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Front cover:

"Desvarāṭi (Varāri, Varādi) Rāgini", 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 Rāgini", watercolour, gouache and gold on paper. Deccan, second half of the 18th century.
Same Album, fol. 34 b, 13.5 × 23.0 cm.

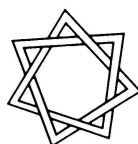
THESA PUBLISHERS
IN CO-OPERATION WITH
ST. PETERSBURG BRANCH
OF THE INSTITUTE OF ORIENTAL STUDIES
RUSSIAN ACADEMY OF SCIENCES



Manuscripta Orientalia

International Journal for Oriental Manuscript Research

Vol. 7 No. 2 June 2001



THESA
St. Petersburg

QUR'ĀNIC FRAGMENTS FROM THE A. A. POLOVTSOV COLLECTION AT THE ST. PETERSBURG BRANCH OF THE INSTITUTE OF ORIENTAL STUDIES

"It has always seemed to me
that the publication of texts
and documents forms the basis
for the study of history ..."

A. A. Polovtsov [1]

The present work aims to describe Qur'ānic fragments from the A. A. Polovtsov collection at the St. Petersburg Branch of the Institute of Oriental studies. They are held in the so-called Artistic Collection under call number X 158. This call number brings together several folders with disparate fragments of Arab and Persian manuscripts sorted by format, samples of calligraphy etc.; they were acquired by the Asiatic Museum in 1919 from the collection of A. A. Polovtsov. These fragments have never received detailed study, although they are of indisputable scholarly interest.

Aleksandr Aleksandrovich Polovtsov [2] (see *fig. 1*) was born on May 31, 1832. After finishing the Legal College in 1851 he began service in the Senate. His position and subsequent career were greatly influenced by his marriage in 1861 to Nadezhda Mikhailovna Iiuneva, the ward of court banker Baron A. L. Stiglitz. He received a dowry of a million rubles and after Baron Stiglitz' death inherited a fortune of 16–17 million rubles. At the beginning of 1883, Polovtsov was appointed State Secretary, receiving at the same time the title of His Majesty secretary of state. He spent nearly ten years at this post. He was also a member of the Finance Committee and sat on various important state commissions. His posts and membership in the State Senate made A. A. Polovtsov one of the most influential figures in the Empire.

Polovtsov was a versatile person whose position in the state hierarchy allowed him, for example, to instigate in 1866 the creation of a Russian Historical Society and involve the Emperor in its activities. Between 1866 and 1909, when the Society was in fact headed by Polovtsov, 128 volumes of "Collections of the Russian Historical Society" with various documents on Russian history were published. A great deal of work was done to publish diplomatic documents on Russian history from London, Vienna, Paris, and other foreign archives. A. A. Polovtsov's great accomplishment was the publication of an encyclopaedia of outstanding Russians, the "Russian Biographical Dictionary", which he undertook with his own

funds. In addition to statesmanship, scholarship, and organisational work, Polovtsov was implicated in industry and finance, although his efforts in this sphere appear to have been less successful.

Polovtsov spent vast sums to support the School of Technical Drawing founded by Baron Stiglitz, as well as to acquire various collections for the School's Museum. As chairman of the School's Central Council, Polovtsov was deeply involved not only in the financial, but also the scholarly and organisational aspects of the School's operations. In the later years of his life, the Stiglitz Museum collection became one of the richest in Europe, especially in the area of decorative-applied art. The collection was regularly augmented, and purchases were made both in Russia (sometimes entire collections at a time) and abroad (mainly in France).

A. A. Polovtsov died at his estate, not far from the city of Luga on 24 September 1909. The volumes of the "Collections of the Russian Historical Society" can be regarded as his true legacy; they have retained their significance up through the present, as has the collection of the Stiglitz Museum. Polovtsov's name can without doubt join the list of such famed Russian sponsors of the arts and collectors as S. M. Tretyakov, S. T. Morozov, and N. P. Likhachev.

After the October Revolution, a decision was taken to disperse the collection of the Stiglitz Museum (the bulk of it went to the Hermitage). It was at that time (1919) that 31 Eastern manuscripts and numerous manuscript fragments were transferred to the Asiatic Museum. There they became part of one of the world's largest collection of Eastern manuscripts and documents, to which Polovtsov had added two Arabic manuscripts in 1895: a fifteenth-century Qur'ān (today call number D 31) and an apocryphal poem attributed either to Abū Bakr or 'Alī (today call number C 1861). The first retains an *exlibris* from Polovtsov's library (*fig. 2*). 13 Arabic manuscripts, including 4 Qur'āns, were given to the Asiatic Museum by Polovtsov together with the well-known

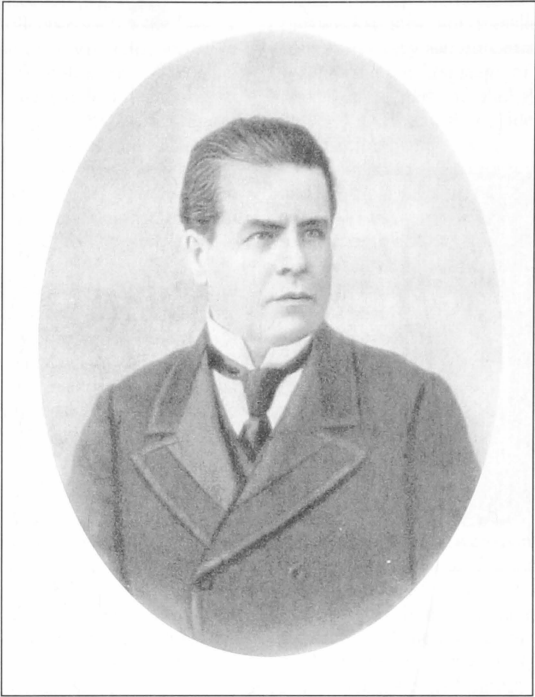


Fig. 1

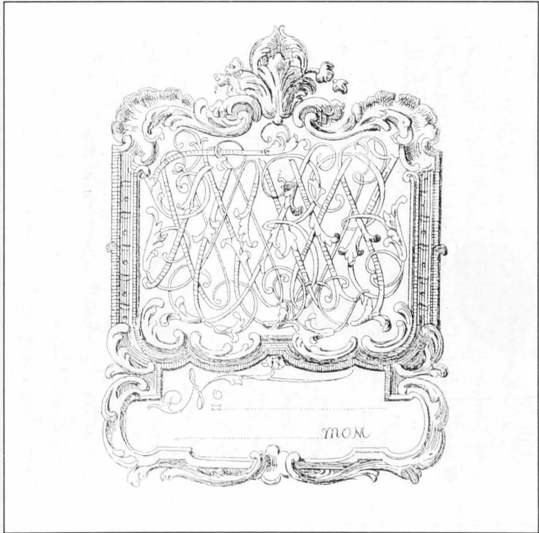


Fig. 2

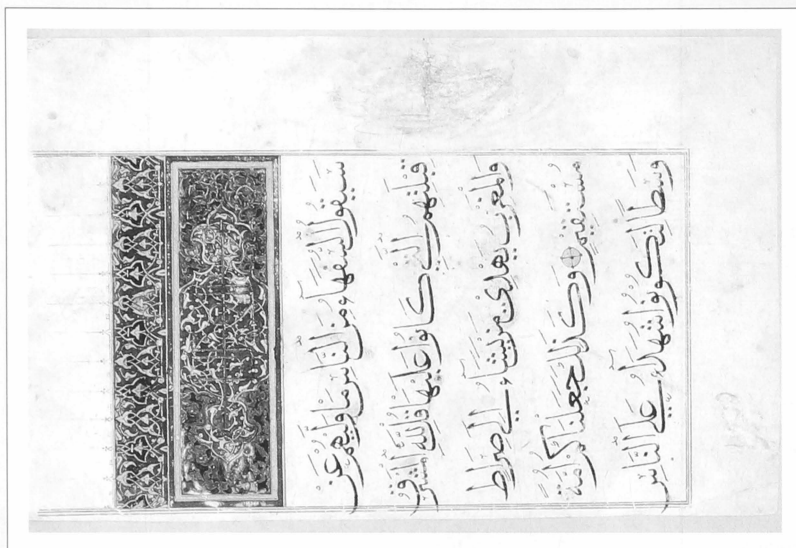


Fig. 3

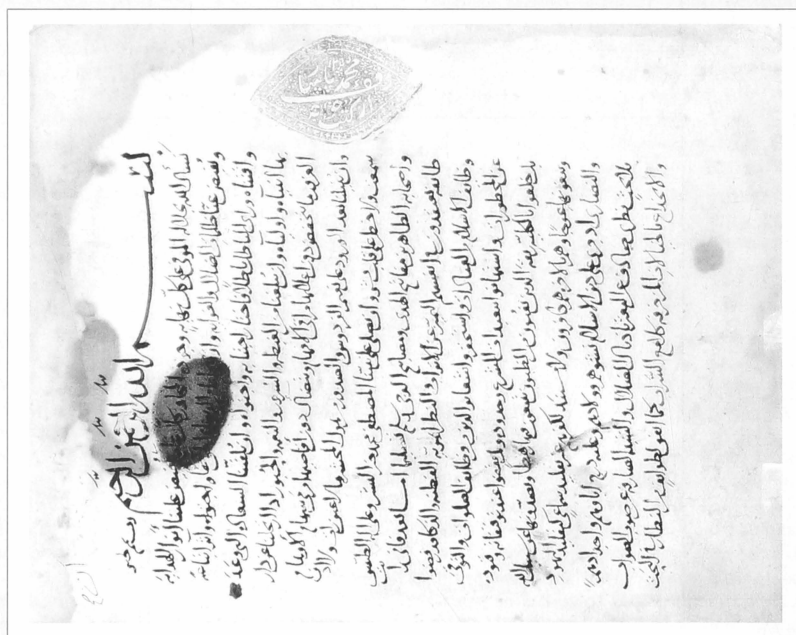


Fig. 4

Turkologist V. V. Radlov (1837—1987) in the 1890s. In 1919, Academician V. Barthold briefly described the most interesting manuscripts that were acquired by the Asiatic Museum as part of Polovtsov's collection [3].

Another part of the Muslim collections from the Stiglitz Museum, given to the Hermitage in the mid-1920s, served to form the basis of the Hermitage's collection of Persian painting and drawing. Among the manuscripts transferred at that time were a famed illustrated copy of Nizāmī's *Khamṣa* from 1431, 7 separate folios with miniatures, and an album with 16 miniatures and drawings known today as the "Polovtsov Album". Among them are such well-known works as "Young woman in a fur hat" and "Youth with jug in hand" by the famed Persian artist of the late sixteenth — early seventeenth century Riṣā-yi 'Abbāsī [4].

The inventory book of the Stiglitz Museum records the acquisition of these items as "gift from A. A. Polovtsov, September 23, 1918", which evidently refers to Polovtsov's elder son (1867—1944), whose name was also Aleksandr Aleksandrovich. He took interest in Eastern art as well, as his article "Remarks on Muslim art (based on works in the Baron Stiglitz Museum)" in a 1913 issue of the magazine

Starýe gody shows. Although the "Remarks" contain only the most general information about Muslim art, they suggest that it was actually A. A. Polovtsov junior who made in pencil the notes in French that are found on all of the works; they are translations of the Persian text, and sometimes very accurate attributions [5].

During the first stage of analysing the fragments, which make up a part of the Polovtsov collection, we were faced with the task of identifying folios from Qur'ānic manuscripts and trying to bring them together into larger fragments. The uniformity of the paper, handwriting, and — most importantly — format and style of the folios allowed us to identify certain folios with various manuscripts that we divided into 8 types. On the basis of this research, they were given new call numbers. We describe below the general characteristics of each type. Table 1 contains a description of the individual folios. Table 2 presents examples of the graphic dividers between *āyāt*. Table 3 presents variations in numbering the *āyāt* that represents deviations from the numeration in the Egyptian edition of the Qur'ān accepted as canonical in the Muslim world.

General characteristics of type A

The folios that comprise this group are a fragment of a Qur'ān on thick creme-coloured paper of Eastern production. The fragment (fig. 3) contains the text of *sūra* 2 (from *āya* 142 to 245). 26 folios, 27.0×17.5 cm. The hand is a neat, assured, large-sized calligraphic *muḥaqqaq*; 7 lines per page. The text is contained within a complex, multicoloured border (the outer line is light blue, the inner gold framed in black). The upper margin (from the border to the edge of the folio) of the fully preserved folios is 5.0 cm, the lower 4.5 cm, the right 5.0 cm, and the left 2.5 cm. The interval between the lines is 1 cm, and the width of the lines is 1.5 cm. The end of each *āya* is marked with a four-part rosette adorned with light-blue dots in a circle and a red dot in the centre. The rosette is divided into segments with a thin black line and the inner space is filled in with gold. A dot is pressed into each of the four parts. The main text is written in black ink. Vowelling is in

red. Some words were omitted in the copying process and are written into the margins or between the lines in a smaller hand.

The surviving elements and rare form of the seal indicates that the manuscript was part of the famed library of Muḥammad Pārsā [6] (fig. 4). The margins of some folios bear traces of carefully crased seals. The beginning of *juz* '2 is marked with a richly ornamented illumination (gold and black decoration on a dark-blue background) that contains an inscription in red ink in "blossoming" *Kūfī*: الجز الثاني. The format suggests that this fragment (which includes virtually all of *juz* '2) belonged to a 30-part Qur'ān. The fragment contains approximately 2.5% of the whole text. Hence, the entire Qur'ān, copied in this fashion, should have taken up around 1,000 folios, forming a multi-volume Qur'ān [7]. Some quires, sewn with yellow thread, have survived. The tentative dating is to the 15th century.

General characteristics of type B

Qur'ānic fragment on thin paper. It contains the text of *sūra* 4 (152—165; 170—171) and *sūra* 5 (1—81). 36 folios, 29.0×21.5 cm. The hand is a neat, assured, large-size *muḥaqqaq*; 5 lines per page (fig. 5). The upper margin of fully preserved folios is 3.5 cm, the lower 3.5 cm, the right 4.0 cm, and the left 3.0 cm. The interval between lines is 2.0 cm, and the line width is 2.5 cm. The end of each *āya* is marked with a sign in red ink. This ink was also used for certain signs above the line (*madda*, *tashdīd*). We find on the margins, in another hand but the same red ink, the word عشر to mark each tenth *āya*. The main text is written in black ink. The beginning of *sūra* 5 is introduced by an inscription in

red ink with black vowelling: سورة المائدة مائة عشرون [8] *Juz* 's are marked in the margins in red. On many folios (in the lower left corner) we find custodies in different ink and an unprofessional hand. *Tajwīd* marks are provided in the manuscript [9].

Some words were omitted during copying and later written into the margins or between lines in a small hand. The fragment contains some 2.5% of the entire text. Hence, the manuscript should have originally contained around 1,400 folios, indicating a multi-volume Qur'ān. First half of the 17th century, India (?).

General characteristics of type C

Fragment of *sūra* 12 (79—107) on thick, creme-coloured paper. 8 folios, 32.0×24.5 cm. The hand is a large, calligraphic *naskh*; 5 lines per page (fig. 6). The text

is enclosed in a complex, multicoloured border (the outer line is violet, the inner double and red). The upper margins of fully preserved folios are 3.5 cm, lower 4.0 cm, right

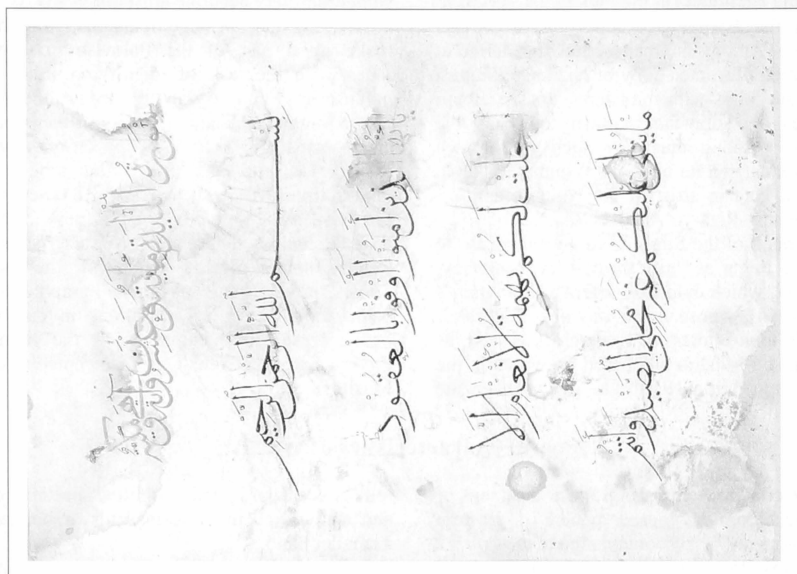


Fig. 5

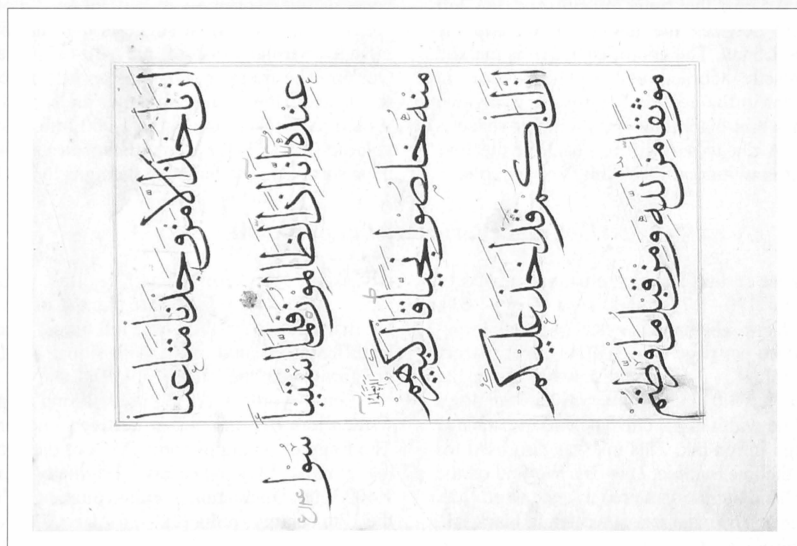


Fig. 6

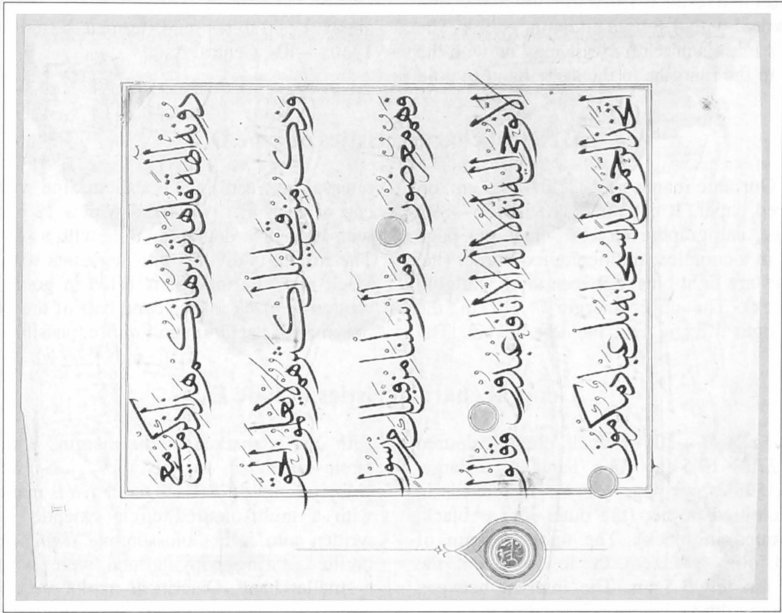


Fig. 7

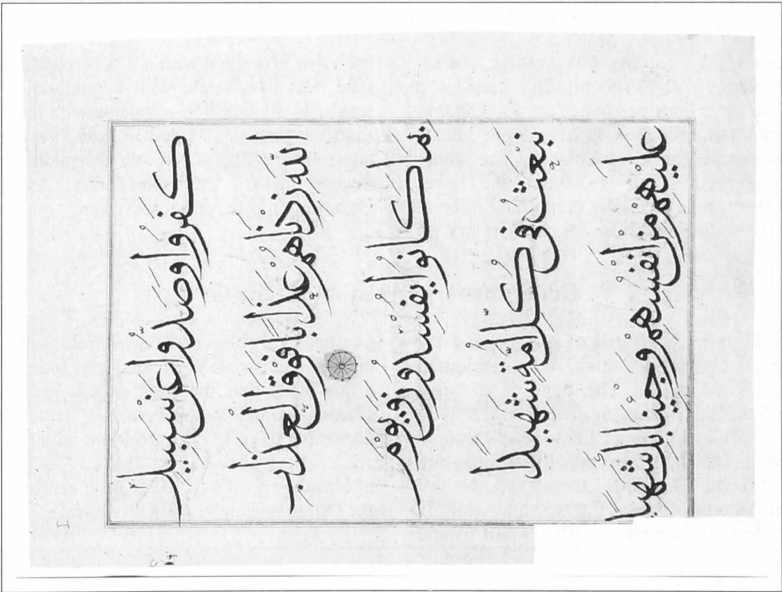


Fig. 8

5.0 cm, and left 3.0 cm. The interval between lines is 3.0 cm, and the line width is 2.5 cm. We find two systems of marking the ends of *āyāt*: with a 6-part rosette above adorned with dark-blue dots in a circle and a red dot at the centre; the rosette is divided into segments with the aid of a thin black line and the interior is filled in gold; below, the ends of *āyāt* are marked with a simple circle in red ink. The main text is in black ink. Each tenth *āya* is marked with the word *عشر*, written in the margins in the same hand in gold

and circled in black. Vowelling and *tajwīd* signs are in red ink. Divisions into *juz*'s and *hizbs* are in another hand in the margins in red. Some words were omitted during copying and were written into the margins or between lines in a smaller hand. The fragment contains around 0.5% of the text of the Qur'ān. The entire text should have occupied about 1,600 folios and formed a multi-volume Qur'ān. 1730s—40s, Central Asia.

General characteristics of type D

One folio of a Qur'ānic manuscript, 27.0×19.5 cm, on thick creme-coloured paper. It contains *sūra* 16 (86—89). The hand is a large, calligraphic *naskh*; 5 lines per page (fig. 7). The text is in a complex, multicoloured border (the outer and inner lines are light blue, between them is a gold line framed in black). The upper margin is 3.0 cm, the lower 2.5 cm, the right 1.5 cm, and the left 3.0 cm. The

interval between lines is 2.0 cm, line width is 2.5 cm. The end of each *āya* is marked with a 12-part rosette adorned with light blue dots in a circle with a red dot at the centre. The rosette is divided into segments with the aid of a thin black line; the interior is filled in gold. The main text is written in black ink. Second half of the 16th century; Arab province of the Ottoman Empire (possibly Syria).

General characteristics of type E

Fragment of *sūra* 21 (2—30) on thick, creme-coloured paper. 4 folios, 27.0×19.5 cm. The hand is a large, calligraphic *naskh*; 5 lines per page (fig. 8). The text is in a complex, multicoloured border (the outer line is black, the inner gold framed in black). The upper margin of the fully preserved folios is 4.0 cm, the lower 4.0 cm, the right 1.5 cm, and the left 3.5 cm. The interval between lines is 2.0 cm. Line width is 2.0 cm. The end of each *āya* is marked with a round rosette, the interior of which is filled with gold; the outlines are framed in black. Each

fifth *āya* is marked in the margins with a multicoloured circle extended to the top; *خمس* written into it in "blossoming" *Kūfī*. Each tenth *āya* is marked in the margins with a multicoloured circle extended to the top; *عشر* written into it in "blossoming" *Kūfī*. Some words were omitted during copying and were written in above in a smaller hand. Diacritical marks are missing for certain words. Second half of the 16th century; Arab province of the Ottoman Empire (possibly Syria).

General characteristics of type F

Fragment of *sūra* 4 (24—25; 58—60) on thick, creme-coloured paper. 2 folios, 27.0×17.5 cm. The hand is a large, calligraphic *naskh*; 5 lines per page (fig. 9). The text is in a complex, multicoloured border (the upper line is light blue, the inner gold framed in black). The upper margin of fully preserved folios is 3.0 cm, the lower 2.0 cm, the right 1.0 cm, and the left 2.0 cm. The interval between lines is 2.0 cm, line width is 2.0 cm. The end of

each *āya* is marked with a 9-part rosette adorned with light-blue dots in a circle with a gold dot in the centre. The rosette is divided into segments with the aid of a thin black line; the interior is filled in gold. Vocalisation and *tajwīd* signs are marked in red ink; the main text is in black ink. Second half of the 16th century; Arab province of the Ottoman Empire (possibly Syria).

General characteristics of type G

One folio with the last (22nd) *āya* of *sūra* 58 and the beginning of *sūra* 59 (1—2) on thick, creme-coloured paper. One folio, 27.0×17.5 cm. The hand is a large, calligraphic *naskh*; 5 lines per page (fig. 10). The text is in a complex border (outer line and inner lines in gold framed in black). The upper margins of fully preserved folios are 3.0 cm, the lower 2.0 cm, the right 1.0 cm, and the left 2.0 cm. The interval between lines is 2.0 cm, line width is 2.0 cm. The end of each *āya* is marked with a 9-part rosette

adorned with blue dots in a circle with a gold dot in the centre. The rosette is divided into segments with the aid of a thin black line; the outer edge is grey, and the interior is filled in gold. The main text is written in black ink. The beginning of *sūra* 5 is introduced with the inscription: *سورة الحشر اربع و عشرون آية مكية* [10] in gold framed in black. Second half of the 16th century, Arab province of the Ottoman Empire (possibly Syria).

General characteristics of type H

The folio (fig. 11) contains *āyāt* 53—73 of *sūra* 25. Glossy, creme-coloured paper, 41.1×29.4 cm. The hand is a thin, medium-size calligraphic *muḥaqqaq*; 12 lines per

page. The text is in a complex, multicoloured border of gold, black, dark blue, and orange lines of various thicknesses. The upper and lower margins are 8.0 cm, the

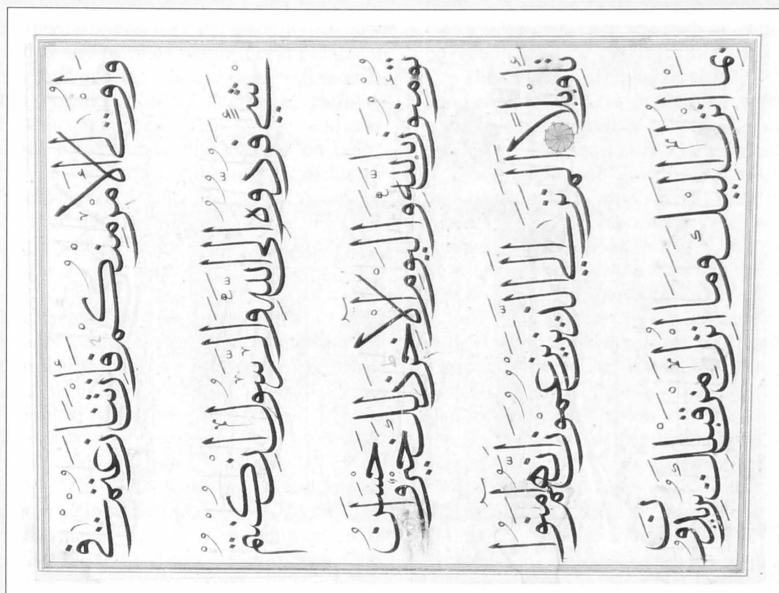


Fig. 9



Fig. 10

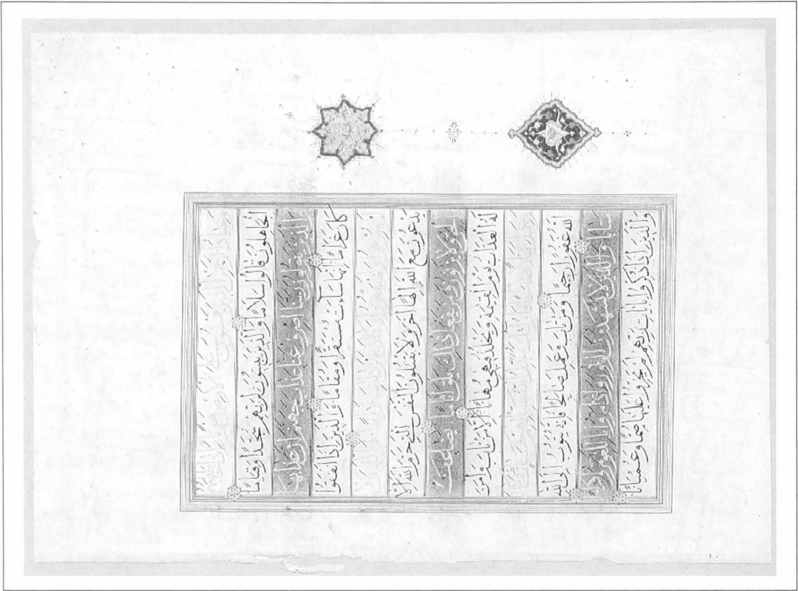


Fig. 11



Fig. 12

right 3.0 cm, and the left 10.0 cm. The interval between lines is 2.0 cm, line width is 2.0 cm. The end of each *āya* is marked with a round rosette written into the circle of a hexameter, the corners of which are marked with dark-blue dots. The interior is filled in gold; the edge is lined with black. The hexameter itself is divided into rhomboid segments, inside of which are red dots. Each fifth and tenth *āya* is marked in the margins with a floral ornament written respectively into an octagonal and rhomboid rosette. Each line of text is separated from the next by a light-blue line. The lines of text are written alternately in gold and black ink on various backgrounds, black letters on beige and gold on light-blue and brown. All vowel signs are in black ink. The necessity of a ritual bow to accompany *āya* 60 of *sūra* 25 according to the etiquette of *tajwīd* is marked in the margin with the word *سجدة* written in gold at a 45 degree angle to the main text. Shiraz, around 1525—1550.

These Qur'ānic fragments from the fifteenth — first half of the eighteenth centuries represent a late-Muslim manuscript tradition that is united by a number of common elements [11]. First, this involves thorough *tajwīd* markings to describe the complex system of ritual reading for the Sacred text. This system has not yet been described in detail, and we were unable to identify a number of its elements (for example, the placement of certain words in the margins in different ink and with the letter ب above them) [12]. All of the manuscripts were evidently parts of multi-volume Qur'āns used for liturgical purposes. One notes the abundance of various errors. This applies primarily to the largest fragment, type B. These include errors in the place where a *sūra* was revealed (Mecca or Medina) [13] and numerous omissions of certain words and phrases later corrected with notes, spelling errors, both corrected and uncorrected [14], and *āyāt* divisions at variance with the Cairo edition (see *Table 3*).

Judging by the extant materials, these variants do not go back to any reading (*al-qir'ā'a*) different from the one

used in the Egyptian edition, but betray the carelessness of the copyist. Especially curious is a double mistake: the text gives us رساته, while we find رسالته in the margin; correct is رسالته [15]. It would appear that Arabic was not the native language of either the copyist or the possible “proof-reader”. This forces us to reconsider the widely held view that a folio of the Qur'ān with an error must by all means be recopied.

The reverse of folio A1 (*fig. 12*), which lacks other text, contains a *hayt* in Persian with the names of the so-called Rightly-guided caliphs. The name عثمان is written as عسمان. The short *sūra* 112 is written here in the form of a half-circle, and *āya* 61 from *sūra* 16 is at the top of the page, which may have had mystical, talismanic significance. The manuscripts to which our fragments belonged were copied and used in an environment where Šūfī elements played a decisive role. This affected the appearance of the manuscripts.

Of special interest is one lavishly illuminated fragment (type H). In many ways, it can be identified with a Qur'ānic manuscript, one folio of which is in a private collection in Geneva, and another in the collection of Dr. Nasser D. Khalili [16] in London.

One should also note that the type A fragment belonged to the famed Bukhara library of Muḥammad Pārsā (746/1345 or 749/1349—822/1420); his seal can be found today on manuscripts from collections in Tashkent (34 items), St. Petersburg (17+1) [17], Paris (4 or 5), Moscow (3) [18], and Kazan (1). Until now one could not but marvel at the fact that among Muḥammad Pārsā's books, which encompassed all fields of medieval Muslim learning, there was not a single Qur'ānic manuscript. A. B. Khalidov, who examined the question, even supposed that the stamp was not used to mark copies of the Qur'ān [19]. This lends special significance to the type A manuscript, which at present is the only Qur'ān with Muḥammad Pārsā's stamp.

Table 1

Type A				
Page numbering	Number/name of folder	Page content	Characteristics	Number of lines
1 r	“Pers.”	2 : 142 (سيقول) — 143	Traces of erased seal	5
1 v		Fragment of <i>āya</i> 61 of <i>sūra</i> 16; <i>sūra</i> 112 written in the form of a half-circle; calligraphic exercises [20]		
2 r	XIV	2 : 143—144		7
2 v		2 : 144—145		7
3 r	XII	2 : 145—148	تكونو between lines 6 and 7 on the left margin and below in a different hand and in black ink	7
3 v		2 : 149—150		7
4 r	XII	2 : 150—153	The end of <i>āya</i> 151 is marked with a small rosette in black ink	7
4 v		2 : 153—157		7
5 r		2 : 157—159		7

Continuation of Table 1

5 v	XII	2 : 159—163		7
6 r		2 : 163—164		7
6 v		2 : 164—167		7
7 r	XVIII	2 : 167—170		7
7 v		2 : 170—172		7
8 r		2 : 173—174		7
8 v		2 : 174—177	Traces of erased seal	7
9 r		2 : 177		7
9 v		2 : 177—179		7
10 r		2 : 179—182	Traces of erased seal	7
10 v		2 : 182—184		7
11 r	XII	2 : 184—185	Traces of erased seal	7
11 v		2 : 185—187		7
12 r		2 : 187		7
12 v		2 : 187—189		7
13 r		2 : 189—191		7
13 v		2 : 191—194		7
14 r		2 : 194—196		7
14 v		2 : 196—197		7
15 r		2 : 197—198		7
15 v		2 : 198—201		7
16 r		2 : 201—205	Omitted part of <i>āya</i> 203 written in margin	7
16 v		2 : 205—208		7
17 r		2 : 208—212		7
17 v		2 : 212—213		7
18 r		2 : 213—214		7
18 v		2 : 214—216		7
19 r		2 : 216—217		7
19 v		2 : 217—219	Omitted part of <i>āya</i> 219 written in margin	7
20 r		2 : 219—221		7
20 v		2 : 221—222		7
21 r		2 : 222—225	Traces of erased seal	7
21 v		2 : 225—228		7
22 r		2 : 228—229		7
22 v		2 : 229—230		7
23 r		2 : 230—231		7
23 v		2 : 231—233		7
24 r		2 : 233		7
24 v		2 : 233—235	Omitted end of <i>āya</i> 234 and beginning of <i>āya</i> 235 written in margin with rosette dividers [21]	7
25 r	VII	2 : 235—237	Omitted part of <i>āya</i> 235 written in margin	7
25 v		2 : 237—239		7
26 r	XVIII	2 : 239—242	Traces of erased seal	7
26 v		2 : 242—245 (كثيرة)		7
Type B				
1 r	XI	4 : 152 (اجورهم)—153		5
1 v		4 : 153—154		5
2 r	XI	4 : 154—157		5
2 v		4 : 157—158		5

Continuation of Table 1

3 r	XI	4 : 158—160		5
3 v		4 : 161—162		5
4 r		4 : 162—163		5
4 v		4 : 163—165 (يكون)	Persian inscription in lower left corner: تا سوره مايده ٤ ورق ... چهار	5
5 r	X	4 : 170 (الرسول)—171		5
5 v		4 : 171 (بالله)		5
6 r	V	5 : 1		5
6 v		5 : 1—2	Repeated in the margin in red ink: رضوانا	5
7 r	VI	5 : 2—3	Repeated in the margin in red ink: شنان	5
7 v		5 : 3		5
8 r		5 : 3—4		5
8 v		5 : 4		5
9 r	V	5 : 5	Omitted part of āya 5 written in margin. مخصنين in place of مخصنين.	5
9 v		5 : 5—6		5
10 r	IV	5 : 6	Repeated in margin in red ink: وارجلکم	5
10 v		5 : 6—7		5
11 r	XIII	5 : 7—8		5
11 v		5 : 8—11		5
12 r	X	5 : 11—12		5
12 v		5 : 12		5
13 r	XIII	5 : 12—13		5
13 v		5 : 13—15		5
14 r	III	5 : 15—16		5
14 v		5 : 16—17		5
15 r		5 : 17—18		5
15 v		5 : 18—19		5
16 r		5 : 19—21		5
16 v		5 : 21—23		5
17 r		5 : 23—24		5
17 v		5 : 24—27		5
18 r	X	5 : 27—28		5
18 v		5 : 29—31		5
19 r		5 : 31—32		5
19 v		5 : 32—33		5
20 r		5 : 33—34		5
20 v		5 : 34—36		5
21 r	XIII	5 : 36—38		5
21 v		5 : 38—40		5
22 r	VIII	5 : 40—41		5
22 v		5 : 41		5
23 r		5 : 41—43		5
23 v		5 : 43—44		5
24 r		5 : 44—45		5
24 v		5 : 45		5
25 r		5 : 46—47		5
25 v		5 : 47—48		5
26 r	VII	5 : 48		5
26 v		5 : 49—50		5
27 r		5 : 50—51		5

Continuation of Table 1

27 v	VII	5 : 52—53		5
28 r		5 : 53—54		5
28 v		5 : 54—55		5
29 r		5 : 56—57	Repeated in margin in red ink: هزوا	5
29 v		5 : 57—60	Repeated in margin in red ink: هزوا	5
30 r	VI	5 : 60—61		5
30 v		5 : 61—63		5
31 r		5 : 63—64		5
31 v		5 : 64—65		5
32 r	IV	5 : 65—66		5
32 v		5 : 67—68	رسالاته is repeated in margin in red ink; رساته is written in text, later corrected	5
33 r		5 : 68—69		5
33 v	IX	5 : 69—71		5
34 r		5 : 71—72		5
34 v		5 : 72—73		5
35 r		5 : 73—75		5
35 v		5 : 75—77		5
36 r		5 : 77—79		5
36 v		5 : 79—81 (بالله)		5
Type C				
1 r	I	12 : 79 (انناخذ)—80		5
1 v		12 : 80—81	In margin: عشر	5
2 r		12 : 81—83		5
2 v		12 : 83—84		5
3 r		12 : 85—87		5
3 v		12 : 87—88		5
4 r		12 : 88—90		5
4 v		12 : 90—91	Inscription in black between lines 3 and 4: آ ب ث	5
5 r		12 : 91—93	In margin across from line 5: ربع الجزء	5
5 v		12 : 94—96		5
6 r		12 : 96—99		5
6 v		12 : 99—100		5
7 r		12 : 100—101	In margin: عشر and نصف الحزب	5
7 v		12 : 101—102		5
8 r		12 : 102—104		5
8 v		12 : 104—107 (عذاب)		5
Type D				
1 r	II	16 : 86 (شر كا هم)—88		5
1 v		16 : 88—89 ([شهيد])		5
Type E				
1 r	II	21 : 2 (يلعبون)—5	Marginal inscription: قال	5
1 v		21 : 5—8		5
2 r		21 : 8—12		5

Continuation of Table 1

2 v	II	21 : 12—16		5
3 r		21 : 16—19		5
3 v		21 : 19—24		5
4 r		21 : 24—26		5
4 v		21 : 27—30 (السموات)		5
Type F				
1 r	XVII	4 : 24 (فاتوهن) —25		5
1 v		4 : 25 (فعليهن)		5
2 r		4 : 58 (ان الله يامر كم)		5
2 v		4 : 59—60 (يريدون)		5
Type G				
1 r	XVIII	58 : 22(جنات), سورة الحشر اربع و عشرون اية مكية بسم الله رحمان الرحيم and		5
1 v		59 : 1—2 (من حيث)		5
Type H				
1 r	Stored in a wooden frame beneath glass	25 : 53 (البحرين) —62		12
1 v	—	25 : 63—73 (عميانا)		12

Table 2








Type	Number of folios	Sūra numbers	Divider
A	26	2 : 142—245	
B	36	4 : 152—165, 170—171; 5 : 1—81	
C	8	12 : 79—107	
D	1	21 : 2—30	
E	4	16 : 86—89	
F	2	4 : 24—25, 58—60	
G	1	58 : 22; 59 : 1—2	
H	1	25 : 53—73	

Table 3

Type A			
Page numbers	Sūra numbers	Numbers of āyāt that contain an extra divider	Numbers of āyāt with unmarked ends
8 v	2		175
16 r	2		201
19 v	2	219	
21 r	2		223
25 v	2		238
Type B			
3 v	4		161
14 r	5		15
17 r	5	23	
28 r	5	54	
34 v	5		72
Type C			
3 r	12		86
5 v	12	96	94
7 v	12	101	
Type H			
1 r	25		54

Notes

1. *Dnevnik gosudarstvennogo sekretaria A. A. Polovtsova* (The Diary of State Secretary A. A. Polovtsov), ed. with biog. essay and comment. by Prof. P. A. Zaionchkovskii (Moscow, 1960), i, p. 64.

2. The main source on Polovtsov's biography is his diary (held in the State Archive of the Russian Federation (Moscow), Polovtsov fund); the section that covers 1883–1892 was published in two volumes (see n. 1). Certain parts were published in the 1920s–1930s in the journal *Krasnyi arkhiv*.

3. V. V. Bartol'd, "O nekotorykh vostochnykh rukopisiakh" ("On certain Eastern manuscripts"), *Aziatskii sbornik* (Petrograd, 1919), pp. 923–30; republished in V. V. Bartol'd, *Izbrannye sochineniia* (Moscow, 1973), viii, pp. 340–9.

4. For more detail on the Hermitage's part of the Polovtsov collection, see A. T. Adamova, *Persidskaia zhivopis' i risunok XV–XIX vekov v sobranii Ėrmitazha* (Persian Paintings and Drawings of the 15th–19th Centuries in the Hermitage Collection) (St. Petersburg, 1996), pp. 48–61.

5. Such translations are also found on the Persian calligraphic samples held in the artistic collection of the St. Petersburg Branch of the Institute of Oriental Studies. A note on the reverse of folio one of type A reads: "A. Polovtsoff (Turkestan russe)".

6. See A. B. Khalidov, "Rukopisi iz biblioteki Mukhammada Parsa" ("Manuscripts from the library of Muḥammad Pārsā"), *Peterburgskoe vostokovedenie*, VI (1994), pp. 506–19; also D. A. Morozov, "Tri moskovskikh rukopisi iz biblioteki Mukhammada Parsa (dopolnenie k stat'e A. B. Khalidova)" ("Three Moscow manuscripts from the library of Muḥammad Pārsā (addition to article by A. B. Khalidov)"), *ibid.*, IX (1998), pp. 553–4.

7. Depending on the division into *juz*'s or *hizbs* — a 30 or 60 volumes respectively.

8. According to all existing chronologies, the *sūra* is considered Medinan.

9. Among the most commonly encountered, one notes: ل (full pause), ط (absolute and evident pause), ص (free pause), ج (permissible pause), and others.

10. According to all existing chronologies, the *sūra* is considered Medinan.

11. One can find many parallels with our copies in the description of the corresponding part of Nasser D. Khalili's collection. See D. James, *After Timur. Qur'ans of the 15th and 16th Centuries*, general ed. J. Raby (Oxford, 1992), especially pp. 42–5, No. 9, QUR 4; pp. 48–50, No. 10, QUR 135; pp. 96–8, No. 24, QUR 135.

12. See type B, fols. 6v, 7r, 10r, 29r, 29v, 32v.

13. See type B, fol. 6r, type G, fol. 1r.
 14. See type B, fol. 8v.
 15. See type B, fol. 32v.
 16. James, *op. cit.*, p. 170, No. 42, QUR 494.
 17. 17 manuscripts described by A. B. Khalidov (see n. 6), and one fragment described in the present work.
 18. Information about the Moscow manuscripts is contained in a remark by D. A. Morozov in his "Tri moskovskikh rukopisi", pp. 553—4.
 19. See Khalidov, *op. cit.*, p. 517.
 20. چراغ مسجد و مخراب منبر * ابو بكر و عمر عثمان حيدر (so in the text)
 خط ملا مریدل
 21. The divider is a gold circle ringed in black.

Illustrations

- Fig. 1.** A. A. Polovtsov (1832—1909).
Fig. 2. *Exlibris* from Polovtsov's library.
Fig. 3. Type A folio.
Fig. 4. Fol. 1v of manuscript B 2167 from the collection of the St. Petersburg Branch of the Institute of Oriental studies, a seal from the library of Muḥammad Pārsā.
Fig. 5. Type B folio.
Fig. 6. Type C folio.
Fig. 7. Type D folio.
Fig. 8. Type E folio.
Fig. 9. Type F folio.
Fig. 10. Type G folio.
Fig. 11. Type H folio.
Fig. 12. The reverse of folio A1.