.

Miniature "Portrait of Parviz in Full Dress". Deccan school, first quarter of the 17th c. The miniature depicts Parviz (1589—1626), the second son of Jahāngīr (1569—1627). D 181, f. 30a. Size: 9 × 14.3 cm. Water-colour, gold on paper. Publ.: Grek, *Indiiskie miniatury*, tabl. 61.

Miniature "Portrait of Muhammad 'Adil-shāh". Deccan school, middle of the 17th c. The miniature depicts Muḥammad 'Adil-shāh, ruler of Bijapur (r. 1626—1658). D 181, f. 31a. Size: 3.7 × 5 cm. Water-colour, gold on paper. Publ.: Grek, *Indiiskie miniatury*, tabl. 62.

A model of calligraphic writing (*qit'a*). Medium-size *nasta'liq*. Calligrapher — 'Abd al-Wahhāb al-Husaynī al-Mashhadī (d. ca. 1575). Iran (Mashhad), the 40—60s of the 16th c. This *qit'a* contains four lines from the poem by Badr al-Dīn Hilālī (killed in A.H. 936/A.D. 1529) "Ṣifāt al-'Ashiqīn". Signature: "Abd al-Wahhāb al-Husaynī al-Mashhadī, may Allah forgive his sins and guilt". D 181, f. 32a. Size: 9.6 × 18.7 cm. Black Indian ink, paper.

A model of calligraphic writing (*qit'a*). *Shikasta-yi nasta'liq*. Calligrapher — Muḥammad Mu'min al-Qumī. Isfahan, 14 Dhū-l-qa'da 1116/March 10, 1705. Seven lines and monogram: "It was made in the paradise like Isfahan, the chandelier of the state, 14 in the holy month of Dhū-l-qa'da. Muḥammad Mu'min has written this. 1116". D 181, f. 33a. Size: 10.2 × 18.2 cm. Black Indian ink, grey tinted paper with gold semis.

Miniature "Portrait of a Noble Man". Mughal school, last quarter of the 17th c. D 181, f. 34a. Size: 8.2 × 14.8 cm. Water-colour, Indian ink and gold on paper.

Miniature "Portrait of Akbar". Mughal School, middle of the 18th c. The miniature depicts Great Mughal Emperor Jalāl al-Dīn Akbar I (r. 1556—1605). D 181, f. 35a. Size: 9 × 14.6 cm. Water-colour, gold on paper. Publ.: Grek, *Indiiskie miniatury*, tabl. 6.

Miniature "The Grades of Getting Drunk with the Love to the Absolute Truth". This wonderfully made miniature, probably, suffered the influence of the works by Persian artist Muḥammadi Muṣavvir, who worked in Herat

and Mashhad in the 70—90s of the 16th c. Evidently, Isfahan school, the 10—20s of the 17th c. D 181, f. 36a. Size: 14.5 × 25.5 cm. Water-colour, Indian ink, gold on paper. See A. K. Coomaraswamy, *Les miniatures orientales de la collection Goloubew au Museum of Fine Arts de Boston* (Paris—Bruxelles, 1929), 35, No. 48, pl. XXVI; B. Gray, *La Peinture Persane* (Genève, 1971), 157 (in colour); B. W. Robinson, "Muḥammadi and the Khurasan style", *Iran*, vol. XXX (1992), 17—29.

Miniature "Dinner in the Royal Tent at Hunting". Mughal school, first quarter of the 17th c. Probably, this multi-figured composition had not been finished, only gold was put on. D 181, f. 37a. Size: 13.5 × 23.2 cm. Gouache, Indian ink and gold on paper.

Miniature "Portrait of Shāh 'Ālam I Bahādur-shāh". Mughal school, first quarter of the 18th c. The miniature is incomplete. At the top of it there is a signature: "Shāh 'Ālam Bahādur-shāh, the governor and the warrior for faith", i. e. the Great Mughal Emperor Shāh 'Ālam (r. 1707—1712). D 181, f. 38a. Size: 13 × 21.2 cm. Water-colour, Indian ink on paper.

Miniature "Portrait of Sulṭān Maḥmūd". Mughal school, late 17—early 18th c. The miniature was enlarged at the bottom, but not completed. At the top there is a signature: "Portrait of Sulṭān Maḥmūd, the son of His Majesty 'Ālamgīr", i. e. son of the Great Mughal Emperor Muḥyī al-Dīn Awrangzīb (r. 1658—1707), who had a honourable name (*laqab*) 'Ālamgīr (the Conqueror of the World). D 181, f. 39a. Size: 13 × 20 cm. Water-colour, Indian ink, gold on paper.

Miniature "Intimate Meal in the Company of Musicians". Artist — presumably, Mu'in Muṣavvir (attributed here to). Isfahan school, early 17th c. D 181, f. 40a. Size: 12.5 × 17.5 cm. Water-colour, Indian ink and gold on paper.

Miniature "Portrait of a Noble Man with a Page in White Dress". Mughal school, late 17th c. During the mounting of the Album the miniature was enlarged (at its top and bottom). D 181, f. 41a. Size: 12 × 22.8 cm. Water-colour, silver, gold on paper.

Miniature "Portrait of a Noble Man with a Stick in His Left Hand". Artist — Muḥammad Sulṭānī. Isfahan school, late 17th c. Signature (above): "Muḥammad Sulṭānī has painted [that]". D 181, f. 42a. Size: 19 × 28.5 cm. Water-colour, silver and gold on paper. Publ.: Akimushkin, Ivanov, *Persidskie miniatury*, tabl. 77; *De Bagdad à Ispahan*, 245.

Miniature "Portrait of a Noble Man". Artist — Muḥammad [Sulṭānī]. Isfahan school, A.H. 1109/A.D. 1697—1698. Signature: "Completed for the honourable vice-regent [by] the most insignificant of the slaves Muḥammad. 1109". D 181, f. 43a. Size: 16.2 × 10.8 cm. Water-colour, silver, gold on paper. Publ.: Akimushkin, Ivanov, *Persidskie miniatury*, tabl. 78.

Miniature "Old Awrangzīb on the Throne". Mughal school, early 18th c. D 181, f. 44a. Size: 19.5 × 26.5 cm. Water-colour, silver and gold on paper.

Miniature "Portrait of a Noble Courtier". Mughal school, middle of the 17th c. D 181, f. 45a. Size: 11 × 19 cm. Water colour, silver and gold on paper.

The *Muraqqa'* (Album) preserving in St. Petersburg was once an item in the collection of A. Ya. Italinsky (1743—1827), Russian physician and diplomat, ambassa-

dor to the Ottoman Turkey. In 1829 *Muraqqa'* was brought with other 90 Muslim manuscripts of his collection to the Educational Department of the Asiatic branch of the Ministry of Foreign Affairs of the Russian Empire, where it was kept till 1919. After that the whole collection of manuscripts of the Educational Department was transferred to the Asiatic Museum of the Russian Academy of Sciences (now St. Petersburg Branch of the Institute of the Oriental Studies of the Russian Academy of Sciences), where one can find it today (call number D 181).

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1886), No. 131, p. 322; *Persidskie i tadjikske rukopisi Instituta Narodov Azii AN SSSR (Kratkii alfavitnyi katalog)* (Persian and Tadjik Manuscripts of the Institute of Oriental Studies, USSR Academy of Sciences. The Concise Alphabetic Catalogue), i (Moscow, 1964), No. 4034. O. F. Akimushkin, A. A. Ivanov, *Persidskie miniatiury XIV—XVII vv. v leningradskikh sobraniakh* (Persian Miniatures of the 14—17th Centuries in the Collections of Leningrad) (Moscow, 1968); *De Bagdad à Ispahan. Manuscrits islamiques de la Filiale de Saint-Petersbourg de l'Institut d'Etudes orientales, Académie des Sciences de Russie. Musée du Petit Palais. 14 octobre 1994—8 janvier 1995* (Milan, 1994).

### Illustrations

#### *Front cover:*

**Fol. 17a.** Portrait of a Man by Riḍā-yi ‘Abbāsi, 11.8 × 8.2 cm.

#### *Back cover:*

**Plate 1.** Fol. 16a. Portrait of Timūr Khān Turkmān by Ṣādiqī beg Afshār, 19.3 × 11.6 cm.

**Plate 2.** Fol. 36a. The Darvishes Picnic in the Mountains. Probably Isfahan school, 25.5 × 14.5 cm.

**Plate 3.** Fol. 6a. The Shaykh and the Harlot by Muḥammad Yūsuf Musavvir, 18.2 × 11.3 cm.

**Plate 4.** Fol. 1a. Portrait of Mirzā Jalālā by ‘Alī Qulī beg Jabbādār, 16.0 × 9.1 cm.