

CONTENTS

<i>TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH .</i>	3
V. Kushev. The Dawn of Pashtun Linguistics: Early Grammatical and Lexicographical Works and Their Manuscripts	3
M. Vorobyova-Desyatovskaya. A Sanskrit Manuscript on Birch-Bark from Bairam-Ali. II. <i>Avadāna</i> and <i>Jātaka</i> (Part 3) .	10
M. Rezvan. Qur'ānic Fragments from the A. A. Polovtsov Collection at the St. Petersburg Branch of the Institute of Oriental Studies .	20
 <i>PRESENTING THE COLLECTIONS .</i>	36
E. Rezvan. Oriental Manuscripts of Karl Fabergé. II: <i>Rāgamālā</i> Miniatures of the Album (<i>Muraqqa'</i>) (Part One) .	36
D. Morozov. Forgotten Oriental Documents .	46
 <i>PRESENTING THE MANUSCRIPT .</i>	50
I. Petrosyan. A Late Copy of the <i>Gharīb-nāma</i> by 'Āshiq-pāshā	50
A. Khalidov. A Manuscript of an Anthology by al-Ābī.	60
 <i>ORIENTAL ICONOGRAPHY</i>	64
O. Akimushkin. Arabic-Script Sources on Kamāl al-Dīn Behzād	64
 <i>BOOK REVIEWS .</i>	69

Front cover:

"Desvarāti (Varāri, Varādi) Rāginī", watercolour, gouache and gold on paper.
Deccan, second half of the 18th century. Album (*Muraqqa'*) X 3 in the Karl Fabergé collection
at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 25 a, 11.5×17.0 cm.

Back cover:

"Lalita Rāginī", watercolour, gouache and gold on paper. Deccan, second half of the 18th century.
Same Album, fol. 34 b, 13.5×23.0 cm.

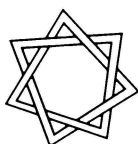
THESA PUBLISHERS
IN CO-OPERATION WITH
ST. PETERSBURG BRANCH
OF THE INSTITUTE OF ORIENTAL STUDIES
RUSSIAN ACADEMY OF SCIENCES



Manuscripta Orientalia

International Journal for Oriental Manuscript Research

Vol. 7 No. 2 June 2001



THESA
St. Petersburg

PRESENTING THE COLLECTIONS

E. A. Rezvan

ORIENTAL MANUSCRIPTS OF KARL FABERGÉ. II: RĀGAMĀLĀ MINIATURES OF THE ALBUM (*MURAQQA'*) (PART ONE)

In a previous article in this series [1] I described in short manuscript X 3, undoubtedly the gem of Fabergé's collection of Eastern manuscripts. This is a so-called *muraqqa'* (Album), and its 38 folios (sg. *lawḥ*) present a series of miniatures and calligraphy samples that originated in various regions of the Middle East and India; some of the miniatures betray obvious Ethiopian influence. In general, the Album reflects the astonishing cultural symbiosis typical of India in the era of the Great Moghūls. The *muraqqa'* folios bear traces of the cultures, religions and traditions of the Greater Indo-Turko-Iranian world, the Middle East, and Central Asia, as well as China and Eastern Africa [2]. The album's large scale (39.7×23.0 cm) folios present portraits of prominent political figures and aristocrats, spiritual mentors and ordinary people. It also presents scenes from private life and illustrations to well-known literary works. Many of the Album folios show beautiful, elegantly dressed, delicately depicted female figures in various settings; it is clear why several of them were chosen by the curators of the Tokyo Fuji Museum of Art for an exhibition entitled *Muses, Madonnas and Maidens. 500 years of the Female Image in East and West* (Tokyo, Fukuoka, Kobe, 01.11.2001 — 03.03.2002).

A significant part of the miniatures are linked with special poetry collections — *rāgamālā* — that de-

scribe various musical tones in personified form. That is why we decided to devote our second article to the *rāgamālā* miniatures of *muraqqa'*, which the Tsar's jeweller Karl Fabergé bought for his private collection around century ago.

Before I begin I would like to express my sincere gratitude to Roselyne Hurel (Musée Carnavalet, Paris) and Oleg Akimushkin (St. Petersburg Branch of the Institute of Oriental Studies, Russian Academy of Sciences), whose friendly support during my study of *muraqqa'* and the preparation of the article was both decisive and encouraging. After the death of Tatiana Grek (1920—1985), Keeper of the Indian Collections of the State Hermitage, no specialist on Indian miniatures remained in St. Petersburg. Unfortunately, we must also state a lack of necessary literature in St. Petersburg libraries. I am sincerely grateful to my colleagues, primarily Rachel Milstein (Hebrew University of Jerusalem) and Lesley Wilkins (Harvard Law School Library, USA) for providing information without which this work could not have been completed [3]. I hope that as a relative newcomer to the field I shall be forgiven any errors caused by my enthusiasm and lack of access to special literature.

I

The artistic phenomenon known as *rāgamālā* (Skt., “garland of melodies”; there is also another term — *rāgāsāgar* — “ocean of melodies”) is a unique but little known concept of illustrating musical modes in pictorial form; it was introduced by Indian writers and artists [4]. Literally *rāgamālā* means a garland of musical modes divided up into *rāgas* and *rāginīs* (“wives” of *rāgas*), sometimes *rāgaputras* (“sons” of *rāgas*), and *rāgaputrīs* (“daughters” of *rāgas*). The system is divided into fixed “families”, each headed by a *rāga*, and structured in a fixed sequence. Each line or verse of the composition is sung in different mode, so that the entire piece appears like a string of melodies on a particular common theme. In some cases different rhythms are used for different lines or verses. The essence of the concept of *rāga* [5] was the recognition that certain combinations of notes were endowed with particular

sentiments, *rāsa* (Skt.). The prevalent melodies were depicted in vivid verbal imagery by Indian musicologists of the late medieval period and were associated with a season, a mood, a time, and even with colours, parts of the human body and with animals [6]. All this provided the source of the *rāgamālā* illustrations. The characters in the paintings, also called *rāgas* (princes) and *rāginīs* (ladies), personify the spirits of the various melodies. As mentioned above, each *rāga* or *rāginī* is associated with a certain mood created by a combination of the *rāga*'s inner unity, the season, time of day (or night), and each has its accompanying verse of poetry about lovers in a state of separation or union. It was widely believed that to play or sing a *rāga* at the wrong time could course various misfortunes and failures.

A standard *rāgamālā* series comprises 36 paintings (6 *rāgas* with 5 *rāginīs* each) [7]. The uniqueness of *rāgamālā*

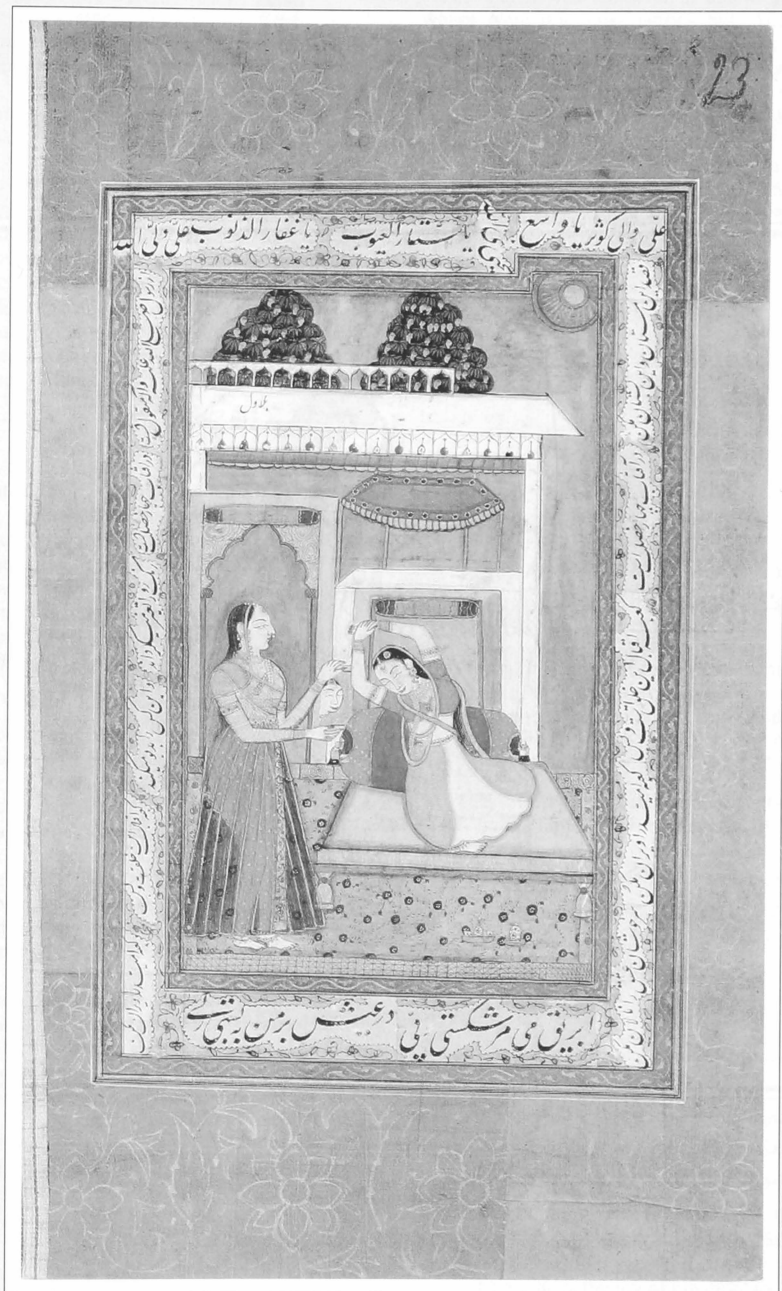
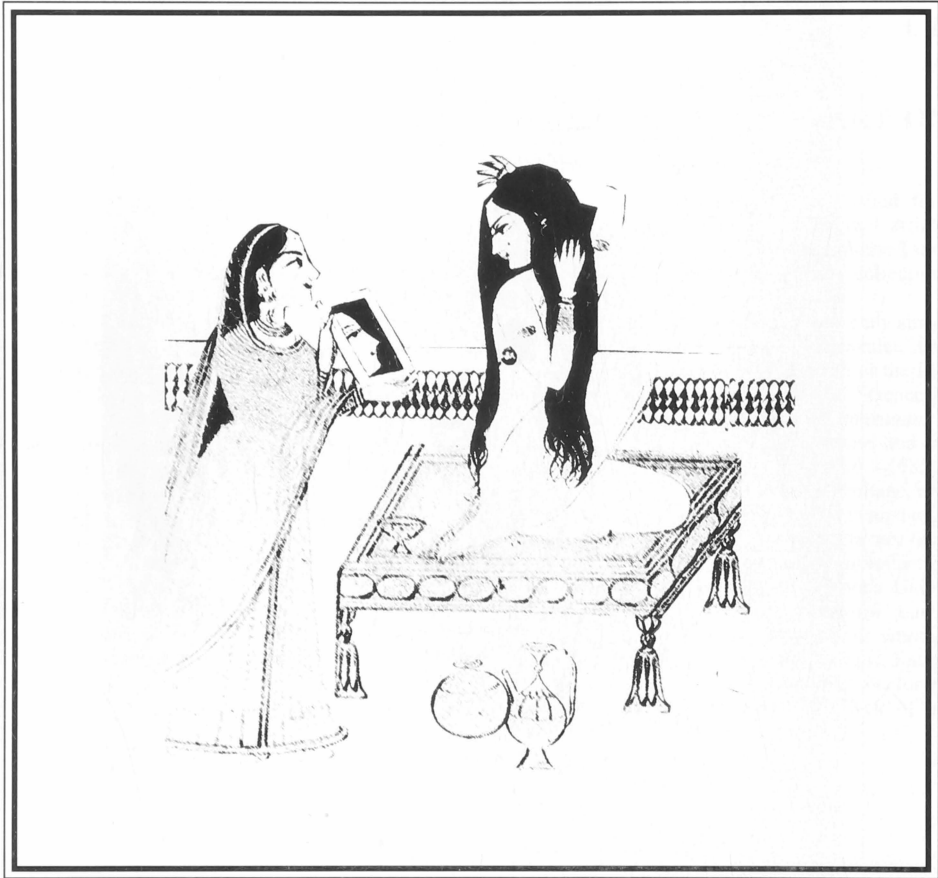


Fig. 1

*Fig. 2*

paintings lies in the fact that their main aim is to express, interpret and exhibit by means of graphic and pictorial tools and methods the beauty and spirit of another art, that of music, poetry and dance.

In India, as in many other countries, music was considered to be of divine origin and was supposed to possess the property of evoking an ecstatic state of mind or mood both in the musician and the listener. Special formulas were devised to capture and comprehend the divine quality of music and to evoke an ecstatic state. These took the form of prayers in which the conceptual form, *dhyāna-mūrti*, of the *rāga* was described. Thus the *rāgas* were personified or deified. *Rāgamālā* paintings were created expressly to depict their *dhyāna-mūrtis*, or icons, in order to create the relevant ecstatic *rāsa* situation in those viewing them [8].

Indian music was known and held in high regard in the Islamic world at least since the 3rd/9th century [9]. Persian, Arabic and Indian music have a great deal of common: all three were modal systems based on melody rather than harmony; each of them was concerned with the cosmic

cosmic implications of music as well as its power to influence the individual.

Music flourished in Islamic India despite orthodox views that it was unlawful in Islam. The rulers, some of whom were not only patrons but excellent musicians in their own right, favoured the creation of an atmosphere at their courts where elements of different musical cultures co-existed and enriched one other.

The patronage of music reached its peak under the Moghūl Emperors Akbar, Jahāngīr and Shāh Jahān. At the beginning of the seventeenth century, music flourished in the Deccan under the patronage of Ibrāhīm 'Ādil Shāh II, a renowned poet. Under the Emperor Awrangzīb (1658—1707), who chose a life of asceticism early in his reign, music suffered a temporary set-back. However, it was revived under the later Moghūls, Bahādur Shāh (1707—1712) and Muḥammad Shāh (1719—1748). The latter was a famous singer himself.

In general, the fates of miniature painting at Mughal courts followed those of the music.

II

At least eight folios of the Fabergé *muraqqa'* are connected with the *rāgamālā*. We examine three of them below. Our choice was occasioned both by access to the necessary reference literature and the fact that these particular miniatures were selected for an exhibition by the curators of the Fuji Museum. In the next issue of the journal, we plan to complete the description of the miniatures in this series from Fabergé's *muraqqa'*.

1. "Bilāval (Vilāval) Rāgīnī" (12.5 × 22.5 cm) (fig. 1).

A young woman sits on a *chowki* covered in green cloth, elegantly raising her hand and turning back to look in the mirror held by a servant girl. The miniature (fol. 23a) depicts part of the summer-house's rich interior: a floor with a rose-colored carpet, carved doors, a balustrade along the roof, a large, soft dark-red pillow. Visible in the background are the green crowns of tall blooming or fruit-bearing trees. In the upper right corner we find the moon in a halo of rays. The margins are a green background with large flowers in delicate gold. At the top is an inscription — *bilāval* [10].

The woman looking in a mirror is a favourite subject of Indian court miniatures. One recalls here the famed miniature from the collection of the British Museum [11]; close in composition to our miniature, it represents the provincial Gharwal school that developed under Sūdarshān Shāh (1815—59) (fig. 2). Another miniature from our *muraqqa'* (see below) also comes to mind [12].

The miniature is located in a complex yellow-green border adorned in gold (outer dimensions: 18.0 × 28.5 cm). The broadest, middle section of the border contains a Persian inscription.

Upper part of the border:

علی وای کوثر یا واسع یحی نبی الله یا ستار العیوب وغفار
الذنوب علی ولی الله

"'Alī, magnimous ruler, o generous one! O, voice of the prophet of Allah! O, he who covers over sins! 'Alī, favourite of Allah!"

Left side (from top to bottom):

از رسول صلی الله علیه وآله منقول است در افتاب چهار
خصلت است رنگ رورا تغیر میگرداند و این کس را بد بو
میکنند کعبه اقبال این خلقت و بس بر کعبه امید را ویران
مکن

"From the words of the Prophet, may Allah bless him and his kin, they transmit: the sun has four special qualities — it changes the colour of faces, and makes that person evil-smelling. The Ka'ba is the joy of this creation and is everything. Do not destroy the Ka'ba of hope".

The lower part of the border contains first part of a *rubā'ī* by the famed 'Umar Khayyām (d. before 530/1135):

ابریق می مرا شکستی ربی
درعیش برمن به بستنی ربی

"You broke the pitcher with my wine, my Lord.
You closed the door of joy for me, my Lord".

Right side (from top to bottom):

قصد این مستان و این پستان مکن
در آفتاب چهار خصلت است
کعبه اقبال این خلق است و بس
کعبه امید را ویران مکن
سرخوشان عشق را نالان مکن

"Do not make an attempt on the life of these
drink-sodden and self-abasing people!

The sun has four special qualities.

The Ka'ba is the joy of creation and is everything.

Do not destroy the Ka'ba of hope.

Do not allow those who are drunk to weep from love".

The text is written in *nasta'liq* on a yellow background, and groups of words are separated by areas of gold and coloured pigment decorated with a floral motif — small red flowers, green leafs — (*tarsi' wa tahri'*).

The reverse side of the folio (*fig. 3*) contains a calligraphy sample (*qit'a*): one line in a large *nasta'liq* is written into a central rectangle (18.0×28.5 cm) in a complex border adorned in gold (outer dimensions: 18.8×31.0 cm). The central part of the latter also contains a Persian text in a smaller *nasta'liq*. As on the reverse side, groups of words are enclosed in a thin black line (*tahrīr*). On a gold background we find an ornament of small blue and red flowers and green leaves similar to that on the reverse side. The margins present a yellow background with medium-sized flower in delicate gold.

Text in the central cartouche:

يا صاحب جعفر را عاجزمكن

“O, Master! Do not make Ja'far helpless!”

Text written around the perimeter. Left side (from top to bottom):

اللهم صل على النبي المصطفى محمد والمرضى على والبطول
فاطمة الزهرا والسبطين الحسن والحسين

“O, God! Bless the chosen Prophet Muḥammad, the preferred 'Alī, Fāṭima, the Radiant, Chaste one, the grandsons [of the Prophet] al-Ḥasan and al-Ḥusayn”.

Right side (from top to bottom):

وصل على زين العباد على والباقر محمد والصادق جعفر
والكاظم موسى والرضا على والتقى محمد والنقى

“Bless the Adornment of those who revere 'Alī [13] al-Bāqir Muḥammad [14], al-Ṣādiq Ja'far [15], al-Kāzim Mūsā [16], al-Riḍā 'Alī [17], al-Taqī Muḥammad [18], al-Naqī”

Lower part of the border:

علی والزکی العسکری الحسن وصل على حجة الله القايم
“'Alī [19], az-Zakī al-'Askarī [20], and bless Ḥujjatal-lāh al-Qā'im”

Upper part of the border:

المهدي صاحب الزمان سيد الانس والجان
“Al-Mahdī [21], lord of time, ruler of people and *jinn*s”.

2. “Desvarāti (Varāri, Varādi) Rāginī” (11.5×17.0 cm) (see *Plate 1*).

The miniature (fol. 25a) is located in a yellow-gold border adorned with an ornament in gold. The margins present a rich green background with large flowers delicately drawn in gold.

A half-dressed young woman (in bright red wide trousers embroidered with flowers) in desperation because she has been separated from her beloved wrings her hands and gazes in the mirror held by a maid-servant. The position of her arms conveys a stock emotional connotation of sexual longing. This is one of several *rāgamālā* subjects that seek to capture a mood of female sexual frustration [22] (cf. above, fol. 23a).

The depiction is of a courtyard ringed by a high, bright-yellow wall. To the left is the corner of a home and part of a bright-red doorway. Women stand on a pink stretch of carpet adorned with geometric and floral ornaments.

The musical version of *Desvarāti* is performed on autumn evenings.

The reverse side of the folio (*fig. 4*) contains calligraphy samples (*qit'a*) written into 7 cartouches united by a common yellow-gold border with a gold ornament; they are arranged in the shape of a cross (maximum dimensions: 21.0×30.0 cm). The central, virtually rectangular, cartouche, moreover, is enclosed in a blue border with gold. It contains a calligraphic exercise (in *naskh*) not intended for reading; one can discern only the Arabic phrase:

قال بعض الحكماء

“Some wise men said ...”

The other cartouches contain poetic texts in medium-sized and large *nasta'liq*. The phrases are enclosed in a thin black line (*tahrīr*). The gold background of the cartouches is ornamented with small blue, white, and red flowers and green leaves. The margins present a dark-blue background with medium-sized flowers delicately painted in red.

The Persian *miṣra*'s are arranged so that the continuation is found in a mirror cartouche.

Up-down:

چم پرتوی است که آقبال برجهان فکند
چه غلغل است که دولت در آسمان فکند

“What light is it that stars provide the world,
What chattering is it that happiness spreads in
the heavens!”

Up-down:

تویی از کرم دل نوازمه
به بیچارگی جاره سازهمه

“It is you who charms all with the generosity of [your] soul,

[It is you who] heals all in need”.

Left-right:

در بطن صدف در شهوار یتیم است
أو از گد چون بازار کریم است

“The voice of a beggar is like [the din] of magnanimous bazaar

In the depths of a shell – a rare gem”.

3. “Lalita Rāginī” (13.5×23.0 cm) (see *Plate 2*).

The miniature (fol. 34b) depicts a young prince leaving his sleeping beloved at dawn. An elegantly dressed young woman sleeps on her left side on a bed with a green covering (the ends of the bed are bright red). The woman's head rests on an embroidered, lilac-red pillow. Before the bed is a low, pink table with a transparent pitcher and glasses. The scene takes place on a terrace or roof enclosed by a delicate gold fence. The background is the wall of a house with a window in which one can see the lush crowns of two trees. An elegantly dressed young man holds in his hand a garland of flowers and tenderly gazes at the sleeping girl.

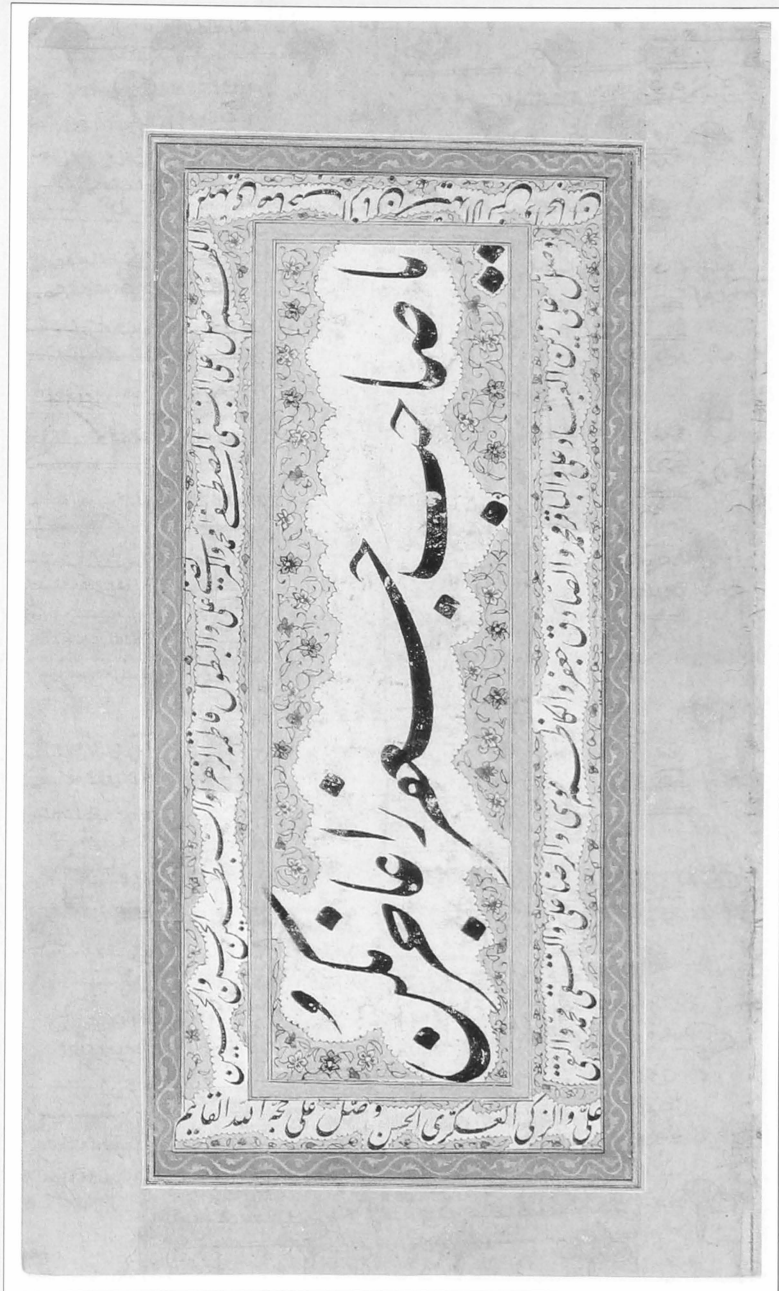


Fig. 3

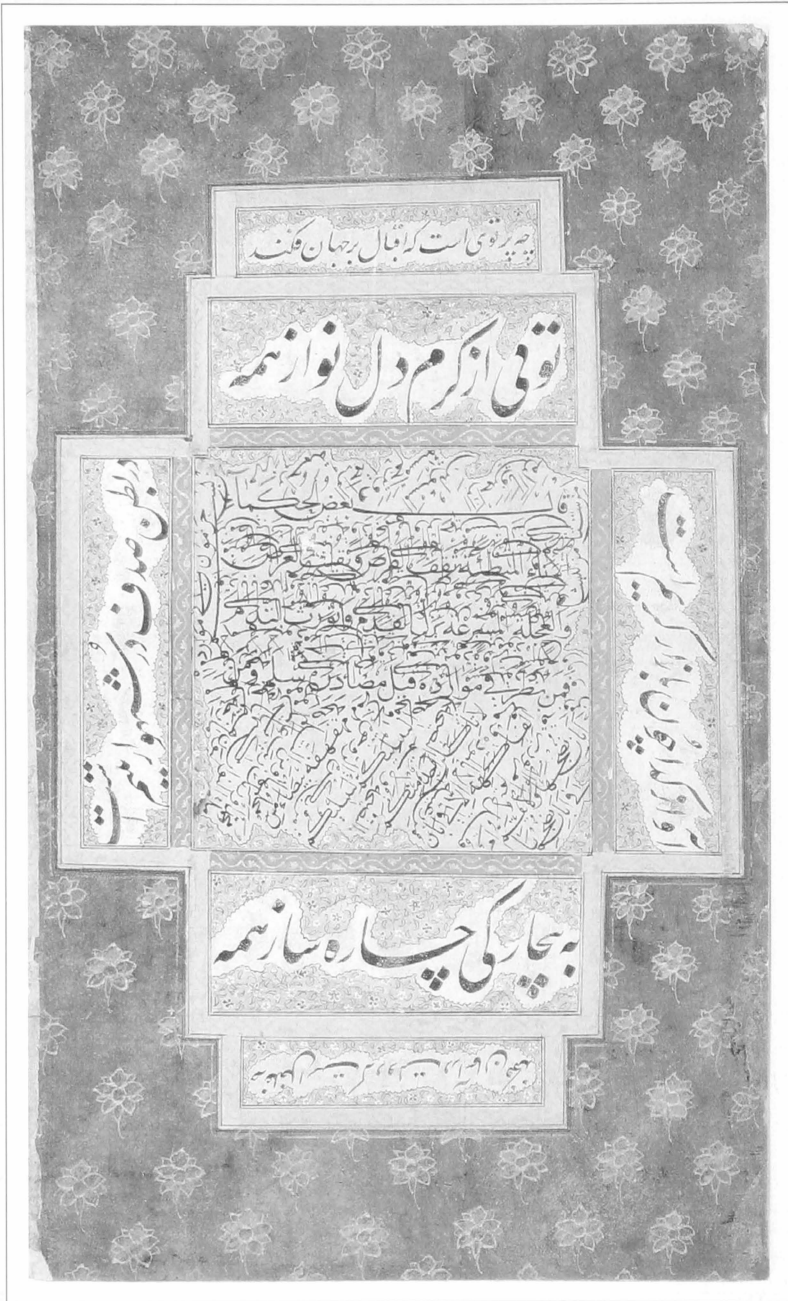


Fig. 4

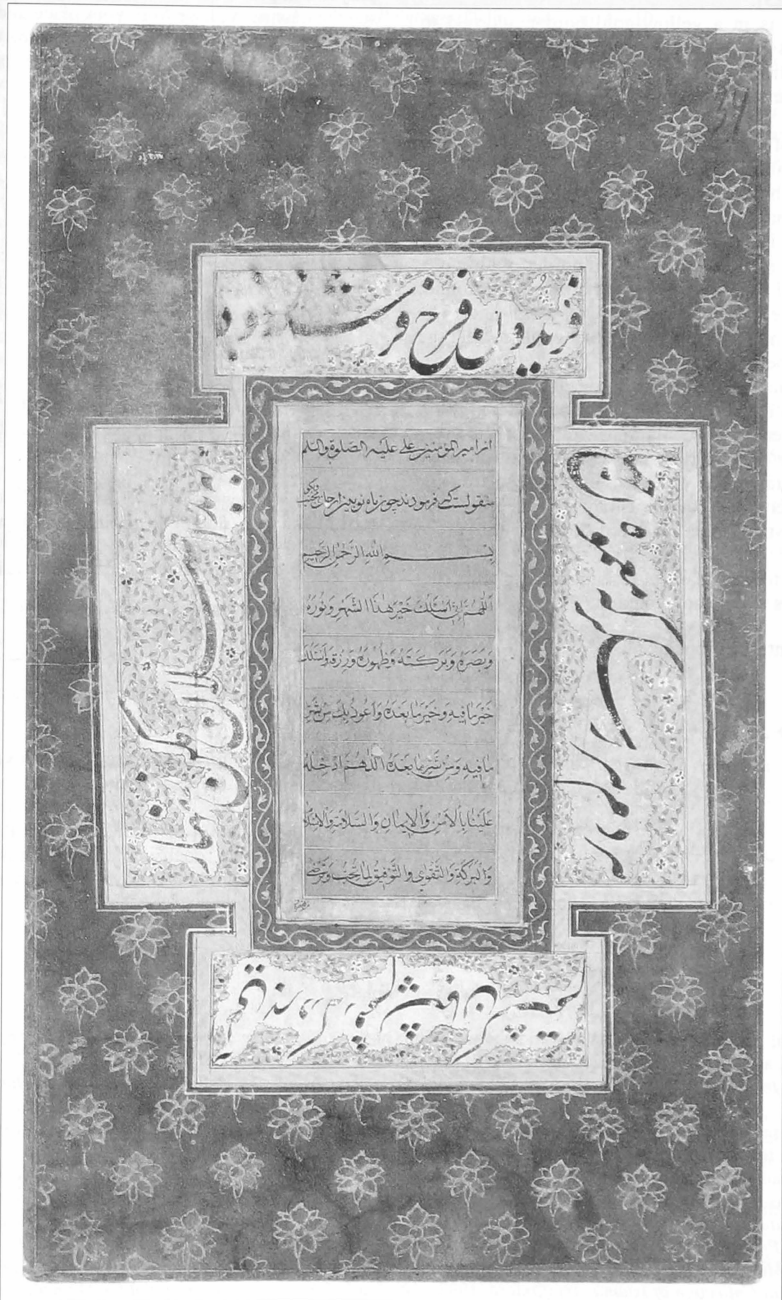


Fig. 5

The left side of the miniature presents a green meadow close in colour to the bed covering, and a grey-blue sky with a rising sun ringed by stars. Above we find a clarifying inscription: *lalita* [23].

The miniature is in a yellow-gold border adorned in gold. The margins present a dark-blue background with large flowers in delicate gold.

The musical version of *Lalita* is performed just before sunrise.

The reverse of the folio (fig. 5) contains calligraphy samples (*qit'a*) written into 5 cartouches united by a common yellow-gold border with a gold ornament; they are arranged in the shape of a cross (maximum dimensions: 18.5×26.5 cm). The central, rectangular cartouche (6.0×14.5 cm) is enclosed in a blue border with gold. It contains a text of 9 lines (*naskh*) on a brown background; the lines of the text are separated by a gold line. The two upper lines contain a Persian text that explains that the following words belong to the fourth Rightly-Guided caliph, 'Alī. Along the margin of the border is an inscription: *ق*صداق مشقه محمد صادق ("Exercise of Muḥammad Ṣādiq") [24]. There follow seven lines containing an Arabic text — 'Alī's prayer. The other cartouches contain texts in large *nasta'liq*. The phrases are enclosed in a thin black line (*tahrīr*). The golden background of the cartouches displays an ornament of small blue and red flowers and green leaves.

The margins form a dark-blue background with medium-sized flowers in delicate red paint.

Text in the central cartouche:

از امیر المؤمنین علی علیه الصلوة والسلام
منقولست که فرمودند چون ماه نو بین از جای مجنب ویکو
بسم الله الرحمن الرحيم
اللهم اني أسئلك خير هذا الشهر ونوره
وبصره ويركته وظهوره ورزقه (...)
خير ما فيه وخير ما بعده وأعوذ بك من شر
ما فيه ومن شر ما بعده اللهم ادخله
علينا بالأمن والإيمان والسلامة والإسلام

وبركة والتقوى والتوفيق لما تحب وترضى

"They convey that the *amīr* of the faithful, 'Alī (may prayer and peace be with him!), deigned to say: 'When you see the new moon, rise from your place and say:

In the name of Allah the Merciful, the Compassionate!
O God, I truly ask You, render propitious this moon
and its light,
and its sight, and its blessing, and its appearance, and
its share and [...] render propitious what is in it and what is after it. I seek
Your defence from the evil
that is in it and from the evil that is after it. O God,
lead it
to us with security and faith, with peace and Islam,
with blessing and honour, with success for that which
You desire and deign to provide"".

Texts (counter clockwise):

فریدون فرخ فرشته نود

"The beautiful Farīdūn [25], angel of generosity".

به بد اصلا ن مکن زنها

"Take care, do not do good unto evil people".

الهی بهر در که رفتم پیشمان گشتم

"O God, no matter which door I enter, I regret it".

مردم مرا ز شکر که معموره جهان

"People thank me for the improvement of the cultivated world".

All the miniatures described above belong to the Deccan school and can be dated to the second half of the eighteenth century. The *muraqqa'* folios present a very typical combination of the Muslim (Shi'a) religious texts, classical Persian poetry and miniatures connected with native Hindu traditions of love for poetry and music.

Notes

1. E. A. Rezvan, "Oriental manuscripts of Karl Fabergé. I: The Qur'ān", *Manuscripta Orientalia*, VII/1 (2001), pp. 40—61.
2. Cf. Stewart Cary Welch, "Indian paintings in the St. Petersburg Muraqqa'", in *The St. Petersburg Muraqqa': Album of Indian and Persian Miniatures from the 16th through the 18th Century and Specimens of Persian Calligraphy by 'Imād al-Ḥasanī* (Milano, 1996), p. 11.
3. I also express my sincere thanks to Margarita Vorobyova-Desyatovskaya, Alexey Khismatulin, Firuza Abdullaeva and my daughter Maryam Rezvan for their constant and friendly help during the preparation of this article.
4. The rich scholarly tradition of studying *Rāgamālā* miniatures focuses on the publication of the miniature albums preserved in European collections. Among the most important works are: Klaus Ebeling, *Ragamala Painting* (Bâle, 1973); Ernst and Rose Leonore Waldschmidt, *Miniatures of Musical Inspiration, in the collection of the Berlin Museum of Indian Art*. Pt. I: *Ragamala Pictures from the Western Himalaya Promotory* (Wiesbaden, 1967); Pt. II: *Ragamala Pictures from the Northern India and the Deccan*, (Berlin, 1975); Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library* (London, 1995), i—ii; *idem*, *Paintings from India. The Nasser D. Khalili Collection of Islamic Art* (Oxford, 1998), viii; Mark Zebrowski, *Deccani Paintings* (London, 1983); Toby Falk and Mildred Archer, *Indian Miniatures in the India Office Library* (London, 1981); P. Pal, *Ragamala Paintings from the Museum of Fine Arts, Boston* (Boston, 1967). We also note a successful exhibition specially devoted to this artistic and musical phenomenon — *RAGAMALA: écouter les couleurs, peindre des sons* — organised by the Musée d'ethnographie de la Ville de Genève (20.03 — 13.04, 1998), as well as an interesting attempt to present this phenomenon in multimedia form (CD-ROM) "Ragamala" (Rs 595. Reality Information Systems, Pune, 6051987) (info@realityinfo.com).
5. The technical term goes back to the ninth century, see N.A. Jairazbhoy, "Hindu Music", *The Encyclopaedia of Islam CD-ROM Edition* v. 1.0. See also O. C. Gangoly, *Ragas and Raginis* (Bombay, 1948), p. 63.

6. Similar associations, first attached to the strings of the lute (al-Kindī) and later extended to include the modes, are also found in Arabic musical treatises, see Jairazbhoy, *op. cit.*

7. See “Ragamala paintings and Eastern music”, *Oriental Miniatures and Illumination*, Bulletin No. 8 (Maggs Bros. Ltd., London, February, 1965), p. 2.

8. For details see Sukhdev Singh Charak, *Jammu Ragamala Paintings* (Delhi, 1998), pp. 4—10.

9. M. Z. Siddiqī, *Studies in Arabic and Persian Medical Literature* (Calcutta, 1959), p. 32; see also Jairazbhoy, *op. cit.*

10. See close parallel in Falk & Archer, *Indian Miniatures*, 431vi, “Desvarati Ragini”, Hyderabad, ca. 1784—85.

11. “La toilette”, Bihar school, late 18th century. See Mario Bussagli, *Indian Miniatures* (Milan, 1966), Pl. 65.

12. See also M. S. Radhava, *Indian Miniature Painting* (New Delhi, 1981), p. 118, Pl. 79. Cf. *Ragini Bilavala* miniature, India, Bundelakhanda, ca. 1750, The University of Michigan Museum of Art accession no: 1975/2.154. See http://www.si.umich.edu/Art_History/demoarea/details/1975_2.154.html. See also miniature “Woman studying her face in the mirror”, from Salim Album, Mughal, probably Allahabad, ca. 1600—1604. Leach, *Paintings from India*, p. 78, Pl. 22.

13. ‘Alī b. Ḥusayn Zayn al-Ābidīn, fourth Shiʿa imām (d. 95/714).

14. Muḥammad al-Bāqir, fifth Shiʿa imām (d. 115/733).

15. Jaʿfar al-Šādiq, sixth Shiʿa imām (d. 148/765).

16. Mūsā al-Kāzīm, seventh Shiʿa imām (d. 183/799).

17. ‘Alī al-Riḍā, eighth Shiʿa imām (d. 203/818).

18. Muḥammad Jawād al-Taqī, ninth Shiʿa imām (d. 220/835).

19. ‘Alī al-Naqī, tenth Shiʿa imām (d. 254/868).

20. Al-Ḥasan al-ʿAskarī, eleventh Shiʿa imām (d. 260/874).

21. Muḥammad al-Mahdī (al-Qāʿim and al-Ḥujja), twelfth Shiʿa imām (entered major occultation in 329/940).

22. Cf. Leach, *Paintings from India*, No. 52, p. 182; Falk & Archer, *Indian Miniatures*, 505xi; Ebeling, *op. cit.*, Pl. c31.

23. Close parallels to our miniature, but in their “mirror” composition, one can find in “Ragamala paintings and Eastern music”, Pl. XXV (No. 29) — “Lalita Ragini”. Signed by Faqirullah. Mughal, ca. 1750—60 and “Lalita Ragini”, Murshidabad, ca. 1760, see Falk & Archer, *Indian Miniatures*, 368ii.

24. Muḥammad Šādiq, a calligrapher known only by his *qitʿa*. He was working in India in between 1660—1690 (the information of Prof. Oleg Akimushkin).

25. The son of Abtiyān or Abtīn, one of the early kings of Persia, a hero, who inherited the divine glory and re-established the monarchy which for some years had been usurped. The most complete text on the subject is the verse account of his reign by Firdawsī.

Illustrations

Front cover:

“Desvarātī (Varāri, Varādi) Rāginī”, watercolour, gouache and gold on paper.

Deccan, second half of the 18th century. Album (*Muraqqaʿ*) X 3 in the Karl Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 25a, 11.5×17.0 cm.

Back cover:

“Lalita Rāginī”, watercolour, gouache and gold on paper. Deccan, second half of the 18th century.

Same Album, fol. 34b, 13.5×23.0 cm.

Inside the text:

Fig. 1. “Bilāval (Vilāval) Rāginī”, watercolour, gouache and gold on paper. Deccan, second half of the 18th century. Same Album, fol. 23a, 12.5×22.5 cm.

Fig. 2. “Lady attended by the two maid-servants looks in the mirror”, Gharwal school, mid-18th century. Fragment tracing from M. S. Radhava, *Indian Miniature Painting* (New Delhi, 1981), p. 118, Pl. 79.

Fig. 3. Calligraphic sample (*qitʿa*). Watercolour, ink and gold on paper. Mounted in India, mid-18th century. Album (*Muraqqaʿ*) X 3 in the Karl Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 23b.

Fig. 4. Calligraphic sample (*qitʿa*). Watercolour, ink and gold on paper. Mounted in India, mid-18th century. Same Album, fol. 25b.

Fig. 5. Calligraphic sample (*qitʿa*). Watercolour, ink and gold on paper. Calligraphic exercise by Muḥammad Šādiq, ca. 1660—1690. Mounted in India, mid-18th century. Same Album, fol. 34a.