

CONTENTS

<i>TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH</i>	3
M. Gadjev, A. Shikhsaidov. The <i>Darband-nāma</i> on Hārūn Al-Rashīd and a Newly Discovered Arabic Inscription from A. H. 176	3
I. Itkin. The Linguistic Features of Tocharian A Manuscript <i>Maitreyāvādānavyākaraṇa</i>	11
E. Rezvan. Qurʾānic Manuscripts as Birth, Death, Land and Library Register	17
M. Vorobyova-Desyatovskaya. A Sanskrit Manuscript on Birch-bark from Bairam-Ali. II. <i>Avadāna</i> and <i>Jātaka</i> (Part 8)	26
Sh. Vahidov. 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
S. Klyashorniy. Manichaean Text T II D and <i>Īrq Bitig</i> XIX	42
<i>PRESENTING THE COLLECTIONS</i>	46
E. Rezvan. Oriental Manuscripts of Karl Fabergé. IV: Poetry and Miniatures (Part 2)	46
<i>CONSERVATION PROBLEMS</i>	53
A.-G. Rischel. The Danish Collection of Dunhuang Manuscripts: Preliminary Analysis	53
<i>ORIENTAL MANUSCRIPTS AND NEW INFORMATION TECHNOLOGIES</i>	59
V. Jakobson, G. Lezin. Computer Analysis of the Laws of Hammurabi: Basic Concepts	59
<i>BOOK REVIEWS</i>	66
<i>IN MEMORIAM</i>	71
Professor V. N. Goregliad (1932—2002)	71

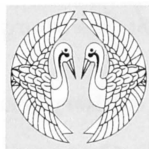
Front cover:

“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 *Khamṣa* (“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.

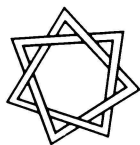
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U. Marzolph. *Narrative Illustration in Persian Lithographed Books*. Leiden—Boston—Köln: Brill publications, 2001, XII, 302 pp. — *Handbook of Oriental Studies. Handbuch der Orientalistik. Section One. The Near and Middle East*, vol. 60.

In the mid-2001, the monograph "Narrative Illustration in Persian Lithographed Book" by Prof. Ulrich Marzolph from Göttingen University came to light. The book is a result of his years-long research on Persian nineteenth — twentieth-century lithographed book, represented mostly by folklore and classical Persian writings. Until comparatively recent times, the rise and development of Persian lithographed book have not attracted special attention of Iranian scholars who considered the subject not worthy enough of serious investigation as compared with a thousand-year history of Persian manuscript book, and only a few articles by European and Iranian authors on illustrated Persian lithographed books exist which contain general description of the subject. The work under review here is the first to treat the theme in a monographic form. In his work, Prof. Marzolph reveals himself not only as a real admirer of the art of Persian lithographed book but also as its thorough investigator. The scholar's main service to this field of research is that he has created a full picture of the lithographed book phenomenon, including the history of the appearance of Persian lithographed book, its circulation history, the origins of its illustrating, printing techniques and the skill of individual artists.

The monograph has a solid source base: in addition to his use of numerous catalogues of manuscript and book collections, bibliographies and nineteenth-century auctions' catalogues, the author examined *de visu* the materials of a number of libraries in Germany and France, not to mention Teheran libraries. He also examined the catalogues compiled by Iranian scholars. The information about these Iranian materials Prof. Marzolph brings together is especially valuable, because these are, unfortunately, accessible not to so many European scholars. The profound knowledge of the nineteenth-century European bibliographies and catalogues, as well as a perfect acquaintance with modern European library collections, enabled the author to determine the location of many lithographic editions cited in Sprenger's bibliography or hidden in private collections. It is comforting to know that in his work Prof. Marzolph consulted a number of investigations on the subject which were made in Russia. (In the scholar's opinion, the St. Petersburg collection of Persian lithographed books is the largest in the world, with the exception of the Iranian collections.) The list of the employed sources from thirty-four libraries constitutes the content of section 8 of Prof. Marzolph's work ("Sources", pp. 230—74) which also includes a chronological index (pp. 270—4). The illustrations' archive, which lie at the base of the investigation, has been gathered by the author for ten years. Ten thousand illustrations were examined by him *de visu*, while the work itself includes one hundred and ten illustrations from three hundred and fifty lithographed books.

A vast range of researches, not dealing directly with the theme of lithographed book, was also employed by the author. These numerous, as a "Bibliography" (pp. 295—

302) indicates, researches became the basis for describing Persian book art, including manuscripts illuminating, the history of book printing and European book illuminating, the process of lithographed books' printing, etc.

Among the doubtless virtues of the work is a logical organisation of the material: the monograph contains a Foreword (pp. VII—XI), and ten numbered sections, including an Introduction (pp. 1—21). In a Foreword, the author elucidates his understanding of the aims of his investigation; he also gives reasons for the term "narrative illustration" he uses in the work. This term, in our view, is quite adequate to serve the aim of a scholarly description of illustrations in Persian lithographed books.

An Introduction contains an account of the author's search for Persian lithographed books, part of which has survived only thanks to lucky circumstances. It also sketches the history of lithographed book printing in Iran, the first attempts to use type-setting in the 1820s — 1830s, and gives information on the period of lithographed book production and the appearance of illustrated lithographed books.

The following three sections provide the results of the author's research. In section 2 — "Genres of illustrated lithographed books" (pp. 22—7) — he proposes his division of Persian lithographed books depending on their genre: classical Persian literature, religious works and the so-called anonymous literature (epics, folk tales, fairy tales, etc.).

Prof. Marzolph's main attention is to the development of the traditional topics of illustration found in lithographed book. The author shows that in Persian lithographed book one finds the same topics as in Persian manuscripts' miniatures, which testifies to the continuity of the existing book-art tradition. But in contrast to the illustrations in manuscripts which were available only to a narrow circle of connoisseurs, lithographed books' illustrations had much more broad audience, since they were designed for ordinary people's use.

Prof. Marzolph agrees with S. Nafisi's statement that the first lithographed book appeared in 1259/1843 (it was *Laylā wa Majnūn* by Maktābī, soon reprinted in 1261/1845), but points out that the illustrating of lithographed books became usual practice starting only from 1846. In the second half of the 1840s, a considerable number of lithographed books which contained works of folk literature came to light; they included fifty to three hundred drawings each. In these books, which lacked authors, one should not look for the names of the artists. However, Niẓāmī's *Khamsa*, printed in 1246/1847, gives the artist's name as 'Alī Qūlī Khūyī. That was the artist whose illustrations we find in another lithographed book, Firdawsī's *Shāh-nāma*, which appeared, after two-years work, in 1267/1850. The author points out that many other illustrated books came to light in this period — books on science, travel-books, translations — but they lie outside of his research.

The most interesting and impressive part of Prof. Marzolph's monograph is section 3 — "Artists active in lithographic illustration" (pp. 28—48) — where one finds a detailed and abundant original information which has been scrimping and scraping by the author for many years.

The period under investigation in the book is from the mid-1840s to the late-1940s. Special discussion is devoted to twenty-two artists; fifteen of them worked in the nineteenth century, three — at the turn of the nineteenth century, and four — in the twentieth century. Each discussion contains (i) the description of the period during which the artist worked and his works that appeared in the lithographed book he illustrated; (ii) the biography of the artist and other data about him which the author could find in literature. Prof. Marzolph made identification of the artists he discusses with those mentioned in other researches. He also characterises the style of each artist's works and gives the list of the books the artist illustrated. In addition, the names of twenty-four artists are provided in a separate section — "Peculiarities of lithographic illustration" (section 4, pp. 49–61) — whose names are cited only once in the works the author employs. He rightly estimates the artistic virtues of 'Alī Qūlī Khūyī's book illustrations as outstanding. One finds the name of the artist in the majority of cases of the signed illustrations made in the period between 1263/1846 and 1272/1855. Prof. Marzolph is also trying to prove that illustrations in the early lithographed books which represented Persian anonymous literature were executed by 'Alī Qūlī Khūyī, too. His arguments seem to be quite persuasive. It should be noted that the illustrations by 'Alī Qūlī Khūyī are discussed in a separate work by Prof. Marzolph where he provides the main facts of the artist's biography. Among the artists who illustrated lithographed books in the second half of the nineteenth century, the author singles out an artist Muṣṭafā by name whose works he regards as most non-traditional.

Illustrative material in the book is of much help to the elucidation of many issues discussed in the text. In treating the questions concerning the first lithographed books in Persia, the works of their illustrators and lithographed books' features, Prof. Marzolph refers the reader to the illustrations in section 6 ("Figures", pp. 65–214), so that he could gain better understanding of the matters he discusses. The author believes, and his view is shared by the reviewer, that the artistic virtues of the illustrations in the early lithographed books of the nineteenth century were much higher than those in the subsequent period, the works of 'Alī Qūlī Khūyī being unsurpassed.

In section 4, on the basis of rich material, Prof. Marzolph shows the specific features of Persian lithographed book. If manuscript is always unique, and type-setting editions are absolutely identical, lithographed book is often able to combine both these features — it can be unique and identical at the same time. The possible differences can be the following: (i) a different number of pages in individual books of the same edition; (ii) the drawings on the same pages could differ because of the specific character of lithographed book's production in Persia; (iii) later editions of the same work could include illustrations borrowed from earlier editions.

As was said above, the artists almost invariably followed a long-standing tradition of illustrating one and the same episodes of classical literature works. In this connection, the strictest rules existed concerning the *Shāh-nāma* illustrations; even the number of the illustrations was determined. The artists who illustrated Nizāmī's

Khamsa enjoyed, however, more freedom — they could choose the number of drawings and were almost independent in their artistic preferences when illustrating folk tales, fables and other works of folklore. As the author established, during the whole of the nineteenth century the Persian artists modelled their illustrations in the *Shāh-nāma* lithographed books after two Bombay lithographic works from 1262/1845–46 and 1266/1849. Not only the choice of episodes for illustrating but also the mode of the depiction of *Shāh-nāma*'s characters was pre-determined by the Persian manuscript tradition of miniature painting.

The whole corpus of illustrations present in Persian lithographed book provides material for the studying of the features of Persian iconography. The depictions allow one to judge about the existing standards of beauty or ugliness, the ways of depicting literature characters and various emotions. At the same time, the iconography can provide us with the knowledge of the nineteenth-century Persian material culture represented by types of garments, utensils, habitations, etc. Moreover, in spite of their close following the existing tradition of book illustration, the artists, in addition to the obligatory de-pictions, presented the portraits of the literary works' authors, publishers, scribes, ruling monarchs, etc. The most outstanding in this row of depictions is, in our view, 'Alī Qūlī Khūyī's drawing of book printing process which he placed in the 1847 lithographed *Khamsa* by Nizāmī (the drawing was published by the reviewer in 1979). A fragment of this drawing is present on the cover of the monograph by Prof. Marzolph who discusses in detail the topic of this depiction. His conclusion is that Persian lithographed book, modelled after its manuscript prototype, served in turn as a model for the twentieth-century Iranian book painters who illustrated works on folklore.

Section 6 is the central in the monograph; in effect, it is an album of lithographic depictions supplemented by the explanation of their topics. This section of the book occupies 163 pages, that is, half of the book. The fact that the depictions in lithographed book were black-and-white facilitated their reproduction in the monograph. One can see the works of many book painters in this section, but a great deal of them represents the illustrations made by the most brilliant master, 'Alī Qūlī Khūyī. Prof. Marzolph juxtaposes the manner of drawing of different artists in illustrating identical topics. He also provides the examples of illustrations which differ in some details, although they relate to the books of the same edition. The examples of insets into lithographed books of illustrations from an earlier edition, including those made with the help of type-setting, are also given. One notices slight differences in depicting identical subjects present in different literature works, for example, in the depictions of Ibrāhīm (Abraham of the Bible) sacrificing his son, the battle against the devils, 'Alī's victory, etc. Also, to cite only one facet of the author's systematisation approach, he brings together rich illustrative material to demonstrate Persian material culture as presented in the lithographed books of the period under investigation.

Especially valuable is a section devoted to the sources consulted by the author (section 8 entitled "Sources", pp. 230–74). The first part of it comprises an annotated alphabetical catalogue of the lithographed books

Prof. Marzolph employs: here he gives the list of illustrations and their descriptions, indicating the place of their storage. The second part of this section includes a chronological index of illustrated books printed between 1259/1848 and 1366/1946. An addenda provides indices of the names of scribes, publishers, and printers (section 9 of the work, pp. 275—94) and a vast bibliography (section 10, pp. 295—302).

To conclude, the work by Prof. Marzolph is a valuable contribution to the field of Iranian studies which has

been unjustly neglected hitherto. His work, which combine academic precision with artistic intuition, is very helpful to all those engaged in the study of Persian book painting, as well as to a broader circle of specialists in Oriental studies. The book may be also of use to students and a source of interest to the general reader. The perfect quality of the publication will contribute to the success of the book.

O. Scheglava
