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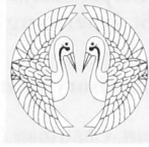
Front cover:

“Guanyin. Moon in Water”, scroll on silk (fragment), call number X 2439, Khara Khoto, 12th century, the State Hermitage Museum. Courtesy of the State Hermitage Museum.

Back cover:

- Plate 1.** Portrait of Nawwāb Mīr Qamar al-Dīn Nizām al-Mulk Āṣaf Jāh I, watercolour, gouache and gold on paper. Hyderabad, mid-18th century. Album (*Muraqqa'*) X 3 in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 4b, 15.1 × 24.0 cm. Inner frame dimensions: 15.1 × 24.0 cm; outer frame dimensions: 22.0 × 30.5 cm
- Plate 2.** Portrait of Nawwāb Mīr Aḥmad Khān Nāṣir Jang, watercolour, gouache and gold on paper. Hyderabad, mid-18th century. The same Album, fol. 3b, 11.5 × 21.3 cm. Inner frame dimensions: 11.5 × 21.3 cm; outer frame dimensions: 21.0 × 31.2 cm.

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PRESENTING THE COLLECTIONS

E. A. Rezvan

ORIENTAL MANUSCRIPTS OF KARL FABERGÉ. III: BIOGRAPHICAL WORKS AND PORTRAITS (PART 1)

Karl Fabergé's collection of Eastern manuscripts contains two biographical works. The folios (sing. *lawḥ*) of the Album (*muraqqa'*) from this collection contain a series of miniatures that depict actual personages: rulers and grandees, religious teachers and warriors, heroes of folklore, classical poetry and the Muslim historical tradition. In a number of cases these are actual portraits of the miniature artists' contemporaries. The present article discusses one of these manuscripts and two folios from the Album with miniature portraits.

Manuscript D 369 has been described by N. D. Miklukho-Maclay [1], which significantly eases our task. It is entitled *Anjuman khaqān* ("Collection of the Ruler") and belongs to Muḥammad Fāḍil Garrūsī (Muḥammad Fāḍil-khān) [2], a Persian court poet (his literary pen-name was *Rāwī*), who lived in the first third of the nineteenth century. Muḥammad Fāḍil Garrūsī (14 Dhū-l-Ḥijja 1198/30 October 1784—1252/1836—37) was born in Garrūsa, not far from Hamadān, into a noble family of the Bayāndur tribe. In 1214/1799—1800, after the death of his father, he left his native city in search of knowledge in a number of centers in Iraq and Persia. He made his way to Tehran, where he became a disciple of the "Lord of Poets" (*malik al-shu'arā'*), Faṭḥ 'Alī-khān Kāshānī, whose *laqab* was *Ṣabā* (d. 1238/1822—23). *Ṣabā* recommended him to Faṭḥ 'Alī-shāh Qājār (1211—1250/1797—1834), noting the poet's erudition and remarkable memory. Garrūsī soon became the Shāh's favourite reader of verse.

In 1234/1818—1819, Faṭḥ 'Alī-shāh charged Garrūsī with gathering together the biographies of the poets of his rule, a task that had bested several of our authors predecessors. Thus did the present work arise. On fol. 106, the author notes that Faṭḥ 'Alī-shāh turned 50 while the work was being composed; consequently, the work must have been written in 1235/1819—1820.

The manuscript is written in Indian ink in a sure *nasta'liq* on thin glossy creamish paper of Eastern provenance. It contains 162 folios [3]. The folio dimensions are: 33.0×22.5 cm; 17 lines per page; text field, enclosed in a border of coloured lines: 25.0×15.5 cm. The headings and many proper names are executed in red ink. Folios 16 and 3b are adorned with large colour *'unwāns* (see *fig. 1*).

A number of folios [4] contains marginal notes in *naskh* and *nasta'liq* in Arabic and Persian. Folio 1a contains two partially destroyed owners' inscriptions. The upper inscription indicates the date of copying — 1236/1820—21. The lower gives a different date: 1245/1829—1830. The proper names are, unfortunately, illegible. It is important to note that our copy was created almost immediately after the work's composition [5]. It was copied in Tehran.

The manuscript is held in a high-quality lacquered binding (Tehran, mid-19th century). The paired outer walls of the binding bear floral composition (large rose-coloured peons, tulips, etc., see *fig. 2*). The paired inner walls of the binding are in darker, brown-red hues. The centre of the composition consists of three carved cartouches, with the largest in the centre (see *fig. 3*).

As was noted above, the manuscript brings together the biographies of poets who lived and worked in Persia under Faṭḥ 'Alī-shāh Qājār. The biographies are augmented by examples of their poetry. The author does not list the sources of his work, which is itself an important source for the study of Persian literature in the late eighteenth — early nineteenth century, the eve of a certain "age of enlightenment" indispensable for an appropriate understanding of Persian literary development in the twentieth century.

The work consists of a preface (fol. 1b), 4 chapters (*anjuman*) and a conclusion. Each chapter begins with a list of the poets it treats. Chapter I (fol. 3b) summarizes the history of the Qājār dynasty and the rule of Faṭḥ 'Alī-shāh. Chapter II (fol. 15b) gives biographical information on 16 Qājār princes and members of the nobility who were known for their poetry. Chapter III (fol. 23b) contains the biographies of 42 poets collected by Faṭḥ 'Alī-shāh at his court. Chapter IV (fol. 107b) gives the biographies of another 126 poets (in alphabetical order according to their literary pseudonyms). The conclusion (fol. 161a) presents a brief autobiography of the author.

We move now from the biographical work of a court poet to two of the portrait miniatures in the Fabergé Album. The paired folios 3b and 4a of *muraqqa'* contain parade portraits of the founder of the Aṣāfiyya dynasty, Nawwāb Mīr Qamar al-Dīn Nizām al-Mulk Aṣaf Jāh I (1724—1748), and his successor on the throne, Nawwāb Mīr

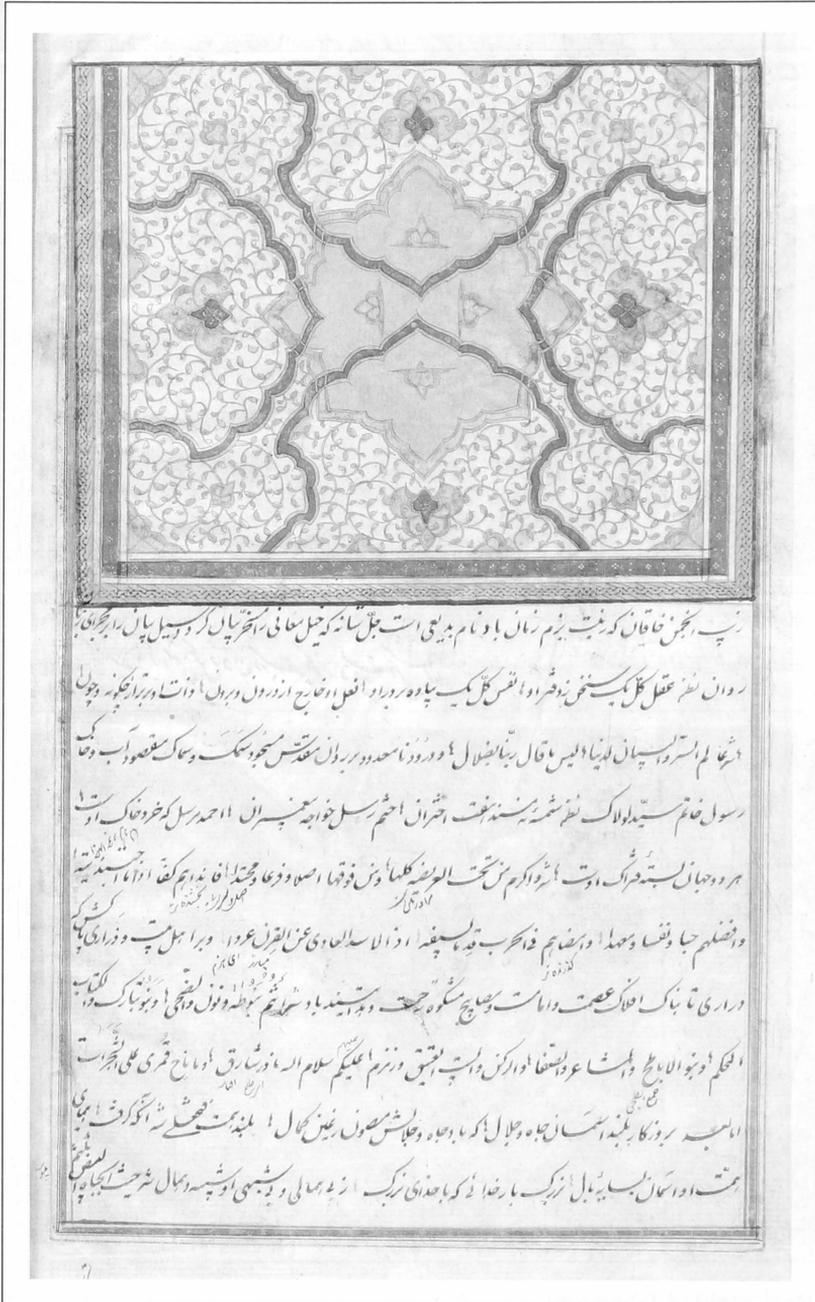


Fig. 1

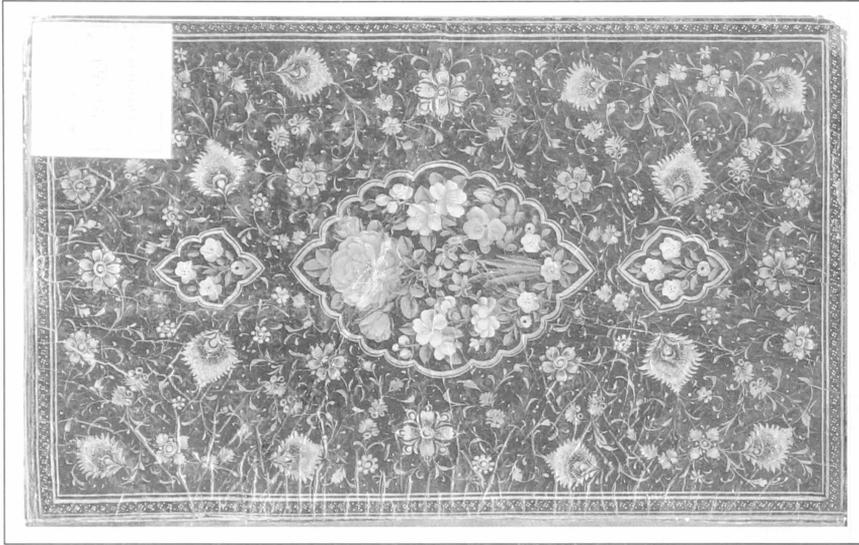


Fig. 3

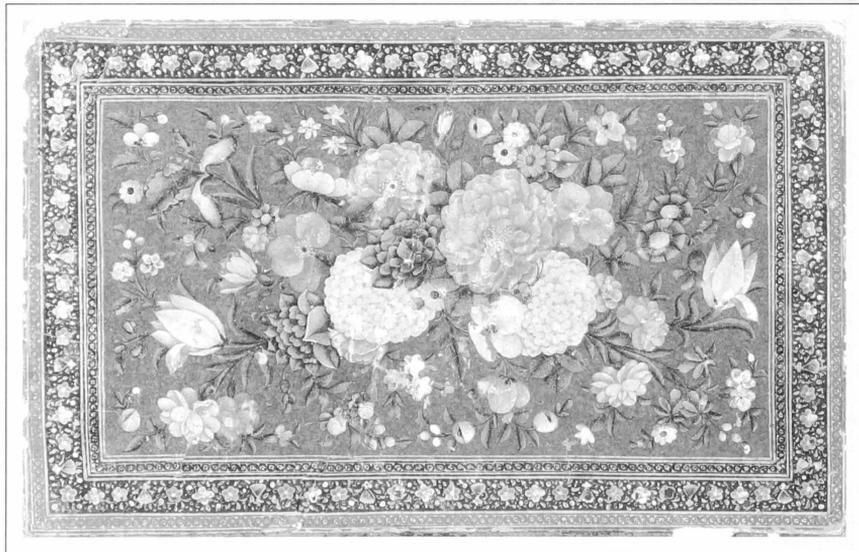


Fig. 2

Aḥmad Khān Nāṣir Jang (1748—1750). This is indicated by inscriptions in the upper part of the miniatures. In one case (fol. 4a) we read: *nawwāb Āṣaf Jāh maghfarat panāh* ("the deceased nawwāb Āṣaf Jāh"). In the second (fol. 3b), *nawwāb Nāṣir Jang Bahādur ma'lūm* ("Nawwāb Nāṣir Jang, known as Bahādur").

The miniature in our collection (see *Plate 1* on the back cover of the present issue) shows the visage of a venerable courtier, stern, concentrated and remarkably reminiscent of late portraits of the Moghūl emperor Awrangzīb [6]. We see a man who left the post of *vazīr* to the emperor Muḥammad Shāh after losing faith in the hope of restoring order throughout the empire. He returned to his province, the Deccan, where after besting his sworn enemies, the Bārha *sayyids*, in battle at Shakarkheldā (1724), he ruled with an iron fist and founded a dynasty that ruled Hyderabad until 1950 [7].

The second miniature (see *Plate 2* on the back cover of the present issue) depicts Nawwāb Mīr Aḥmad Khān Nāṣir Jang, who appears as a young black-bearded man who has just succeeded his predecessor. The flowerbed at his feet distinguishes this miniature somewhat, as does the book in his hands. Āṣaf Jāh leans on a sword; two small birds are depicted in the upper left corner.

The compositional unity of the miniatures symbolizes the succession of power and underscores the new status of the young ruler, likening him to the founder of a dynasty. The deep cherry-red colours, the use of gold ornamentation as a background in the margins, and traced adornments of the parade attire, border and a number of other elements give the miniatures especial dignity and richness. Hyderabad, mid-18th century.

Fol. 4a (see *fig. 4*) contains a calligraphic sample (*qit'ā*) in a complex border (10.0×19.0 cm) with Persian verses on a grey background. The lines are enclosed in a thin black line (*tarsi' wa taḥrīr*), while errors in the layout indicate that the person responsible did not know Persian. The calligraphic sample in the centre, against a yellow background with gold dots, contains a four-line Arabic text (large and mid-sized calligraphic *naskh* on a bright-brown background). The Album's compilers felt that the fragment is the autograph of the great Iraqi calligrapher Yāqūt al-Musta'ṣimī (1221—1298). This is confirmed by an inscription in the upper part of the border: *خط ياقوت*. [8]. The cartouche is surrounded by red margins ornamented with large gold flowers and leaves.

The Arabic text is an incomplete fragment of religious-didactic content (the left edge has been cut off):

كل حزب بما لديهم فرحون وقار
قال أنوشروان حصن البلد بالعدل فهو سور وهو الفتاح
احتمال الأذى وترك المكافات
لا يعرق نار ولا يهدمه لا عرف

"Each party rejoicing in that which was with them" [9] and ash (?)...

Said Anūshirwān [10]: 'The land rests firm on justice', and he was stern, and he was a conqueror.

Endurance of agony and rejection of reward.

Fire does not penetrate, and does not destroy him. There is no virtue..."

A Persian text of Shi'ite-Sūfī content forms the perimeter [11]:

چراغ از بهر تاریکی نگهدار
جوبه گشتی طیب از خود میازار
فتح وظفر از غبار راست فزد
از تیغ تو لمعه بود تندی برق

فتح وظفر از غبار راست فزد
مرد این راه راست نشان دیگر است
بسی نامور کشته شد بدریغ

گردون گردی است گرسباهش خیزد
از تیغ تو لمعه بود تندی برق
مرد این راه راست نشان دیگر است
منزل عشق است مکان دیگر

انکه هستی جهان قایم است
انکه خداوندی او دایم است
جو زاله ببارید باران تیغ

"A lamp guards against darkness

When you recover, the doctor rejoices.

Conquest and victory arise directly from the ashes,

The sparkle of your blade leapt forth with the speed of
lightening.

Conquest and victory arise directly from the ashes.

Man! This straight path — another sign (or: sign of another).
Many became famous without thought of gain.

The firmament is round when [the luminaries] depart on their
journeys

The sparkle of your blade leapt forth with the speed of
lightening.

Man! This straight path — another sign (or sign of another).
A stopping place is love, while a place is another thing.

Qā'im [12] is he who ever rules the world,

Whose eternal dominion passes not.

A rain of blades pours out like tears".

Fol. 3a (see *fig. 5*) contains calligraphic samples (*qit'ā*) in *naskh* and large *nasta'liq* written into three cartouches in a common green border adorned with gold ornamentation (19.8×29.8 cm). Small red and yellow flowers and green leaves are traced on a gold background. The text is written in *nasta'liq* on a green background; the words are separated by areas of gold pigment. The margins are a bright-brown background with average-sized flowers in delicate gold.

The Arabic text in the centre consists of maxims apparently ascribed to one of the "Rightly-guided" caliphs:

[...] أمير المؤمنين عليه السلام قال إيمان المرء
يعرف بإيمانه إخفاء الشدة من المروة بكاء المرء
من خشية الله قرعة عينه برك لا تبطله بالمن
تأكيد المودة في الحرمة تواضع المرء يكرمه ثبات
الملك بالعدل ثواب الآخرة خير من نعم الدنيا

"... The commander of the faithful, peace be upon him, said:

'The oaths of a husband

are tested by his faith'. 'Concealment is the end of valour'.

'A man's tears

from fear of God are joy'. 'Having received God's blessing,
dwell not in idleness, [tasting of His] mercy'.

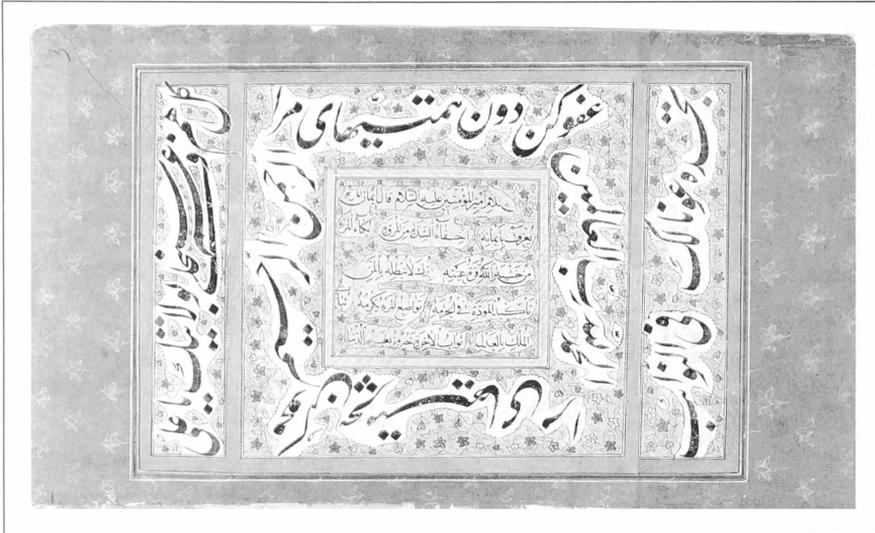


Fig. 5



Fig. 4

'The confirmation of love lies in sanctity'. 'The modesty of a husband ennobles him'. 'The rewards of the next life are better than the well-being of this life'".

Upper cartouche:

كل هم [] يولايتك يا على

"All cares (? ...) by your sanctity, o 'Alī'".

Lower cartouche:

تجده عوناً لك في النوائب

"You find him an aid to yourself in the vicissitudes of fate".

The text of the Arabic-Persian prayer that forms the perimeter:

الحمد لله رب العالمين
الرحمن الرحيم
عفو كن دون همتيهاى مرا
محو كن بى حرمتيهاى مرا

"Praise be to Allah, the Lord of the worlds,
The Merciful, the Compassionate [13].
Have mercy on me, incapable of ardour!
Destroy all that defiles me!"

Not long ago, Prof. Anatoliy Ivanov, head of the State Hermitage's Eastern Section, told me that the Hermitage has in its holdings a number of objects that belonged to Fabergé and came from the East. In particular, these include work in bronze and an enormous Turkmen carpet. Moreover, the Hermitage's archive contains a number of documents that could throw additional light on the origins of the court jeweller's manuscript collection. I am sure that fascinating finds await us, and we shall inform our readers in due course.

Over the past few weeks, a group of my colleagues in various museums and research institutes across the world and I have actively discussed the possibility of holding a major international exhibition with the tentative title of "**Oriental Garden. Cartier, Vever, Fabergé: Manuscripts and**

Jewellery". Each of these artists, today associated with the highest pinnacles of the jeweller's art, owned a collection of manuscripts and miniatures [14]. The profundity and power of the Eastern tradition added to their works the enchanting beauty that so distinguishes the unified creative principle of East and West. Only recently this would have been merely a marvellous exhibition, a unique window into the workshop of these great jewellers. But today, when we see frightening attempts to spark conflict between two great civilizations, we feel that the idea behind this exhibition has acquired a special relevance. We live in a single world, the beauty of which finds expression in its vast diversity. One hopes that it is this beauty that will, in the end, be our salvation.

Notes

1. N. D. Miklukho-Maklaï, *Opisanie tadzhikskikh i persidskikh rukopisei Institutu Narodov Azii* (Description of Tajik and Persian Manuscripts at the Institute of the Peoples of Asia). Fasc. 2: Biographical works (Moscow, 1961), No. 116, pp. 41—2. Unfortunately, the description of this manuscript contains an inaccuracy. The nineteenth century is cited as the time of its creation, an error that was corrected later in the general catalogue of the St. Petersburg Branch of the Institute of Oriental Studies collection. See *Persidskie i tadzhikskie rukopisi Institutu vostokovedeniia Akademii nauk USSR* (Persian and Tajik Manuscripts at the USSR Academy of Sciences Institute of Oriental Studies). A brief alphabetical catalogue, ed. N. D. Miklukho-Maclay (Moscow, 1964), i, p. 55. The first work notes that the manuscript is held in a *muqawwā* pasteboard binding, which is incorrect.

2. For more detail, see C. A. Storey, *Persian Literature. A Bio-Bibliographical Survey* (London, 1953), i, pt. 2, No. 1194, pp. 886—7.

3. Fols. 3a, 15a, 22a—23a, 107a were left blank, while 2b and 15b were left incomplete.

4. 1b, 8a, 16a, 24a, 27b, 29a, 37a, 62a, 67b, 72b, 85a, 87—88b, 105a, 105b, 138b, 149a, 154a, 161b.

5. Prof. Oleg Akimushkin, to whom I express my sincere gratitude for his help in the preparation of this article, kindly informed me that the autograph of Garrūsi's work is held in the Oriental Collection of the Library of the Hungarian Academy of Sciences in Budapest (see É. Apor, "Sándor Kégl bequest and the Persian manuscripts in the Oriental Collection", *Jubilee Volume on the Oriental Collection. 1951—1976. Papers presented on the occasion of the 25th anniversary of the Oriental Collection of the Library of the Hungarian Academy of Sciences*, ed. Éva Apor (Budapest, 1978), pp. 35—41). Dr. Éva Apor (Budapest) kindly provided me with additional information: the manuscript (call number Perzsa Fol. 9) is on paper; 159 fols.; 24.0 × 34.7 cm; written area: 16.0 × 24.0 cm. The manuscript was copied in 1254/1838—39, if so, our copy is 18 years earlier. The work has not yet been published, although our Hungarian colleagues plan to publish it. For other copies, see *Sobranie rukopisei Akademii nauk Uzbekskoi SSR* (Manuscript Collection of the Uzbek SSR Academy of Sciences), ed. A. A. Semenov (Tashkent, 1952), i, No. 329; Ch. Rieu, *Supplement to the Catalogue of the Persian Manuscripts in the British Museum* (London, 1895), No. 120, pp. 85—6.

6. Cf. the portrait of Awrangzib reading the Qur'ān from the Berlin Islamischen Museum (J. 4593, fol. 45a, 20.3 × 14.4 cm, Mughāl, early 18th century). See Mulk Raj Anand and Herman Goetz, *Indische Miniaturen* (Dresden, 1967), No. 8; also R. Hickmann, V. Enderlin and others, *Indische Albumblätter. Miniaturen und Kalligraphien aus der Zeit der Moghul-Kaiser* (Leipzig—Weimar, 1979), No. 39, p. 158 and two sketches for this miniature (or copies of its fragments) from our Album (fol. 1b); we plan to present them in the next article of this series.

7. For more detail on the time of Aṣaf Jāh I, see W. Irvine, *Later Mughals*, i—ii (Calcutta, 1921—1922).

8. Just as with the *qit'a* on fol. 26a of our Album, which was described in the preceding article of this series.

9. Qur'ān, 23:53 (30:32).

10. Khusraw I (531—579), Sassanian emperor famous for his justice and support of Mazdaean religion, who received the honorary name Anūshirwān.

11. I would like to express once again sincere thanks to my daughter, Maria Rezvan, for her help in rendering Persian texts.
12. Qā'im epithet of the twelfth Shi'ite imām, who remains concealed.
13. Qur'ān, 1: 1—2.
14. See J. Goelet, als, *40 Years on...Donations by John Goelet. Sculpture, Painting and Drawings, Miniatures and Calligraphy, Tankas and Mangalas* (New York, 1999); G. D. Lowry and S. Nemanzee, *A Jeweller's Eye, Islamic Arts of the Book from the Vever Collection* (Washington, D. C., 1988). I am indebted to Dr. Roselyne Hurel (Musée Carnavalet, Paris) for this information.

Illustrations

Back cover:

- Plate 1.** Portrait of Nawwāb Mīr Qamar al-Dīn Nizām al-Mulk Āṣaf Jāh I, watercolour, gouache and gold on paper. Hyderabad, mid-18th century. Album (*Muraqqa'*) X 3 in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 4b, 15.1×24.0 cm. Inner frame dimensions: 15.1×24.0 cm; outer frame dimensions: 22.0×30.5 cm
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Inside the text:

- Fig. 1.** Colour 'umwān from the manuscript of a work by Muḥammad Fāḍil Garrūsī *Anjuman khaqān* ("Collection of the Ruler"). MS D 369 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, Tehran, 1820—21, fol. 1b, 33.0×22.5 cm.
- Fig. 2.** Front back of the lacquered binding of the same manuscript, Tehran, mid-19th century.
- Fig. 3.** Inner back of the lacquered binding of the same manuscript, Tehran, mid-19th century.
- Fig. 4.** Calligraphic sample (*qit'a*). Watercolour, gouache, ink and gold on paper. Mounted in India, mid-18th century. Album (*Muraqqa'*) X 3 in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 4a, 10.0×19.0 cm.
- Fig. 5.** Calligraphic sample (*qit'a*). Watercolour, gouache, ink and gold on paper. Mounted in India, mid-18th century. The same Album, fol. 3a, 19.8×29.8 cm.
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