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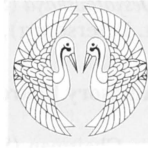
Front cover:

“Portrait of a princess”, *Muraqqaʾ* X 3 from the St. Petersburg Branch of the Institute of Oriental Studies, Fabergé collection, fol. 31a, 9.5 × 16.5 cm. Moghūl school, mid-18th century, watercolour, gouache and gold on paper.

Back cover:

Decorative composition from elements of the double frontispiece of a Qurʾānic manuscript, the same album, fol. 29a, dimensions within the outer border 18.0 × 21.0 cm. Presumably Tebriz, 1540s—1560s. Mounted in India, mid-18th century.

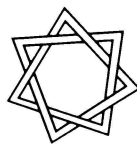
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PRESENTING THE COLLECTIONS

E. A. Rezvan

ORIENTAL MANUSCRIPTS OF KARL FABERGÉ. I: THE QUR'ĀN

Any specialist who works closely with a collection as rich as the collection of Eastern manuscripts at the St. Petersburg Branch of the Institute of Oriental Studies faces a constant danger. Virtually every visit to the manuscript repository produces a find. One fetches a manuscript from the shelf, opens an unprepossessing folder or box, and it begins: when one pauses to recall the reason for the visit, several hours have passed and the thrill of the hunt carries one farther and farther. Leaping from one theme to another, drawn on by astonishing material, the researcher runs the risk of never writing anything significant.

The author of this paper has confronted this on numerous occasions. While preparing a book on the Qur'ān, for many years I set aside the finds which naturally accompany all work with manuscripts. Still awaiting its time is a letter from the Muscat Sultan to Admiral Bazoche, governor of the Ile de Bourbon and hero of one of Balzac's novels. I found it in a small metal box while going through documents that made their way into the above-mentioned repository from the collection of the famous Russian collector N. P. Likhachev. My desk also holds photocopies of two small fragments of an Arabic manuscript, presumably a work on *fiqh* copied no later than the eleventh century. They were found in 1915 among the Chinese manuscripts gathered by S. F. Oldenburg's expedition to Dunhuang (today in the Gansu province, Northwest Chinese Peoples Republic) on the ancient Silk Road. And there remains the mystery of a gilt noble herald painstakingly drawn on a blank page in a Qur'ānic manuscript and later just as painstakingly pasted over (our restorers worked for several days in order to discover it). I also recall the enigma that surrounds the history of an old Italian-Arabic dictionary [1], of the manuscript with a rich collection of tracings of figures from Persian and Turkish engravings (around 300) bound in old leather, with headings and captions in Italian.

While preparing a database on Qur'ānic manuscripts from the collection at the St. Petersburg Branch of the Institute of Oriental Studies, I couldn't help noticing a lovely small-format manuscript obviously copied in Persia. I read the catalogue description with surprise: "From the Fabergé collection". Soon the manuscript was thoroughly described, but the question remained: why had Eastern manuscripts interested "the Jeweller of his Emperor's Majesty and the Jeweller of the Emperor's Hermitage"? I spoke with my

senior colleagues, primarily the head curator of the collection of manuscripts and documents at the St. Petersburg Branch of the Institute of Oriental Studies, Prof. Margarita Vorobyova-Desyatovskaya, and Prof. Oleg Akimushkin. The latter has conducted a long-term study of the history of the collection's formation and written a special article on the topic [2]. He generously provided me indispensable help in writing this paper. I very carefully studied the existing catalogues, spent time in the archive. It soon emerged that the miniature Qur'ān was not the only Eastern manuscript to enter the collection thanks to K. Fabergé. The extensive inventory of 1920 reported the transfer of 10 manuscripts and 27 folios with miniatures.

Nine of the ten manuscripts were identified with comparative ease, while one of the two tiny Qur'āns and the folios with miniatures remained a mystery. I recall clearly the sunny spring day when Prof. Vorobyova-Desyatovskaya showed me a folder with beautiful Indian miniatures and calligraphy samples kept in the artistic collection. We counted the folios and determined that they numbered 37 according to the pagination (38, in fact, as in one case a bifolio was paginated as a single folio). Only a careful comparison of all extant information showed that these were the same folios mentioned in the inventory. Our collection simply does not contain any other miniatures that could belong to this collection. I then realised that I must one day write about the Eastern manuscripts of the Tsar's jeweller. Some time passed, and the problematic second manuscript of the Qur'ān was also explained. According to the 1920 inventory, it should also have been a miniature. The selection was not large, and when I peeled back a pasted-on call number of the Asiatic Museum on one of the manuscripts, I discovered a note made by a bibliographer in 1920. The note had escaped the notice of those who drew up the catalogue of Arabic manuscripts, and the copy had remained unidentified. Nearly a year passed. The book on the Qur'ān went to print, and with great pleasure I undertook my new project.

The present article is the first in a series that describes the Eastern manuscripts of Karl Fabergé from the St. Petersburg Branch of the Institute of Oriental Studies collection.

The famed Fabergé firm was founded by a native of Livland (territory of present north Latvia and south Estonia), the French Protestant jeweller Gustav-Peter, who in 1842 opened a store in St. Petersburg. He was succeeded



Fig. 1



Fig. 2

by his son Karl (*fig. 1*), who had received an outstanding education in Europe. A first-guild merchant and supplier of the Court, Karl Fabergé was the court jeweller of the Russian Emperor, the Kings of Sweden and Norway, the King of England, and the King of Siam. His artistic creations garnered him the Russian orders of Stanislav and St. Anne, a Bulgarian Commander's order, the order of the French Legion of Honour, and gold medals at the all-Russian and World exhibitions. In 1916, Fabergé's firm was transformed into a partnership with several branches (stores and workshops) in Petrograd (name of St. Petersburg between 1914 to 1924), Moscow, Odessa, and London. Despite the war, his business expanded. It was halted by the Revolution.

Among the cultural currents that inspired the family and firm's craftsmen were Empire and Gothic, the Renaissance, eighteenth-century France, and the art of China and Japan, the Arab East, Persia, and India. As Géza von Habsburg writes, "the style of the House of Fabergé was based on a well thought-through assimilation of early 'historical' style enriched by a Russian sensibility, lightness, elegance, and a unique virtuosity of execution. This was 'the Fabergé style', which enjoyed great popularity and inspired delight and slavish imitation, but was never surpassed. This was the secret of Fabergé's success" [3].

As far as I know, no one has devoted special study to the decorative elements in the House of Fabergé's creations from the vantage point of Islamic culture and its influence. Such elements, however, are easily revealed by the most cursory glance at published collections. This is confirmed, for example, by a series of gold cigarette cases adorned with diamonds, sapphires, rubies, and encrusted with enamel (they are held today in the Paris Musée des Arts Décoratifs) [4] (*fig. 2*). This was a gift received by the French intelligence agent Antoine Roger Luzarche d'Azay, who worked in the Near East, and a testimony of the French Princess Cécile Murat's [5] love for him. The series was apparently created in the early twentieth century.

There is no doubt that the Bolsheviks, who came to power in October, 1917, considered Fabergé an extremely odious figure. A court jeweller who created extraordinarily expensive trinkets for the world's aristocratic elite, he symbolised the world they had vowed to combat without mercy. In March, 1918 Karl Fabergé left for Riga. His sons remained in Russia to liquidate the business, sell the most important items, convert their rubles into other currencies, and remove the family's fortune abroad.

Many of the valuables owned by the family and firm were held in their family home on Bolshaya Morskaya, 24, which was the location for a store, workshops, and the apartments of Karl Fabergé and his sons. In March, 1918, after the passage of the Sovnarkom decree on the defence of foreigners' property, Karl Fabergé rented his home to the Swiss mission. The Swiss ambassador took up residence in the house. Fabergé did not set a concrete price, asking only that the ambassador watch over six suitcases with the family's possessions and a travelling-bag of valuables. At the end of October, the ambassador learned of a planned attack on the house, and he ordered that 27 suitcases (among them the six that belonged to the Fabergé family) and the travelling-bag be evacuated to the Norwegian embassy. The embassy was raided the following night, and the suitcases and travelling-bag vanished. Several days after the theft at the Norwegian embassy, the Petrograd Extraordinary Commission conducted a search of the Swiss mission. The

official explanation was a search for weapons. During the search, vases, stone-cut figurines, and bronze Chinese statuettes were confiscated ... In May, 1919 a special safe in an elevator in the house on Bolshaya Morskaya was searched and its contents confiscated. The confiscations continued. Documents and inventories have survived that concern the "confiscations"; they are dated September and December, 1919, and March, 1920 [6].

Soon after the Revolution, the Soviet government issued a number of decrees on the protection of scholarly artefacts, including museums, art collections, academic offices, libraries, and on inventorying and banning the export abroad of art objects and antiques owned by private persons, societies, and institutions. But the need for funds at a time of collapse and war on several fronts drove the Bolsheviks to sell certain objects abroad. An Antique Assessment Commission was created to select from among requisitioned property exhibits for museums and academic collections, as well as luxury items for sale abroad. The Commission was headed by the well-known writer Maxim Gorky.

In the summer of 1920, the situation in Petrograd, as in all Russia, was extremely complex. News from the front was contradictory, and peasant uprisings raged within the country. Major cities suffered from catastrophic shortages. In "My Disillusionment in Russia", Emma Goldman admirably conveys the atmosphere in Petrograd in 1920: "I found Petrograd of 1920 quite a different place. It was almost in ruins, as if a hurricane had swept over it. The houses looked like broken old tombs upon neglected and forgotten cemeteries. The streets were dirty and deserted; all life had gone from them. The population of Petrograd before the war was almost two million; in 1920 it had dwindled to five hundred thousand. The people walked about like living corpses; the shortage of food and fuel was slowly sapping the city; grim death was clutching at its heart. Emaciated and frost-bitten men, women, and children were being whipped by the common lash, the search for a piece of bread or a stick of wood. It was a heart-rending sight by day, an oppressive weight at night. Especially were the nights of the first month in Petrograd dreadful. The utter stillness of the large city was paralysing. It fairly haunted me, this awful oppressive silence broken only by occasional shots. I would lay awake trying to pierce the mystery" [7].

In point of fact, the situation was indeed difficult, but not nearly so clear-cut. Outstanding artists and poets continued to live and work in the city; only the execution of Nikolai Gumilev in 1921 and the death of Alexander Blok brought the intensive literary life of Petrograd in the 1920s to an end. The Upper Directorial Courses prepared future classics of world cinema, Dziga Vertov was shooting in the streets, and Alexander Grin wrote insightful romantic stories filled with faith in a miraculous future. It was in that year that the Petersburg stage saw the debut of the 19-year-old Vladimir Sofronitsky, recognised as one of the twentieth century's most talented pianists. On April 30, 1920 on the day of *'id al-fitr*, which marks the end of the fast month Ramaḍān, regular services began in the majestic Petrograd mosque, finally open after six years of construction... The city's life went on, and one could provide a long list of such events as proof.

Documents from the Orientalists' Archive at the St. Petersburg Branch of the Institute of Oriental Studies provide eloquent testimony to the work of the Asiatic Museum in 1920. We find the following in an official letter to the Asiatic Museum: "As one of the persons who receives a ration

through the A[cademy] of S[ciences] is on an extended work-related trip, there is the possibility of temporarily (for March and April) transferring this ration to another person. In this regard, I appeal with a humble request to present as expeditiously as possible candidates to your institute with such an aim. The haste is occasioned by the necessity of ensuring a ration for March, and any delay will result in its loss" [8].

Another official letter to the Asiatic Museum, written on form of the Yaroslavl Province Extraordinary Commission to combat counter-revolution, speculation, and crime, runs [9]: "In response to the communication of this July 28, No. 854, the Gubcheka (abbreviation of the Province Extraordinary Commission) reports that Briadov Dmitry [10], an employee of the Asiatic Museum, was freed from arrest on July 26, 1920" [11].

The minutes of the Russian Academy of Sciences contain the following record: "The director of the Asiatic Museum reported that the Museum has recently received a significant number of books on Oriental studies, mainly from the State Book Foundation and Museum Department. Extremely limited storage space creates very difficult conditions for Museum employees..." [12].

In these conditions, the Museum petitioned for the acquisition of the library and collection of Ethiopian manuscripts of Academician B. A. Turaev, the library of O. M. Lemm, the collection of S. G. Eliseev, etc. Together with the well-known journalist S. N. Syromiatnikov, the Museum fought to save the memoirs and diaries of General V. A. Kosagovsky, who played an important role in Persia in the 1880s—1890s and was later shot by the Bolsheviks [13]. Graciously accepted as gifts were books and articles by P. Kozlov, V. Barthold, I. Krachkovsky, and Th. Stcherbatsky that miraculously continued to appear in print. In the chaos that had engulfed Russia, the Academy of Sciences and its institutions did all they could to save texts and documents of cultural and scientific value. This applies to the acquisition by the Asiatic Museum of Eastern manuscripts from the Fabergé collection. This action prevented the collection from being scattered, preserving it both for specialists on the manuscript legacy of the East and for those with an interest in the creative secrets of the great jeweller's workshop.

The only document that refers to the acquisition of this collection is the above-mentioned folio from an inventory book, where the date "June 9, 1920" is followed by the heading "Manuscripts and miniatures (Fabergé collection) transferred by the Expert Commission of the Com[missariat] of For[eign] Tr[ade]" and 11 lines with a brief description of acquired manuscripts with omissions and mistakes (fig. 3). The latter undoubtedly resulted from the conditions in which scholars were compelled to function.

The study of these documents and manuscripts, as well as help from my colleagues, allowed me to recreate the contents of this collection (see *Table 1*). Headings numbers in *Table 1* indicate successively: 1 — order number; 2 — number in 1920 inventory book; 3 — old call number; 4 — new call number (1929; 1952 for No. 11); 5 — cata-

logue numbers as given in *Arabskie rukopisi Instituta vostokovedeniia Akademii nauk SSR* (Arabic Manuscripts of the USSR Academy of Sciences Institute of Oriental Studies), concise catalogue, ed. A. B. Khalidov (Moscow, 1986), i—ii; one asterisk marks catalogue numbers according to *Persidskie i tadzhikskie rukopisi Instituta vostokovedeniia Akademii nauk SSSR* (Persian and Tajik Manuscripts of the USSR Academy of Sciences Institute of Oriental Studies), concise alphabetical catalogue, ed. N. D. Miklukho-MacLay (Moscow, 1964), i—ii; 6 — title of work; 7 — number of *'unwāns* (full frontispieces — f; decorative examples of calligraphy — c), miniatures (in parenthesis); 8 — localization [14]; 9 — dating; 10 — genre; 11 — damage or forgery of dating elements; 12 — lacquered, richly decorated binding; 13 — dated owners' notes.

An analysis of the table reveals the following:

- the high artistic quality of the manuscripts (see columns 7 and 12);
- the commercialisation of the manuscript collection (see column 11, damage or forgery of dates in order to "age" a copy and ensure its sale for a higher price);
- the geographical variety of the collection, with parts from Iran (Nos. 1, 2, 3, 6—8), Muslim India (Nos. 6—7, 11), Central Asia (No. 5), and Turkey (No. 4). The Indo-Iranian element is predominant;
- the genre diversity of the collection (see column 10);
- the possibility that manuscript A 910 (No. 3) appeared in St. Petersburg no earlier than 1909;
- the absence of elements (owners' seals or notes) that indicate that the manuscripts belonged to a single person in the East.

It seems obvious that in the early 1920s, the famous jeweller took an interest in Muslim artistic culture. This explains Fabergé's purchase of Eastern manuscripts and the creation by his craftsmen of a series with decorative elements that derive from the artistic culture of the Muslim East. In those years, St. Petersburg was home to many collectors of Muslim manuscripts and works of art, among them potential customers of the House of Fabergé. One can name, for example, A. A. Polovtsov [15], the State Secretary of the Russian Empire, whose efforts transformed the Stiglitz Museum in St. Petersburg into one of the richest European collections of decorative-applied art, or I. Nofal [16], a prominent Russian diplomat of Arab descent. Established channels existed for the transfer of Eastern manuscript to the Russian capital; manuscripts were also acquired abroad, most often in Paris.

It seems that the Fabergé manuscript collection that made its way to the Asiatic Museum was the result of several purchases made in the early 1900s. Only a special study by art historians can confirm or refute a connection between Fabergé's "Muslim" creations and his Eastern manuscripts. It is, however, of note that the creation of a series with elements of "Muslim decoration" and the acquisition of manuscripts appear to have taken place at the same time.

I

As was noted above, two Qurʾānic manuscripts were identified among Karl Fabergé's Eastern manuscripts. Moreover, fragments of Qurʾānic manuscripts were used in three folios of an album from the same collection. The present article treats these materials.

Miniature manuscripts of the Qurʾān are relatively common. Fragments of small copies with Qurʾānic texts have been dated to at least the tenth century. We dated one such fragment from the collection [17] — 8 folios (11.0×8.0 cm), *Kūfī* script, on parchment, presumably

Table 1

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |
|----|-------|--------------|--------|-------|---|----------|-----------------------------|----------------------------------|-----------|----|----|---|
| 1 | 53 | Nov. 1512 | A 899 | 21 | القرآن الكريم | 1f | Shiraz | 1187/1773 | Qur'ān | + | + | |
| 2 | 54 | Nov. 1481 | A 892 | 87 | القرآن الكريم | 1f | Shiraz or Tehran | late 18th or early 19th cent. | Qur'ān | | + | |
| 3 | 55 | Nov. 1591 | A 910 | 3059* | فرهاد وشيرين تأ كمال الدين الباقى متخلص به وحشى | 1+(3) | Shiraz | 1184/1770—1 | Poetry | + | + | 1327/1909 |
| 4 | 56 | Nov. 1480 | A 891 | 921 | أربعون حديثاً تأ بهاء الدين محمد الأملى | 1 | Turkey | no later than 1147/1734 | Ḥadīth | | | 1147/1734—5 1188/1774—5 1233/1817—8 |
| 5 | 57 | Nov. 1590 | A 909 | 3548* | كلستان تأ مشرف الدين سعدى شيرازى | 1+(6) | Central Asia | 996/1587—8 | Fiction | + | | |
| 6 | 58 | Nov. 1466 | C 1684 | 4288* | مناقب مرتضى تأ محمد صالح حسيني ترمذى متخلص به كشفى | 1+(3) | Baherz – Herat circle | late 16th cent. | Biography | + | | |
| 7 | 69 | Nov. 1468 | D 367 | 1200* | خمسه تأ ابو محمد الياس بن يوسف نظامي گنجوى | 3+(6) | Shiraz ¹ | late 16th cent. | Poetry | + | | |
| 8 | 60 | Nov. 1486 | D 369 | 193* | انجمن خاقان تأ محمد فاضل خان بليندرى تر كمان متخلص به راوى | 2 | Tehran or Tebriz | 1236/1820—1 | Biography | | + | |
| 9 | 61 | Nov. 1446 | C 1674 | 1196* | خمسه تأ ابو محمد الياس بن يوسف نظامي گنجوى | 5+(3) | Herat ² | 1480—90s | Poetry | + | | |
| 10 | 62 | Nov. 1485 | B 2316 | 1454* | ديوان حافظ تأ شمس الدين حافظ | 1f | Shiraz | 915/1509—10 | Poetry | + | | |
| 11 | 63—89 | III 142 | X 3 | — | مرقع | 38c+(38) | India and Persia | 16th—18th cent. | Album | | | |

¹ The miniatures were executed in India in the late 18th century.

² Miniatures executed later on the basis of Herat models of the first half of the 16th century.

| | | | | |
|-------|---|---|-----|----|
| 9/11 | | | | |
| | | Букварь и манастирски конвентуал справочник) напечатанъ в Сербскомъ Коммунеѣ Сремъ. Мора. | | |
| 53 | 1. А. Копина | | 32° | 1 |
| 54 | 2. А. Копина | | 32° | 1 |
| 55 | 3. Р. Пугачевъ и Мухоморова (напечатано въ 1845 г.) | | 8° | 1 |
| 56 | 4. А. Савининъ ханжоловъ 1925 г. | | 8° | 1 |
| 57 | 5. Р. Рагужевъ изъ Харкова адт. | | 4° | 1 |
| 58 | 6. Р. Радичевскій. Писемца и списки манастирскыя | | 8° | 1 |
| 59 | 7. Р. Радичевъ 18 манастирскыя списки манастирскыя. | | fol | 1 |
| 60 | 8. Р. Радичевъ Манастирскыя списки манастирскыя. | | fol | 1 |
| 61 | 9. Р. | | fol | 1 |
| 62 | 10. Р. Радичевъ (16 списковъ манастирскыя т. д.) | | fol | 1 |
| 63-89 | 11-37. Радичевъ манастирскыя списки манастирскыя | | | 27 |

Fig. 3

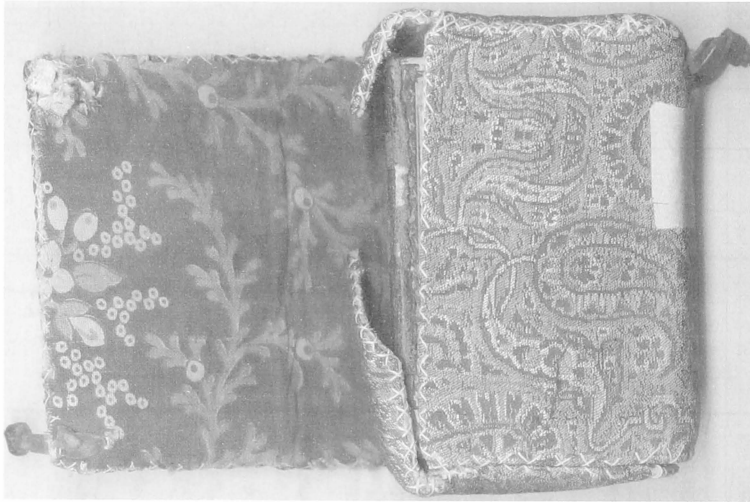


Fig. 5

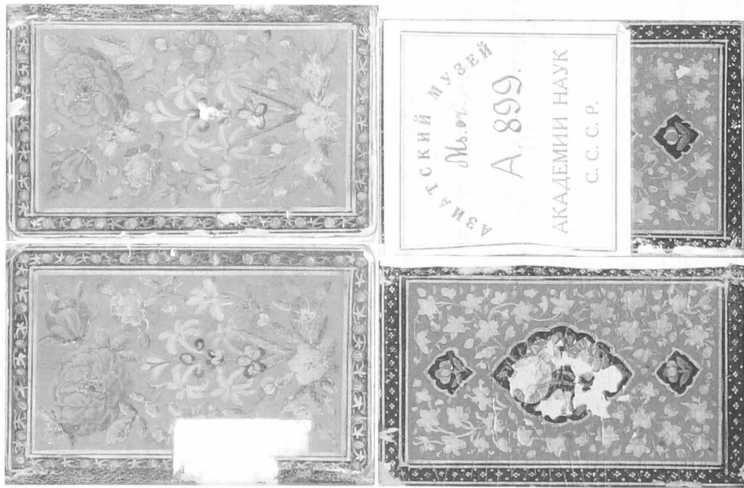


Fig. 4

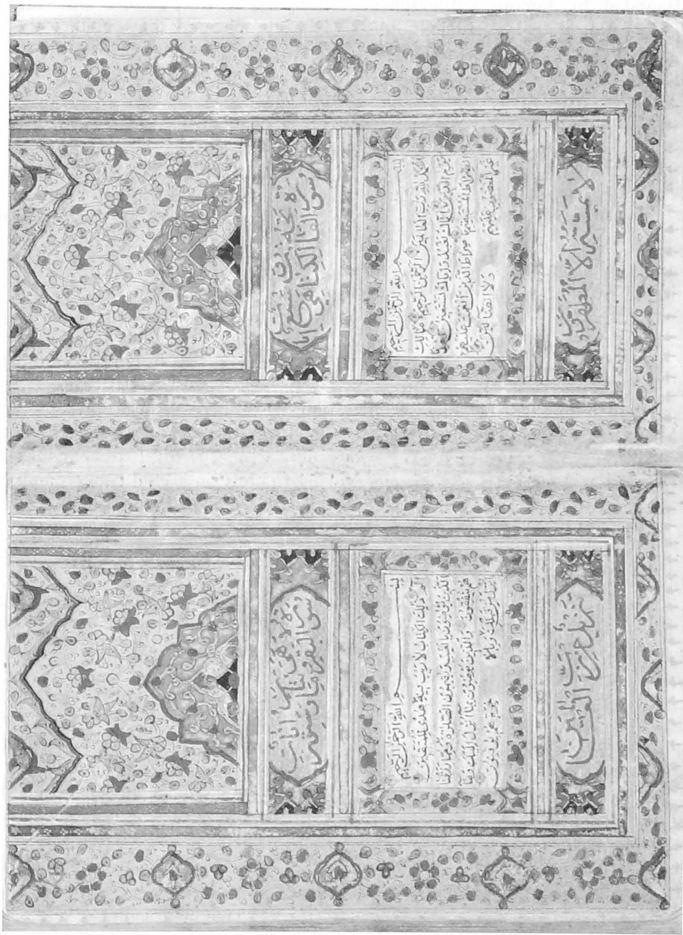


Fig. 6

from either Persia or Iraq — to just this period. It appears to be either a selection of *sūras* used for daily prayer either at home or when travelling, or from a multi-volume Qurʾān. At the same time, the specifics of the writing material and hand made it impossible to create a codex with the full text of the Sacred Book in this format. The thickness of such a book would far surpass its breadth and width. Another fine example of such a manuscript is found in the marvelous collection of the Grand Āyatallāh Marʾashī Najafī Public Library (Qom, Iran). This is the small volume in *Kūfī* script (just two *juz*'s of the Qurʾān) copied in the year of 392/1002 in Baghdad by famous calligrapher of the Buwayhid period Abū-l-Ḥasan ʿAlī b. Hilāl Ibn al-Bawwāb (d. 413/1022), known also under the name of Ibn al-Sitrī (the copy was in the library of Nāsir al-Dīn Shāh,

(r. 1848—1896), fourth ruler of the Qājār dynasty of Persia, it bears the seal of his librarian).

The situation changed with the spread of cursive handwriting. Masterpieces of “micrography” served as unusual “attestations” of mastery for court calligraphers. There is an account that Timūr was presented with a Qurʾān that could be placed in a signet-ring [18]. Small-format Qurʾāns were especially widespread beginning in the fifteenth — sixteenth centuries with the triumph of Sūfī teachings and their transformation into “popular Islam”; this led, in particular, to an increased role for “magic” in everyday life [19]. It was at this time that numerous talismanic Qurʾāns appeared; they could easily be carried on one's person, placed in a turban or at the tip of a martial standard. The two Qurʾāns described below belong to this group [20].

Qurʾānic manuscript A 899

This is a codex on high-quality glossed European paper in a lacquered binding of papier-mâché adorned with a colour composition in golden-yellow-brown hues (fig. 4) and in a case of cloth over paste board (fig. 5). We find above bluish silk with embroidered pink “peppers” with yellow and dark blue spots; within, there is crimson-brown cotton fabric with a floral design. The case is sewn with yellow threads and closes with a flap of three elements. The broad inner flap is held with the aid of two leather loops and a wooden clasp (that has not been preserved). The dimensions are 8.5×5.5 cm. The text field is 6.8×3.7 cm. There are 151 folios. The hand of the main text is a sure, minuscule *naskh* in black ink with 23 lines per page.

The copy is richly decorated. Folios 1b—2a present a full-fold frontispiece of a single composition in four vertical sections (fig. 6). The Qurʾānic text (*sūrat al-Fātiha* and the beginning of *al-Baqara*) is framed above and below by two rectangular illuminations with carved cartouches containing texts in *riqa*ʾ hand. Above we find the heading of the *sūra* and information about the number of *āyāt*; below, two traditional inscriptions [21].

To the right: لا يمسه إلا المطهرون (“Only the pure should touch it”); to the left: تنزيل من رب العالمين (“Revelation from the Lord of worlds”).

The main background of the frontispiece is gold. And plant and floral ornament executed in blue, red, and black is applied across it.

Qurʾānic manuscript A 892

A codex on high-quality glossed European paper with a dark-brown leather binding of several paper layers fixed with paste. The folios bear traces of careless *nastaʿlīq* cursive. Only the binding's back cover has been preserved (fig. 8); it is adorned with a three-part embossed floral composition later painted in and an inscription in yellow paint and *riqa*ʾ hand around the perimeter. It is thus far resists attempts at interpretation. The inscription is enclosed in a complex border in brighter paint.

The codex' dimensions are 10.2×6.5 cm; the textual field measures 7.5×3.9 cm with 18 lines per page. 184 folios. The hand of the main text is a minuscule Persian calligraphic *naskh* of fine proportions. Black ink was used for the main text.

The copy was once well decorated. Folios 1b—2a form a full frontispiece of a single composition with four verti-

The main text is located in a broad, gold border that is itself framed in red (from the inside) and black (from the outside). The ends of *āyāt* are marked by a gold dot with a red point in the middle. *Tajwīd* elements in the text are executed in red ink. Red marginal divisions mark *juz*'s and *hizbs* and every fifth *āya*; black markers indicate every tenth *āya*. *Sūra* titles, in red ink and *riqa*ʾ writing larger than *naskh*, are framed in gold. In a number of cases, the concluding words of the preceding *sūra* are placed there as well. The *hāfiẓes*, which “guard” the order of pages and consist of the word that opens the next page, are located in the lower left corner of every odd page.

The bulk of fol. 151a contains traditional devotions and inscriptions on a gold background; at that time, they were usually located on the last page of a Qurʾānic manuscript. Such texts line the perimeters of fols. 151a and 150b. Fol. 151a contains the colophon (fig. 7) with the date of copying (Jumādā I, 1187/July 1773) and name of the copyist — *hājī* Ismāʿīl son of the departed ʿAlī Shīrāzī. The date of copying was touched up and changed to 1017/1608. This is the date the Institute's catalogue of Arabic manuscripts provides [22].

An analysis of the manuscript's palaeographic characteristics suggests that it was copied in Shiraz. The manuscript is in satisfactory condition (with cracks on the binding in places and losses in the pain layer, especially evident on the inner side of the binding's back cover).

cally arranged sections with elements of floral ornament (fig. 9). The main colours are green, orange, and blue. The frontispiece was heavily damaged, and the quality of its execution does not match that of the calligraphy. The Qurʾānic text (*sūrat al-Fātiha* and the beginning of *al-Baqara*, six lines on each page) is framed above and below by two rectangular illuminations with carved cartouches inside. The text in the cartouches is smudged and illegible.

The main text is located in a complex gold-red frame of six elements. The gold paint has turned green in places, and in places “eaten into” the paper. *Tajwīd* elements in the text are executed in red ink, as are the titles of *sūras* and *juz*' divisions in the margins. The latter two elements are in *riqa*ʾ hand. *Sūra* titles are in a gold frame; the same frame holds, either in the centre or at the edges, a part of

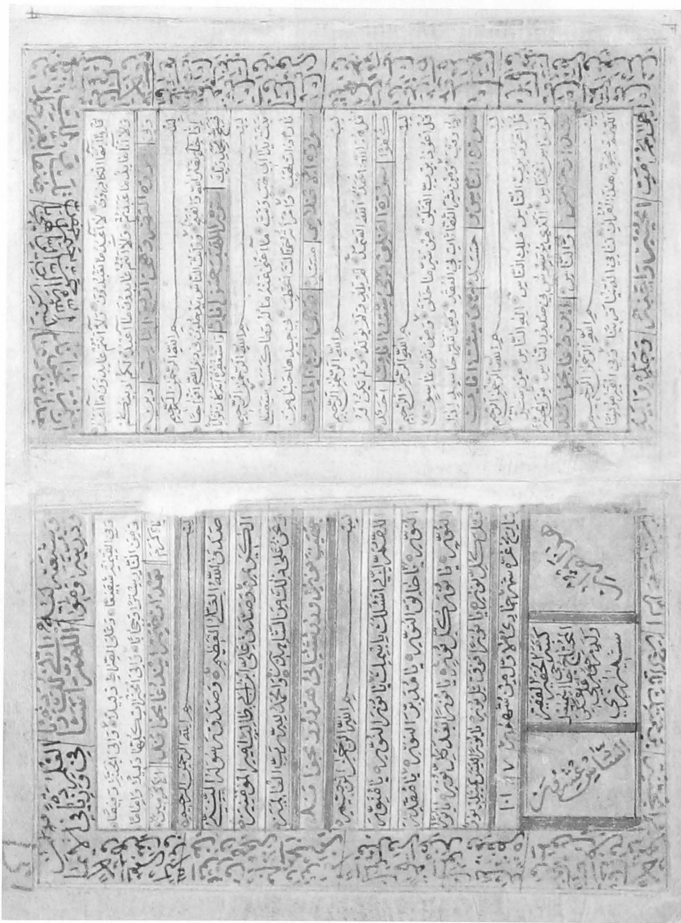


Fig. 7

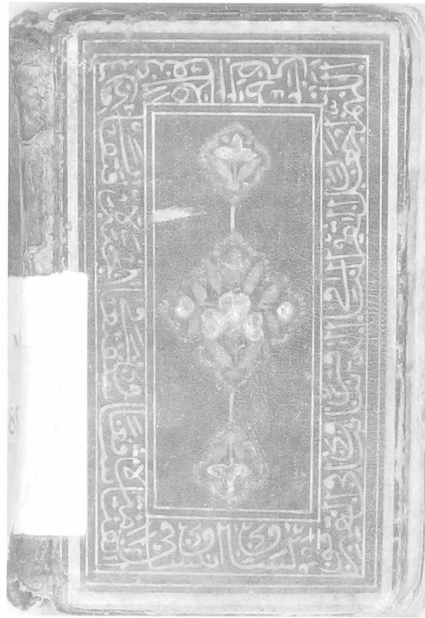


Fig. 8

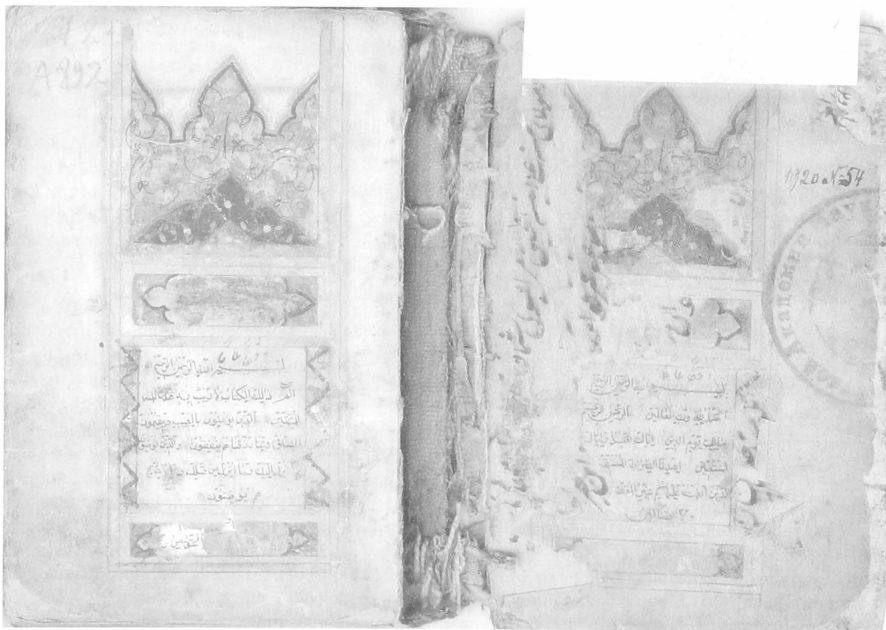


Fig. 9



Fig. 10

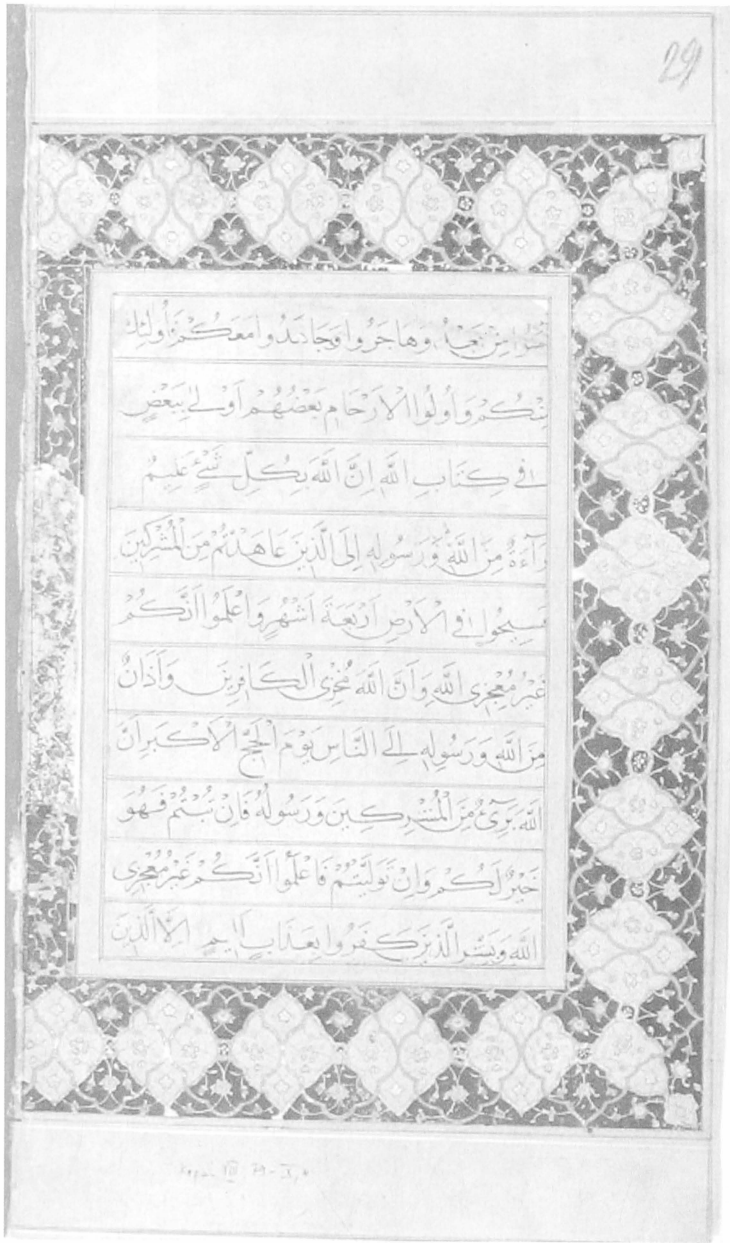


Fig. 11

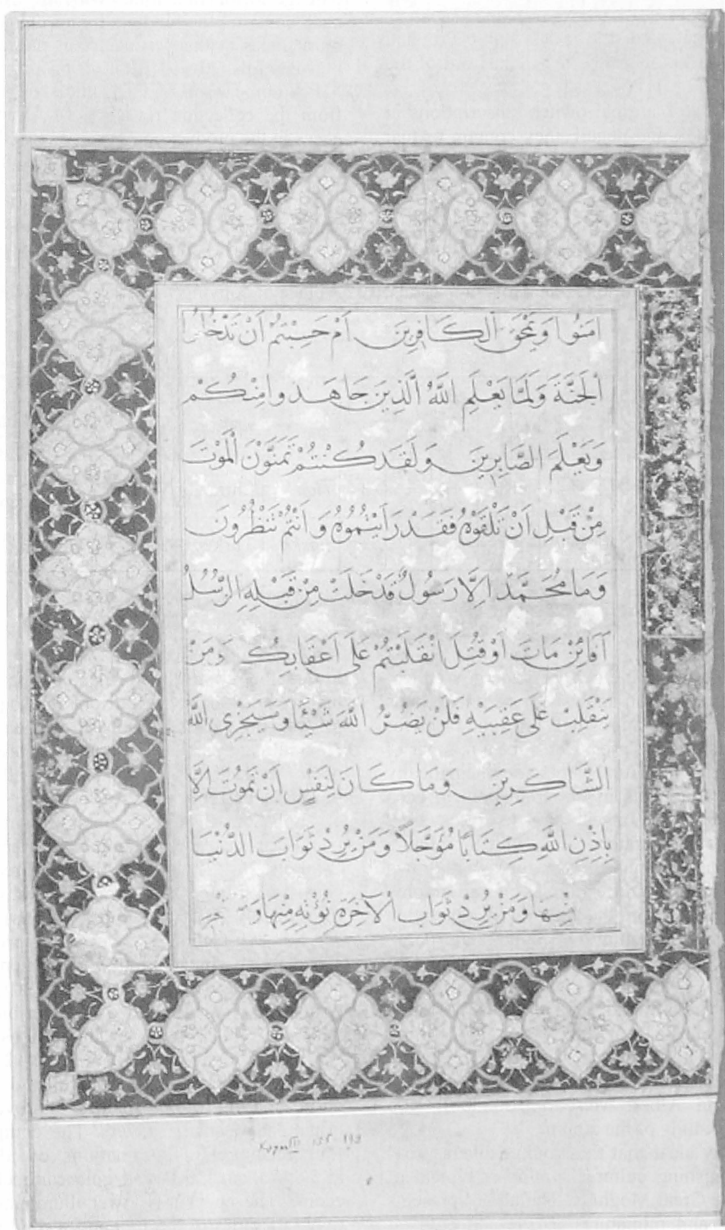


Fig. 12

the final *āya* of the preceding *sūra*. *Hāfiẓes*, which consist of a single word, are located in the lower left corner of each odd page.

On fol. 183a, we find a traditional inscription (*fig. 10*) in place of a colophon: صدق الله العظيم وصدق رسوله الكريم ونحن على هذا الشاكرين والحمد لله رب العالمين ("True is Allah the Great, and true is His noble Prophet, and we are grateful for this, glory be to Allah, Lord of the worlds").

Fols. 38 and 48 have marginal owners' inscriptions in two different hands in ink and pencil; they contain textual corrections.

Headings numbers in *Table 2* indicate successively: 1 — call number; 2 — codex dimensions (in cm); 3 — field dimensions (in cm); 4 — number of folios; 5 — number of lines per page; 6 — double frontispiece (in manuscript A 935, which was not completed, space was left for a double frontispiece); 7 — "rich" binding; 8 — *naskh* as hand for main text; 9 — hand for *sūra* titles and additional elements in margins; 10 — place of copying; 11 — date of copying.

Table 2

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|-------|----------|---------|-----|----|---|---|---|--------------|------------------|---|
| A 899 | 8.5×5.5 | 6.8×3.7 | 151 | 23 | + | + | + | <i>riqa'</i> | Isfahan | second half of the eighteenth century |
| A 892 | 10.2×6.5 | 7.5×3.9 | 184 | 18 | + | + | + | <i>riqa'</i> | Shiraz or Tehran | late eighteenth or early nineteenth centuries |
| A 935 | 9.5×7.0 | 7.7×4.8 | 227 | 19 | + | + | + | <i>naskh</i> | Turkey—Syria | 1135/1722—23 |

Muraqqa' X 3

Muraqqa' is undoubtedly the gem of Fabergé's collection of Eastern manuscripts. An analysis of various groups included in the album of miniatures will form the basis for the concluding articles in this series. But since a number of the album's texts or its miniatures coincide thematically with the genres of manuscripts in the collection, in each article we hope to present one or several of its folios (sing. *lawḥ*). In the course of preparatory work with the album, not only specialists, but also museum curators, were drawn to its fine Indian miniatures and examples of calligraphy. We hope that certain folios from the album will soon be on display at exhibitions at the Institut du Monde Arab (Paris) and the Fuji Museum (Tokyo).

After the death in 1985 of the famed St. Petersburg scholar T. V. Grek, Russia found itself without the great expert in Indian miniatures. I am sincerely grateful to my colleagues Roselyne Hurel (Musée Carnavalet, Paris), Francis Richard (Bibliothèque nationale, Paris), Robert Scelton (Victoria and Albert Museum, London), who kindly aided me in my study of the album.

Today it is already clear that the album's diverse content reflects the astonishing cultural symbiosis typical of India in the era of the Great Moghuls. The album presents works of calligraphy and miniatures of the sixteenth — eighteenth centuries that originate in various regions of Persia and India. Some of the miniatures betray obvious Ethiopian influence, which struck me when I first saw the album. As it turns out, we have Armenian merchants to thank for this; from the end of the seventeenth century, they maintained active trade ties between the Malabar coast (Southeast India) and the Horn of Africa [23]. One can find

A palaeographic analysis of the manuscript suggests that it was copied in Shiraz (end of the 18th century) or Tehran (early 19th century) (in the latter case, a Shiraz craftsman worked in Tehran). It is in poor condition with the spine of the binding ruined, pages falling out, serious damage to the first folios with the frontispiece, a missing back cover on the binding, minor damage from beetles, and burn traces at the perimeters of pages. There are lacunae between fols. 90–91, 105–106, 175–176.

A comparison of three miniature Qur'ānic manuscripts from the collection reveals several similarities and differences in the production of such copies in the Muslim East in the eighteenth — early nineteenth centuries (see *Table 2*).

in the album portraits of rulers and beautiful women, spiritual mentors and stern warriors. It also presents scenes from private life and illustrations to well-known literary works. A significant part of the miniatures are linked with special poetry collections — *rāghmālā* — that describe various musical tones in personified form.

Fols. 28—29 and 31 contain fragments of two Qur'ānic manuscripts used as calligraphic examples.

Fols. 28—29 form a bifolio; three of the four pages consist of fragments of a magnificent Qur'ānic manuscript (presumably — Tebriz, 1540s—1560s).

Fol. 29b (see back cover of the present issue) contains a decorative composition with elements of a double, and perhaps three-part, frontispiece of a Qur'ānic manuscript pasted onto pasteboard of dimensions standard for the album (39.7×23.0 cm; the dimensions of the composition within the outer frame are 18.0×21.0 cm). The main colours of the frontispiece are gold, blue, and red; the entire margin of cartouches is covered by a delicate ornament of small flowers. The composition consists of four rectangular illuminations of identical dimensions (5.5×17.0 cm); a carved gold cartouche is located in the centre. The upper and lower illuminations contain respectively the titles of the first and second *sūras* of the Qur'ān; the left and right, indications of the number of *āyāt* and the place where the *sūras* were revealed. The inscriptions are executed in ceruse; in *naskh* hand for the first *sūra* (the letters are in a thin, black outline) and *thulth* hand for the second *sūra*.

An example of calligraphy (*qiṭ'a*) (6.0×17.0 cm) in *naskh* hand, in black Indian ink on a yellow background,



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17

is located in the centre in a yellow frame with a gold adornment and gold outline around the perimeter:

عاشقان کشتگان معشوق اند
 ("Lovers killed by the beloved") [24].

The reference is to one of the central Šūfī concepts of *'ishq* — "all-encompassing love for God that leads a Šūfī along the mystic path". This entails a conception in which he who strives for the Truth must cleanse his soul (*nafs*) of all passions and desires of man (*shahawāt*), replacing them with love (*mahabba*). He then hurls himself into the flame of passion (*'ishq*) and burns in it in order to attain the state of union (*wuṣṣla*) with God and, thus "annihilated" (*fanā'*), reaches, with the aid of the divine gift of stupefaction (*ḥayra*), the state of "subsistence" in the Divine, or everlasting life in God (*baqā'*).

Fol. 29a (*fig. 11*) and 28b (*fig. 12*) — in a frame composed of the remained parts of the double frontispiece — contain two pages from a Qur'ānic manuscript executed in magnificent calligraphic *naskh* with elements of *muhaqqaq* (ten lines per page).

Fol. 29a: text dimensions — 21.3×13.8 cm. Qur'an 8:75 (without the two initial words) — 9:4 (only the first word) [25]. When the right edge was trimmed, some text was lost (one letter from each line). Between the lines we find a gold line in a black outline. Its appearance was occasioned by the need to mask a cut between the end of the eighth *sūra* and beginning of the ninth, where an illumination with the *sūra* title had originally been located. The ends of the *āyāt* are marked with a gold dot. The text is in a yellow frame with gold ornamentation.

Fol. 28b: text dimensions 20.0×13.5 cm. Qur'an 3:141 (without the three initial words) — 3:145 (without the final word). Between the lines are gold spots similar to those placed around the margin of the inscription on the reverse side of the folio. The text is placed in a yellow border with a gold ornament.

One notes the absence of *tajwīd* signs in the text, although their inclusion was practically obligatory at the time. There is an attempt to present two pages from one manuscript as pages from various manuscripts.

Fol. 28a (*fig. 13*) contains a calligraphic example (*qit'a*): two lines in large *nasta'līq*:

الهی اگو کار بگفتار است بر سر همه تاجم
 وگر بکردار است به پشه ومور محتاجم

"O God, if [one judges] by words, then I bear a crown on my head before all,

But if by deeds, I cede [my place] to the mosquito and the ant".

Black Indian ink on yellow background with gold dots with pale, paired tree leaves. The example is located in a complex form; its major element is a broad orange-yellow strip with a gold ornament within. The general background is dark blue. The dimensions within the frame are 21.7×9.5 cm.

Fol. 31b (*fig. 15*): text dimensions are 22.0×12.5 cm. A fragment of another Qur'ānic manuscript written in confident *naskh* contains *āyāt* 2:255—258 (part of the *āya* is written in a tiny hand along the left edge of the folio). 2:255 is the famed *āyāt al-kursī*: the "throne verse", which became especially popular as a conduit for magical forces [26]. Between the lines the text is interlaid with gold out-

lined in a thin black contour line with jags (*tarsi'* *wa-tahrīr*). One notices the periodic placement of the *kasra* vertical to the line [27]. *Tajwīd* elements in the text are executed in red ink. The ends of *āyāt* are marked with red circles compressed from the sides. The text is located in a complex frame where the main element is a blue area lined with gold and enclosing a gold floral ornament. Iran, 16th century.

Fol. 31a (see front cover of the present issue) contains the miniature "Portrait of a princess" (Moghūl school, mid-18th century, watercolour, gouache and gold on paper, 9.5×16.5 cm). The young woman wears a gold head-dress adorned with a feather and a pinkish shawl embroidered with gold lines. She has a pendant on her forehead [28]. A gold belt peeks out from beneath the shawl. She wears a thick gold bracelet on her hand and gold earrings. The index finger of the left hand is held by the chin. In her right hand, the woman holds an object with a gold handle, apparently intended to shoo away annoying insects while walking. She stands on a semblance of a lawn. She wears red, sharp-tipped shoes with backs. In the upper part of the miniature we see clouds executed in white and grey pain encircled by a thin gold line. Such work was performed by craftsmen with a brush that consisted of a single hair (the so-called *yek qalam* — one pen — technique). The miniature is uncompleted. The red rectangle above was left blank for an illumination [29].

The miniature is located in a complex frame, where a gold ornament lies against a background of varied blues and yellows; it was pasted onto paper of a protective-green colour.

The woman's static pose is typical of Moghūl miniatures of the time, both individual portraits and multi-figure compositions. The album has two more folios (30b and 36b) where a girl with a flower and beads [30] (*fig. 16*) and a noble youth, son of Abū-l-Khayr Khān (*fig. 14*) are depicted on a green background in similar fashion and poses. The linear resolution of the faces is also characteristic of miniatures of the Moghūl school. A profile line made it easier to convey graphically the individuality of a face in a portrait [31].

Individual depictions of women appear in Moghūl painting in the first quarter of the seventeenth century. In the main, such portraits depict not so much individual features as an ideal type corresponding to the standards of the time. A close parallel to our miniature is found in the Berling Museum für Völkerkunde [32] (*fig. 17*).

The placement of an absolutely secular miniature that depicts a woman on the reverse side of a Qur'ānic text, as well as the appearance of Qur'ānic fragments in an album of such varied content, points to the serious changes in norms and rules for treating the Sacred Text that had taken place by the time of the album's creation.

One hopes that the careful study of all manuscripts in the Fabergé collection, each of which I intend to treat in a special publication, will allow us to establish their origins. Of special interest are the worn pages and fragments of text; they will undoubtedly aid in dating and localising the manuscripts, as well as in identifying owners. I plan to contact St. Petersburg's specialists, who possess unique equipment and much experience in restoring such textual losses. The history of the collection will be reconstructed from article to article for readers of *Manuscripta Orientalia*.

I am certain that Fabergé's collection of Eastern manuscripts will be a source of fascinating tales for researchers. One of them deals with the love that found its expression in the Tāj Mahall; it was reflected in astonishing miniatures

and many years later resurfaced in tiny masterworks of applied art that allowed a smitten aristocrat to convey her passion to a French spy.

Notes

1. Another such dictionary, by a "brother Ambrosius, who served in the St. Bonaventure library in Rome", is stored in the collection of the Eastern section of the Scholarly Library at St. Petersburg State University.
2. O. F. Akimushkin, "K istorii formirovaniia fonda musul'manskikh rukopisē Instituta vostokovedeniia AN SSSR" ("The formation of the collection of Muslim manuscripts at the USSR Academy of Sciences Institute of Oriental Studies"), *Pis'mennye pamiatniki Vostoka. Ezhegodnik. 1981* (Moscow, 1987), pp. 9—27.
3. Géza von Habsburg, "Istoriia doma Faberzhe" ("History of the House of Fabergé"), in Géza von Habsburg and Marina Lopato, *Karl Faberzhe: pridvornyi iuvelir* (St. Petersburg, 1993), p. 29.
4. Inv. Nos. 38340—38342, 39447—39448, 39451, 39452. See *Karl Faberzhe: pridvornyi iuvelir*, Nos. 282—283, 285—286, 288, 293—294.
5. For more detail, see Constance Bond, "Fabergé's labor of love: a case of *cherchez la femme*", *Smithsonian Magazine* (March, 1996), electronic version: <http://www.smithsonianmag.si.edu/smithsonian/issues96/mar96/faberge.html>.
- The Arabic letters on the cigarette cases are easily combined to form the name Cecile. In this regard, it is difficult to comprehend the interpretation of the inscriptions given in the above-mentioned catalogue of the St. Petersburg exhibition *Karl Fabergé: Court Jeweller*. The authors of the descriptions everywhere translate the inscription as "To His Holiness".
6. Published in the book *Karl Faberzhe: pridvornyi iuvelir*, pp. 68—9.
7. Emma Goldman, *My Disillusionment in Russia* (London, 1925), p. 27. A very similar depiction of Petrograd in 1920 is found Herbert Wells' book *Russia in the Shadows*.
8. Orientalists' Archive, fund 152, inv. 1a, fol. 27 (1920).
9. The new regime's main punitive organ.
10. Warm words about the long-time librarian of the Asiatic Museum, D. A. Briadov (1867—1937), and his photograph are found in I. Krachkovsky's book *Nad arabskimi rukopisiami. Listki vospominanii o knigakh i liudiakh* (Among Arabic Manuscripts. Memories of Libraries and Men), in his *Selected Works* (Moscow—Leningrad, 1945), i, p. 64. English translation by T. Minorsky (published in 1953 in Leiden), French translation by M. Canard (Alger, 1954).
11. Orientalists' Archive, fund 152, inv. 1a, fol. 26 (1920).
12. *Ibid.*, fol. 41 (1920).
13. *Ibid.*, fol. 1 (1920).
14. I am indebted to Prof. O. A. Akimushkin for his kind assistance in dating and localizing the majority of the manuscripts discussed here.
15. In an upcoming issue of *Manuscripta Orientalia*, the editorial board plans to publish an article on fragments of Qur'ānic manuscripts from his collection. A. A. Polovtsov's son was especially interested in Islamic art. He even wrote an article "Zametki o musul'manskom iskusstve (po proizvedeniam ego v muzee barona Shtiglitsa)" ("Notes on Muslim art as represented by its works in the Baron Stiglitz Museum"), *Starye gody*, III (1913), pp. 3—18.
16. See E. Rezvan, "Yet another "Uthmānic Qur'ān" (on the history of manuscript E 20 from the St. Petersburg Branch of the Institute of Oriental Studies)", *Manuscripta Orientalia*, VI/1 (2000), p. 49.
17. E 4/3321. See the photo and my short description in *Pages of Perfection. Islamic Paintings and Calligraphy from the Russian Academy of Sciences. St. Petersburg*, ed. Yu. Petrosyan (Milano, 1995), No. 4 (same in French, German and Italian editions). I am indebted to Dr. S. M. Mar'ashī Najafī for his kind assistance in obtaining information about similar Qur'ānic manuscript from their collection.
18. Timūr did not approve of the work and refused to accept the gift. See Kazi-Ahmad, *Traktat o kalligrafakh i khudozhnikakh. 1596—97. 1005* (Qāḍī Aḥmad, Treatise on Calligraphers and Artists), introduction, translation, and commentary by B.N. Zakhoder (Moscow—Leningrad, 1947), p. 115.
19. For more detail, see E. A. Rezvan, "The Qur'ān and its world: VII. Talisman, shield, and sword", *Manuscripta Orientalia*, IV/3 (1998), pp. 24—34.
20. In addition to the two copies described here, the collection contains another manuscript of interest (A935, 9.5×7.0 cm, 227 fols., dated to 1135/1722—23, from the V. V. Radlov and A. A. Polovtsov collection). See, for example, the oval Qur'ān (5.8×4.8 cm, field diameter 4.2 cm), dated to 1692 (M. Ashraf, *A Catalogue of the Arabic Manuscripts in the Salang Jung Museum and Library*. Vol. II: The Glorious Qur'ān, its Parts and Fragments, Hyderabad, Andhra Pradesh, India, 1962, No. 232). Modern polygraphy makes possible the mass production of miniature Qur'āns. A large selection was available, for example, at the Qur'ānic festival in Tehran (December, 2000). One of these Qur'āns could only be read with the aid of a special magnifying glass sold together with the Qur'ān itself.
21. Cf. fols. 1b—2a of Qur'ānic manuscript QUR 231 from the Khalili collection (Shiraz or Qazvin, 16th century). See D. James, *After Timur* (London—Oxford, 1992), No. 46, pp. 192—3. — The Nasser D. Khalili Collection of Islamic Art, III.
22. *Arabskie rukopisi Instituta vostokovedeniia Akademii Nauk SSSR* (Arabic Manuscripts of the USSR Academy of Sciences Institute of Oriental Studies), a concise catalogue, ed. A. B. Khalidov (Moscow, 1986), i, p. 39.
23. I thank Dr. Roselyne Hurler for this information. For more detail, see M. J. Seth, *Armenians in India* (Calcutta, 1983).
24. I thank my daughter, Maryam Rezvan, and my colleagues at the St. Petersburg Branch of the Institute of Oriental Studies for their help in translating the Persian texts from this album.

25. The lower margin bears an inscription in Cyrillic in black ink; it notes the content of the page (according to Flügel, erroneously: “79” in place of “76”). Such inscriptions are also found on fols. 28b and 31b.

26. See the table in the article Rezvan, “The Qurʾān and its world: VII”.

27. Cf., for example, Qurʾānic manuscript QUR 231 (Shiraz or Qazvin, 16th century) from the Khalili collection. See James, *op. cit.*, pp. 194—5.

28. A parallel is found in a miniature that also depicts a Moghūl princess of Akbar's time, see H. Goetz, “Kostüm und Mode an den Indischen Fürstenhöfen in der Grozmoghul-Zeit (16.—19.Jh.). Ein Beitrag zur Chronologie und Kulturgeschichte der Indischen Miniatur-Malerei”, *Jahrbuch der Asiatischen Kunst. 1924* (Leipzig, 1924), i, Tafel 31, Abb. 3.

29. Cf. T. V. Arnold and L. Binyon, *The Court Painters of the Grand Moguls* (Oxford, 1921), pl. XXXII (Fākhir Khān and his son).

30. Cf. “Hindu dancer” (India Office Library, London, J 4597, fol. 2a), mid-18th century, published in M. J. Anand, H. Goetz, *Indische Miniaturen* (Dresden, 1967), Nos. 2 and 24.

31. See T. V. Grek, *Indiiskaia miniatura* (Indian Miniatures) (Moscow, 1971), p. 19.

32. “Portrait of a princess” (Moghūl school, mid-18th century), Museum für Völkerkunde, Berlin, I C 24342, fol. 38b. Reproduced in Goetz, *op. cit.*, Tafel 36, Abb. 16.

33. For more detail, see Rezvan, “The Qurʾān and its world: VII”.

Illustrations

Front cover:

“Portrait of a princess”, *Muraqqaʾ* X 3 from the St. Petersburg Branch of the Institute of Oriental Studies, Fabergé collection, fol. 31a, 9.5×16.5 cm. Moghūl school, mid-18th century, watercolour, gouache and gold on paper.

Back cover:

Decorative composition from elements of the double frontispiece of a Qurʾānic manuscript, the same album, fol. 29a, dimensions within the outer border 18.0×21.0 cm. Presumably Tebriz, 1540s—1560s. Mounted in India, mid-18th century.

Inside the text:

- Fig. 1.** Karl Fabergé. Photo by Hugo Oiberg (app. 1905).
- Fig. 2.** Tracing of decoration from rectangular gold cigarette case (gold, enamel, ruby, diamond, cotton). 9.7×6.3 cm. Craftsman: Heinrich Wigstrem. Fabergé, St. Petersburg, 1906. Musée des Arts Décoratifs, Inv. No. 39452. Luzarche d'Azay collection.
- Fig. 3.** Fragment of a page from the Asiatic Museum's 1920 inventory book.
- Fig. 4.** Binding of Qurʾānic manuscript, 8.5×5.5 cm, lacquer, papier-mâché, Shiraz, 1187/1773. Call number A 899, collection of St. Petersburg Branch of the Institute of Oriental Studies (assemblage).
- Fig. 5.** Case for the same Qurʾānic manuscript, 10.5×7.5 cm, outer flap — 8.0×9.0 cm, silk, cotton, leather.
- Fig. 6.** Extended frontispiece (fols. 1b—2a) of same Qurʾānic manuscript.
- Fig. 7.** Fols. 15a and 150b of same Qurʾānic manuscript.
- Fig. 8.** Back cover of the binding on the Qurʾānic manuscript, 10.2×6.5 cm, leather, Shiraz (late 18th century) or Tehran (early 19th century). Call number A 892, St. Petersburg Branch of the Institute of Oriental Studies.
- Fig. 9.** Extended frontispiece (fols. 1b—2a) of same Qurʾānic manuscript.
- Fig. 10.** Fols. 183a and 182b of same Qurʾānic manuscript.
- Fig. 11.** Fol. 29a from *Muraqqaʾ* X 3, the St. Petersburg Branch of the Institute of Oriental Studies, Fabergé collection.
- Fig. 12.** Fol. 28b of same album.
- Fig. 13.** Calligraphic sample (*qitʿa*), fol. 28a of same album.
- Fig. 14.** “Son of Abū-l-Khayr Khān portrait”, fol. 36b of same album. Moghūl school, mid-18th century, 9.0×16.5 cm.
- Fig. 15.** Fol. 31b of same album.
- Fig. 16.** “Girl with flower and beads”, fol. 30b of same album. Moghūl school, mid-18th century, 9.5×16.5 cm.
- Fig. 17.** “Portrait of a princess”. Moghūl school, mid-18th century, Museum für Völkerkunde, Berlin, I C 24342, fol. 38b. Courtesy of the Museum.