

## CONTENTS

<i>TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH</i> . . . . .	3
<b>M. Gadjev, A. Shikhsaidov.</b> The <i>Darband-nāma</i> on Hārūn Al-Rashīd and a Newly Discovered Arabic Inscription from A. H. 176 . . . . .	3
<b>I. Itkin.</b> The Linguistic Features of Tocharian A Manuscript <i>Maitreyāvādānavyākaraṇa</i> . . . . .	11
<b>E. Rezvan.</b> Qurʾānic Manuscripts as Birth, Death, Land and Library Register . . . . .	17
<b>M. Vorobyova-Desyatovskaya.</b> A Sanskrit Manuscript on Birch-bark from Bairam-Ali. II. <i>Avadāna</i> and <i>Jātaka</i> (Part 8) . . . . .	26
<b>Sh. Vahidov.</b> The History of the ʿIshqiyya Brotherhood's Sacred Relics. II: the Katta Langar Quʾrāns (New Fragments) . . . . .	34
<i>TEXT AND ITS CULTURAL INTERPRETATION</i> . . . . .	42
<b>S. Klyashorniy.</b> Manichaean Text T II D and <i>Īrq Bitig</i> XIX . . . . .	42
<i>PRESENTING THE COLLECTIONS</i> . . . . .	46
<b>E. Rezvan.</b> Oriental Manuscripts of Karl Fabergé. IV: Poetry and Miniatures (Part 2) . . . . .	46
<i>CONSERVATION PROBLEMS</i> . . . . .	53
<b>A.-G. Rischel.</b> The Danish Collection of Dunhuang Manuscripts: Preliminary Analysis . . . . .	53
<i>ORIENTAL MANUSCRIPTS AND NEW INFORMATION TECHNOLOGIES</i> . . . . .	59
<b>V. Jakobson, G. Lezin.</b> Computer Analysis of the Laws of Hammurabi: Basic Concepts . . . . .	59
<i>BOOK REVIEWS</i> . . . . .	66
<i>IN MEMORIAM</i> . . . . .	71
<b>Professor V. N. Goregliad (1932—2002)</b> . . . . .	71

### Front cover:

“Laylā visiting Majnūn in the desert”, watercolour, gouache and gold on paper. Central Deccan, 1780—1800.  
Miniature in Album (*Muraqqaʿ*) X 3 in the Fabergé collection at the St. Petersburg Branch  
of the Institute of Oriental Studies, fol. 8b, 13.6×17.1 cm.

### Back cover:

- Plate 1.** ‘*Unwān* from *Khamsa* (“Pentateuch”) by Abū Muḥammad Ilyās b. Yūsuf b. Muʿayyad Nizāmī Ganjawī. Manuscript C 1674 in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, Heart, ca. 1480—1490, fol. 1b, 13.0×21.4 cm.
- Plate 2.** “The night journey of Muḥammad and his ascent to heaven”, miniature in the same manuscript (later work modelled after Herat samples), fol. 3b, 13.0×21.4 cm.
- Plate 3.** “Nūshāba, Queen of Amazons, showing Iskandar his portrait”, miniature in the same manuscript (later work modelled after Herat samples), fol. 41a, 13.0×21.4 cm.
- Plate 4.** “Iskandar supporting the head of the dying Dārā (Darius)”, miniature in the same manuscript (later work modelled after Herat samples), fol. 258b, 13.0×21.4 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. 8 No. 3 September 2002



**75ESA**  
**St. Petersburg**

---

## PRESENTING THE COLLECTIONS

*E. A. Rezvan*

### ORIENTAL MANUSCRIPTS OF KARL FABERGÉ. IV: POETRY AND MINIATURES (PART 2)

Western scholars are often surprised to learn from their Russian colleagues that for Russia Islam is not external and exotic, but rather domestic and familiar, linked by thousands of ties with Russian history and life. Numerous examples exist. One of them is the study in the former USSR of the legacy of the Muslim Middle ages' greatest poets. Throughout the Soviet period, a firm priority existed to study those whose birth and biography tied them to the lands that were part of the USSR. This tendency developed along various lines. Poems by a number of outstanding poets of the Muslim East were translated and published, broad efforts were made to popularise their works, and they became part of the general cultural heritage of the USSR and its peoples. Where I live, many still remember the commemorative gatherings for the 800-year anniversary of Nizāmī and the 500-year anniversary of Nawā'ī organized in cold, hungry, besieged Leningrad in the Hermitage at the initiative of its director, Academician I. A. Orbeli. It was a truly heroic feat. One of the participants wrote many years later: "Our front honoured Nizāmī just as Nizāmī honoured heroes" [1]. Though the city was barely alive, research and translation continued in the face of all odds. "The Blockade Diary" by the marvellous Russian Iran scholar A. N. Boldyrev contains the following entry for January 9, 1942: "I received in the Hermitage yesterday 100 g of fir vitamin and 654 rub[les] by agreement, more than enough for Nawā'ī and Nizāmī" [2].

On the other hand, the "Tajik Firdawsī and Azerbaijani Nizāmī" soon became cult figures in the emergent Soviet culture of the USSR's Muslim republics, conceived as "national in form and socialist in content". Attempts to study the works of these poets in the context of Iranian or, more broadly, Islamic culture were harshly suppressed. They were seen as a slight against the peoples of Soviet Central Asia.

A tragic episode in this tale took place in 1949 in Leningrad. In the course of the "struggle with cosmopolitanism", the outstanding Russian Arabist, Academician I. Iu. Krachkovsky, fell victim to harsh criticism [3]. At an open session of the Academic Council of the USSR Academy of Sciences Institute of Oriental Studies, a man specially dispatched from Moscow spoke, accusing Krachkovsky of "cosmopolitanism, comparativism, pan-

Islamism, pan-Arabism, and pandering to bourgeois scholarship". The ensuing discussion, however, did not follow the lines envisioned by Moscow. Students, who had arrived at the session despite a concurrently scheduled meeting of the Communist Youth group, chanted, "Shame! Shame!" Among these protesting students was Oleg Bolshakov, today a celebrated historian and Arabist, author of the multi-volume "History of the Caliphate". A string of intelligent and daring addresses allowed Leningrad's scholars to prove their point. Many remember the sarcastic question Prof. A. N. Boldyrev asked the guest from Moscow: "And if a socialist revolution takes place in Iran tomorrow, how will you look the Iranian people in the eye after you took such a poet (Firdawsī — *E. R.*) away from them?" [4].

The young people present at the session gained a "stunning lesson in civic courage and scholarly integrity" [5]. One of them, the student Turkologist Aleksei Sidorov (the nephew of Academician N. N. Semenov, laureate of the Nobel Prize, physicist and chemist who worked on the Soviet nuclear project), was the editor of the student scholarly society's wall newspaper. On the day after the meeting of the Academic Council, he released an issue of the newspaper with a complete and accurate account of what had happened. The newspaper hung on the wall for no more than an hour. Several days later, he was arrested, despite the selfless aid of several female fellow students who tried to warn him and shelter him. The student Sinologist Boris Parizhsky also tried in vain to help him (he had gone through the war as a paratrooper and had connections in the Ministry of State Security, or KGB).

Arrested with Aleksei Sidorov were N. A. Dulina, a female student who was in love with him, and the student and war veteran Anton Serov. They were charged with anti-Soviet agitation and received long sentences in concentration camps. The longest sentence was handed out to Aleksei Sidorov, who had fled during a search, knocking down an agent of state security. In the camps, he cut off one of his own fingers as a protest and was transferred to prison, where he was held in the same cell as Ukrainian nationalists who constantly tormented him. After Stalin's death, all three were released, but Aleksei, worn down by his travails, soon committed suicide. I. Iu. Reshetnikova (Gradova), who had gone to warn Aleksei about his possible arrest

(after donning a hat with a veil, tying up her braids, and putting on lipstick “to change her appearance”), and Aleksei's friend Anas Khalidov, later to become a well-known Arabist and one of the members of *Manuscripta Orientalia's* Editorial Board, miraculously escaped arrest [6]. Expecting that they would be arrested, they posed for a group photograph.

The great Nizāmī was and is a cultural symbol of Azerbaijan. In the Soviet period, official events took place to commemorate his life and work, postage stamps appeared, and huge editions of his poems were published in Russian translation [7] and in the original (in Cyrillic script). On the eve of the USSR's disintegration, on 16 October 1991, a memorial one-ruble coin was released “in connection with the 850th anniversary of his birth”: “Averse side: In the upper part the symbol of the Union of Soviet Socialist Republics, beneath it the inscription ‘USSR’, and on two lines ‘One Ruble’; reverse side: depiction of Nizāmī Ganjawī in the centre”.

The tradition continued even after the collapse of the Soviet Union. On 9 June of this year, the President of Russia and President of Azerbaijan were present at the official opening of a monument to “Ilyās Yūsuf-oghlu Nizāmī”. The event was the Russian response to the unveiling of a monument to Pushkin in Baku in October, 2001.

Countless articles, dissertations and monographs appeared in the USSR on Nizāmī. We note here only a few works. First among them is the basic study by E. E. Berthels on the poet's writings [8], a marvellous book by L. N. Dodkhudoeva that analyses and catalogues miniatures to Nizāmī's poems (338 plots of 3,360 miniatures from 245 manuscripts from Russian and foreign collections) [9]. As an example of the works published in Soviet Central Asia one can cite the trilingual album of miniatures to Nizāmī's poems collected by Prof. Khamid Suleimanov and published by F. Suleimanova [10] (some 300 miniatures from 26 manuscripts).

Jamāl al-Dīn Abū Muḥammad Ilyās b. Yūsuf b. Mu'ayyad, poetic pen-name (*takhalluṣ*) Nizāmī, was born somewhere between 1138—1147 [11] in the city of Ganja (known under the Soviets as Kirovabad, and earlier as Elizavetpol), where he lived his entire life with little outward excitement. In fact, we know little of Nizāmī Ganjawī's life. Unlike many of his contemporaries, Nizāmī did not become a court poet, although he often wrote “to order”. He retained an astonishing level of personal freedom. His creative legacy consists of lyrical verse (*ghazals*) from the unfinished *Dīwān* and poems gathered together after his death into a collection, the *Khamṣa* (“Pentateuch”) or *Panj Ganj* (“Five Treasures”). Nizāmī was known not only as an outstanding poet, but as a remarkable scholar (*ḥakīm*) accomplished in philosophy, astronomy, mathematics, history and medicine.

The first of the poems in the *Khamṣa* — *Makhzan al-asrār* (“Treasure Trove of Mysteries”) — was created between 1173—1175. This is an Eastern version of a “speculum” written under the influence of Sanā'ī's (d. 1131) *Ḥadiqat al-ḥaḥīqa*. It has a mystical subtext. The poems expounds on Nizāmī's poetic and philosophical views. It tells of the wisdom and vice common to people of this world, of sin and repentance, of noble courage and the vicissitudes of fate.

*Khusraw wa Shīrīn*, a poem about love written between 1180 and 1181, commemorated the poet's wife, Āfāq,

a Kypchak slave given to him by the ruler of Derbent. The poem, according to the great Russian scholar E. Berthels, is “one of the great masterpieces of world literature. For the first time in the poetry of the Near East, the personality of a human being has been shown with all its richness, with all its contradictions and ups and downs” [12].

No less famous is another of Nizāmī's love poems, *Laylī wa Majnūn*, written in 1188, grudgingly and to order. In the opinion of Berthels, the legend of Laylā and Majnūn owes its great popularity to Nizāmī. Moreover, if one compares the region of its fame (from the borders of China to the Atlantic ocean) with the similar “tragic tale” of Romeo and Juliet, one finds that the tale of Arab lovers was far more widely known [13]. One should note that, for Nizāmī, Qays was not merely a man gone mad from love (*majnūn*), but a brilliant poet as well. This image “had a great influence on virtually all of the *ghazal* literature that followed, which developed in the main motifs already tested by Nizāmī in his poem” [14].

In 1196, Nizāmī created his fourth poem, *Haft paykar* (“Seven Beauties”) [15], the most complex of his works. Its hero is the Sasanian Shāh Bahrām Gūr, or Varahrān V (r. 431—438). In accordance with the dominant literary tradition, it presented the image of a knight who dedicated his life to hunting, martial exploits and amorous adventures.

It is felt that the colours of the seven various castles that the hero of the poem visits correspond to the basic palette of Persian painting [16]. In Bahrām's transition from the black to the white castle, one can see the mystical path that each human soul must traverse toward purity and divinity.

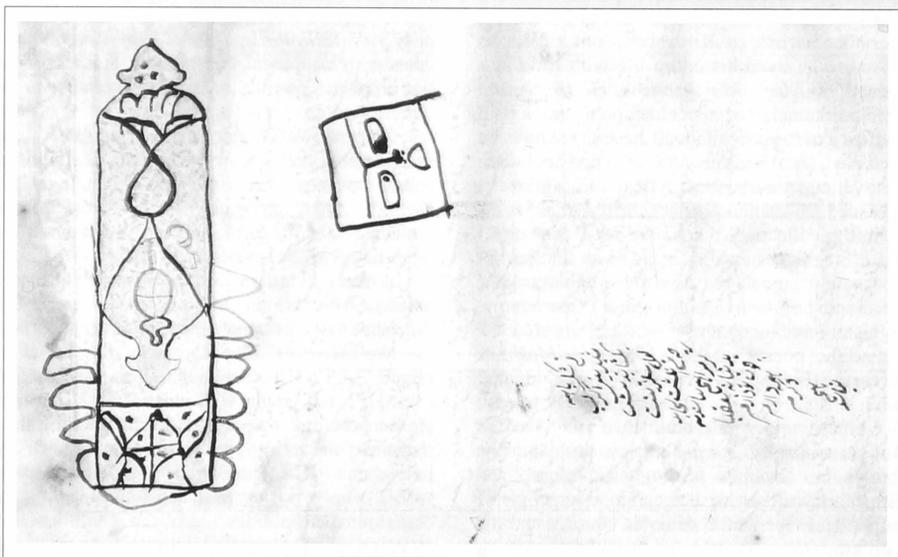
Possibly the poet's greatest achievement was his fifth and final poem, the *Iskandar-nāma*. He began work on it between 1197—1201. In it Nizāmī sums up his reflections on the meaning of human life. According to Nizāmī, Iskandar was not merely the conqueror of the world, but above all a prophet.

The work consists of two parts, the *Sharaf-nāma* (“Book of Glory”) and the *Iqbāl-nāma* (“Book of Happiness”) or *Khīrad-nāma* (“Book of Reason”). If the first deals with campaigns and military glory, the second treats the prophetic mission of a hero who with experience acquired wisdom.

Nizāmī's works had an enormous influence on the development of literature in the Muslim East. Imitations of his poems and reworkings were created and continued to be created in many languages up through the present. The meters that Nizāmī chose for his works remain linked with the types of poems he created.

While still alive, Nizāmī was practically revered as a saint. After his death, sometime between 1204—1209, the poet's grave became a place of pilgrimage.

Nizāmī wrote often and with pleasure about creative people — artists, architects, poets, sculptors, musicians [17]. His poems, and most of all *Khusraw wa Shīrīn*, are a marvellous source on the artist's role in the society of that time, the training artists received, music and musical instruments. It is thus hardly surprising that manuscripts with Nizāmī's poems, with their elegant plots and numerous dramatic episodes, over the centuries attracted the attention of the best miniature artists and calligraphers. Evidence is found in the hundreds of manuscripts of this work held today in museums and private collections



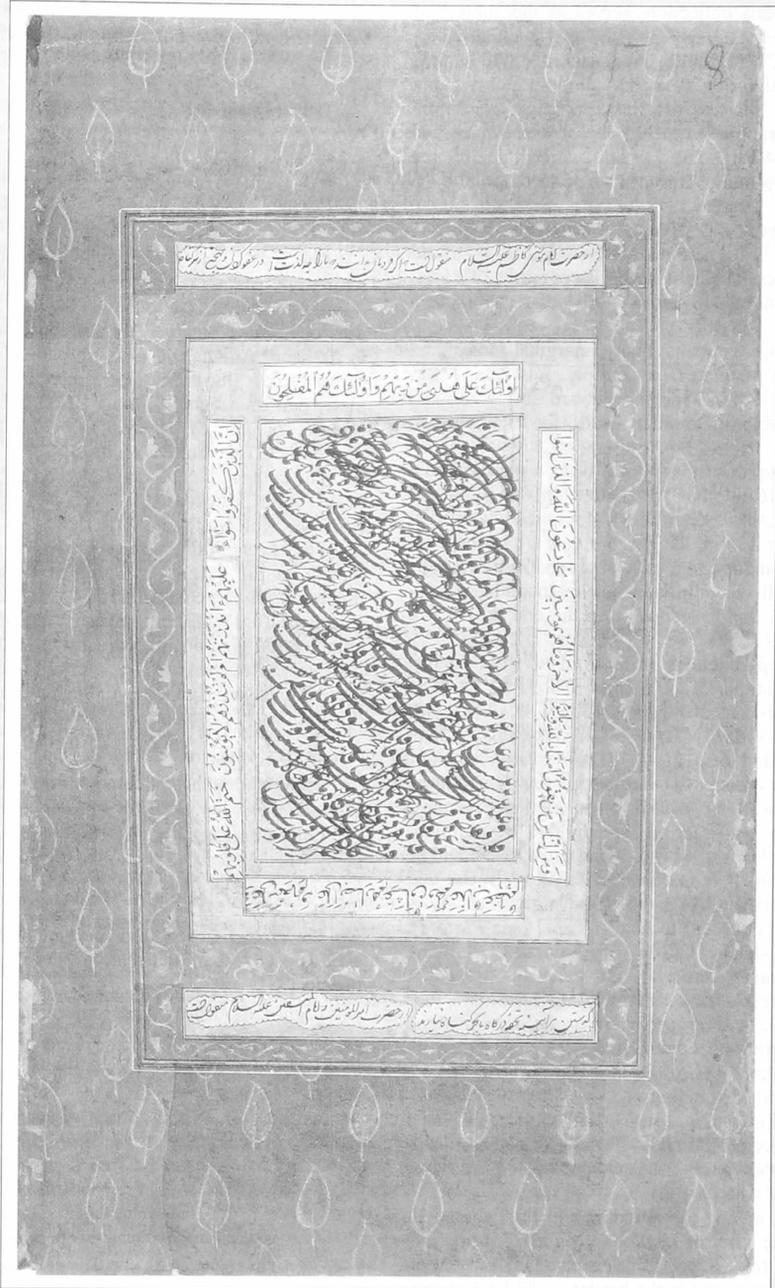


Fig. 3

throughout the world. The collection of the St. Petersburg Branch of the Institute of Oriental Studies contains 12 copies of the text as a whole and excerpts from it [18]. Two of these copies once belonged to Karl Fabergé. One of them, as well as one of the miniatures from an album (*muraqqa'*) from this collection, serves as the subject of this article.

Manuscript C 1674 [19] consists of 338 folios (28.5×19.0 cm); high-quality crème-coloured glossy paper of Eastern origin. The text (21 lines per page, black ink, 4 columns, calligraphic *nasta'liq*) is enclosed in a gold border (13.0×21.4 cm). The *hāfiẓes*, which "guard" the order of pages, are found in the lower left corner of each even page.

The manuscript is defective, with lacunae after fols. 1, 28, 114, 219, and 337. There are blotches and traces of old restoration in places. The manuscript is contained in a simple brown half-binding of leather. The outer cover bears traces of cuts.

The manuscript contains many marginal notes and corrections. Some of them (for example, fols. 32a, 148b, 150a, 161b, 182b, 187b, 188a) are rubbed out. Additional notations are visible in another hand (for example, on fol. 104a).

The upper left part of the fly-leaf bears a penciled note with a string of 16 numbers and letters of the Latin and Russian alphabets. The series is too complicated for a library call number; it more likely represents a bank account number, the combination to a safe, or an encoded message, which would hardly be surprising in the anarchic, revolutionary conditions that prevailed from the end of 1917 to the middle of 1919 [20].

The manuscript contains texts from all five poems: fol. 16 — the beginning of the *Sharaf-nāma*; fols. 2a—28a — *Makhzan al-asrār*; fols. 29b—115a — *Khusraw wa Shīrīn*; fols. 115b—162a — *Laylī wa Majnūn*; fols. 162b—219b — *Haft paykar*; fols. 220a—338b — *Iskandar-nāma*.

Each of the poems is introduced by a coloured 'unwān (see *Plate 1* on the back cover of the present issue). The chapters and sections are divided by illuminations. Chapter titles are in gold and *naskh* hand. The manuscript contains 3 miniatures executed to fit the text field (13.0×21.4 cm): fol. 3b — "The night journey of Muḥammad and his ascent to heaven" [21] (see *Plate 2*); fol. 41a — "Nūshāba, Queen of Amazons, showing Iskandar his portrait" (see *Plate 3*); fol. 258b — "Iskandar supporting the head of the dying Dārā (Darius)" (see *Plate 4*). Fols. 29a and 115a contain crude drawings and unschooled inscriptions (see *figs. 1–2*). Unlike the remaining two, the margins of the miniature on fol. 41a are adorned with floral ornamentation.

Prof. O. F. Akimushkin's suggestion is that the copy was created between 1480 and 1490 in Herat. The miniatures are of later provenance, but were executed according to Herat models.

There is one, among the miniatures in the Fabergé album, linked to the story of Laylā and Majnūn (*Muraqqa'*, call number X 3, fol. 8b, see front cover of the present issue). This miniature (sized to the border — 17.1×13.6 cm) has a bright colour scheme and tells of Laylā's arrival in the desert, where her beloved has sought refuge and lives among the wild beasts. It is enclosed in a complex blue-gold border which unites the miniature with two cartouches (above and below). They contain Persian inscriptions in

large *nasta'liq* on a white background with gold and gold flakes dotted over the text:

Upper cartouche: (4.7×13.6 cm):

الهی معجز قلم را مغفرت کن

"O Allah! Forgive my infirm *qalam*!"

Lower cartouche: (3.7×13.6 cm):

منم در غمش بیدل ناتوانی

"In grief for her I have lost my calm from love and am weak".

The lower part of the composition depicts the camel with a red palanquin on which Laylā arrived. In the centre is an inscription: "Majnūn wa Laylī". The camel wears a harness and is guarded by a green monkey with a stick in its hand. Among the possible parallels is one from the series of 23 "illustrations of ladies and mythology" (formerly part of Album 70, India Office Library). The miniature [22] (Jaipur, ca. 1850) presents Lailā visiting Majnūn on a terrace. Her camel is on the left.

The composition (Central Deccan, 1780—1800) [23] is pasted onto pasteboard; the yellow margins are adorned with large golden flowers.

The reverse of the folio (see *fig. 3*) contains a calligraphy sample (*qit'a*): a complex composition of cartouches with copied calligraphic texts inside. The central cartouche (8.0×14.0 cm) contains an illegible decorative composition (Indian ink on a bright-brown background). Narrow cartouches with a Qur'anic text (2:5—9) are pasted onto a bright-brown background with a golden decoration.

Texts (counter-clockwise):

Upper cartouche: "Those are upon guidance from their Lord, those are the ones who prosper" (2:5).

Left cartouche: "As for the unbelievers, alike it is to them whether thou hast warned them or hast not warned them, they do not believe. (2:6) God has set a seal on their hearts..."

Lower cartouche: "and on their hearing, and on their eyes is a covering, and there awaits them a mighty chastisement" (2:7).

Right cartouche: "And some men there are who say, 'We believe in God and the Last Day'; but they are not believers. They would trick God and the believers..." (2:9) [24].

At the top and the bottom — narrow cartouches with the Persian texts (*ta'liq*):

Upper cartouche: (1.4×13.0 cm) [25]:

از حضرت امام موسی کاظم علیه السلام منقول است که  
اگر مردمان بدانند [ما...] چه لذت است در عفو کردن  
[...] از هر گناه

"They convey from the words of Imām Mūsā Kāẓim [26],  
peace be upon him:

'If only people knew, what pleasure we obtain from forgiveness and turning away from sin'."

Lower cartouche: (1.4 × 12.7 cm):

که ... [ هر آینه تحفه در گاه باسحر کناه نیارند  
از حضرت امیر المؤمنین و امام ... علیه السلام منقول است

The text is difficult to understand; we offer a tentative translation:

“They convey the words of his holiness, the *amīr* of the faithful and *imām* of those who have accepted the faith [27], peace be upon him: ‘Each mirror — a gift of the throne — does not encompass the ocean of sin’”.

The entire composition (16.0 × 27.7 cm) is located on a blue background adorned with gold floral ornamentation (convolvulus). The margins present a bright-brown background with mid-sized gold leaves.

### Notes

1. A. Arzumaniyan, *Brat'ia Orbeli. Kniga pervaiia: Taifun* (The Orbeli Brothers. Book One: “Taiphon”) (Erevan, 1976), p. 205.
2. A. N. Boldyrev, *Osadnaia Zapis' (Blokadnyi dnevnik)* (Siege Notes. A Blockade Diary) (St. Petersburg, 1998), p. 41. The author expresses his gratitude to Dr. E. N. Tyomkin and Prof. M. I. Vorobyova-Desyatovskaya for referring me to the works by Arzumaniyan and Boldyrev, as well as their fascinating account of the events of 1949, in which they participated.
3. A. A. Dolinina, *Nevol'nik dolga* (Prisoner of Duty) (St. Petersburg, 1994), pp. 379–87.
4. I. Iu. Reshetnikova (Gradova), “Vospominaniia iaponistki-kitaistki o studencheskikh godakh” (“A scholar of Japan and China remembers her student years”), *Vospominaniia vypusknikov Vostochnogo fakul'teta Leningradskogo (Sankt-Peterburgskogo) gosudarstvennogo universiteta poslevoennykh let (1948—1952)* (St. Petersburg, 2001), p. 76.
5. Dolinina, *op. cit.*, p. 386.
6. For more detail, see N. A. Dulina, “1949 g. Arest na Vostochnom fakul'tete” (“Year of 1949. Arrest on the Eastern Faculty”), *Vospominaniia vypusknikov Vostochnogo fakul'teta*, pp. 142–54; Reshetnikova (Gradova), *op. cit.*, pp. 76–7.
7. One can cite the example of a translation of Niẓāmī's *Khamsa* that appeared in the popular series “Library of World Literature” in a huge print run (Moscow, 1968). Translations of the individual poems were published numerous times.
8. E. E. Bertel's. *Nizami. Tvorcheskii put' poëta* (Niẓāmī. The Poet's Creative Path) (Moscow, 1956).
9. L. N. Dodkhudoeva, *Poëmy Nizami v srednevekovoi' miniaturnoi' zhivopisi* (Poems of Niẓāmī in Medieval Miniature Painting) (Moscow, 1985).
10. *Miniatures Illuminations of Nizami's "Hamsah"*, compiled by Fazila Suleymanova (Tashkent, 1985), No. 83.
11. UNESCO recognizes 1141 as the year of the poet's birth.
12. Bertel's, *op. cit.*, p. 54.
13. *Ibid.*, p. 132.
14. *Ibid.*, p. 151.
15. Or “The Seven Portraits”.
16. G. D. Guest, *Shiraz Painting in the Sixteenth Century* (Washington, 1949), pp. 44–5. See also the chapter “Gruppa kliuchevykh slov 'sem' tsvetov, sem' planet' i miniatyury, obramliiaushchie povestvovanie pëmy Nizami 'Haft paykar'” (“A group of seven key words in ‘seven colours, seven planets’ and the miniatures that frame the narrative of Niẓāmī's *Haft paykar*”), in A. E. Bertel's, *Khudozhestvennyi obraz v literature Irana IX—XV vv. (Slovo, izobrazhenie)* (Artistic Images in Persian Literature: Word, Picture) (Moscow, 1997).
17. P. P. Souček, “Niẓāmī on painters and painting”, in *Islamic Art in the Metropolitan Museum of Art*, ed. R. Ettinghausen (New York, 1972).
18. General information can be found in the catalogue of the collection of Persian and Tajik manuscripts in the holdings of the St. Petersburg Branch of the Institute of Oriental Studies, see *Persidskie i tadzhikskie rukopisi Instituta vostokovedeniia Akademii nauk USSR. Kratkii' alfavitnyi' katalog* (Persian and Tajik Manuscripts at the USSR Academy of Sciences Institute of Oriental Studies. A Brief Alphabetical Catalogue), ed. N. D. Miklukho-Maclay, i—ii (Moscow, 1964).
19. *Persidskie i tadzhikskie rukopisi*, i, p. 176.
20. The story of treasure hunts associated with the name of Fabergé could make for a number of detective novels.
21. Attested before the beginning of the first poem in the cycle in at least 26 manuscripts, beginning in 1410. See Dodkhudoeva, *op. cit.*, pp. 106–7.
22. Add. Or. 2829, see No. 523 xix in T. Falk and M. Archer, *Indian Miniatures in the India Office Library* (London, 1981), p. 274. Cf. also Deccani miniature (ca. 1760—70) “Lailā and Majnūn in a landscape” (Johnson Album 10, No. 10), see No. 502 in Falk and Archer, *op. cit.*, p. 249, and Mughāl (ca. 1690) miniature “Lailā visiting Majnūn”, No. 130, *ibid.*, p. 97.
23. I am sincerely grateful to Prof. R. W. Skelton for his kind help in attributing the miniature.
24. The translation is given here as presented in *The Koran Interpreted* by Arthur J. Arberry (London, 1955).
25. As has been the case elsewhere in this series, I would like to express my sincere gratitude to my young colleagues Maria Rezvan and Boris Norik, and most of all to Prof. O. F. Akimushkin, for their help in translating and interpreting the Persian texts.
26. Mūsā al-Kāzīm — the seventh *imām* of the Twelver Shī'īs.
27. Muḥammad Taqī — the ninth *imām* of the Twelver Shī'īs.

### Illustrations

#### Front cover:

“Laylā visiting Majnūn in the desert”, watercolour, gouache and gold on paper. Central Deccan, 1780—1800. Miniature in Album (*Muraqqa'*) X 3 in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 8b, 13.6 × 17.1 cm.

**Back cover:**

- Plate 1.** *‘Umwān* from *Khamsa* (“Pentateuch”) by Abū Muḥammad Ilyās b. Yūsuf b. Mu’ayyad Nizāmī Ganjawī. Manuscript C 1674 in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, Herat, ca. 1480—1490, fol. 1b, 13.0×21.4 cm.
- Plate 2.** “The night journey of Muḥammad and his ascent to heaven”, miniature in the same manuscript (later work modelled after Herat samples), fol. 3b, 13.0×21.4 cm.
- Plate 3.** “Nūshāba, Queen of Amazons, showing Iskandar his portrait”, miniature in the same manuscript (later work modelled after Herat samples), fol. 41a, 13.0×21.4 cm.
- Plate 4.** “Iskandar supporting the head of the dying Dārā (Darius)”, miniature in the same manuscript (later work modelled after Herat samples), fol. 258b, 13.0×21.4 cm.

**Inside the text:**

- Fig. 1.** Drawings in the same manuscript, fol. 29a.
- Fig. 2.** Drawings in the same manuscript, fol. 115a.
- Fig. 3.** Calligraphic sample (*qit‘a*), watercolour, ink and gold on paper. Album (*Muraqqa‘*) X 3, mounted in India, second half of the 18th century, fol. 8a, 13.6×17.1 cm.
-