PRESENTING THE MANUSCRIPT

E. A. Rezvan

ORIENTAL MANUSCRIPTS OF KARL FABERGÉ. III: BIOGRAPHICAL WORKS AND PORTRAITS (PART 2)

Before moving to the subject of this article, I would like to return to my "Oriental manuscripts of Karl Fabergé. II: *rāgamālā* miniatures of the Album (*muraqqa'*) (part two)", published in *Manuscripta Orientalia*, VII/3, September 2001, pp. 39—45. I noted there (p. 41) that one of the miniatures in the Album (*Plate 4*) is evidently also part of a *rāgamālā* series. I was, however, unable to identify it. I am sincerely grateful to Prof. R. W. Skelton for commenting on my conclusion. I quote here from a letter I received from him after the publication of my article:

> "You are right that this appears to refer to a Ragini, namely Jogi Asavari, which is presumably a mixed Raga found in the Deccan. In his index, Ebeling (p. 302) has 'Joga, Asavari' which he cites as being in Ragamalas 70 and 71 described on pp. 194—5, though in his descriptions for those two sets he mentions 'Asavari' only and does not illustrate their iconography or say whether they are really inscribed as 'Jog (or Jogi) Asavari'. It would require a thorough search of the literature on Ragas to determine the truth of this — so far I have only consulted books by Waldschmidt and Kauffman without finding Jogi (or Yogi) Asavari. Certainly your plates 1, 3 & 4 are all in 18th century Deccani (probably Hyderabadi) style as are Ebeling's Ragamalas 70 & 71. I have a theory about these 18th century Hyderabadi sets that the iconography was almost certainly introduced from the North (eg. sets from Delhi or Awadh) but that the Hyderabadi painters may not have had a full set of examples to follow. They obviously knew the names of the Ragas and Raginis followed in the North Indian plains and presumably made guesses about the subject matter of drawings (cartoons) found in their portfolios, which were copied and substituted for the missing compositions. In at least one of the sets published by O. C. Gangoly, Persian inscriptions describing the paintings were added and then translated for him in the belief that they were genuine Raga dhyanas".

We now turn to the subject at hand. Karl Fabergé's collection of Eastern manuscripts includes a copy of yet another biographical work held in the St. Petersburg Branch of the Institute of Oriental Studies collection of Eastern manuscripts (call number C 1684) [1]. This work, entitled *Manāqib-i Murtaẓawī*, treats the life and virtues (*al-manāqib*) of 'Alī b. Abī Ṭālib. It was written by Amīr Muḥammad Ṣāliḥ al-Ḥusaynī al-Tirmidhī who bore literary pseudonyms (*takhallus*) Kashfī, Subḥānī, and Sujān (d. 1650 or 1651). A poet, literary figure and calligrapher, he occupied high posts in the court of the Mughal emperor Shāh Jahān (1592—1666; r. 1628—1657). In 1646, he was appointed keeper (*dāragāh*) of the court library. Amīr Muḥammad hailed from the lineage that gave the Muslim world Shaykh Ni'matallāh Walī, the famed poet renowned for his piety. As the son of a noted calligrapher and poet, Mīr 'Abdallāh Tirmidhī, who bore the *takhallus* Waṣfī and was also known as Mushkīn Qalam (d. 1616), Amīr Muḥammad was distinguished by his fine hand, and especially his beautiful *nasta'līq*.

Both of the main works by Kashfī that have come down to us deal with the early history of Islam and the biographies of noted figures from that period. *Manāqib-i Murtaẓawī* [2] is a Shī'ī and Ṣūfī interpretation of the life of 'Alī. His another unfinished work, written in prose and poetry, *I'jāz-i Muṣṭafawī*, details the biographies of the Prophet, the "Rightly-guided" caliphs, and the early *imām*s. The parallel titles, common sources, and similar approach to the material reveals a single conception behind both works.

Manāqib-i Murtaẓawī consists of 12 chapters and testifies to the author's outstanding knowledge of the sources on the early history of Islam that were most widespread in India during his time. It also displays his close familiarity with the works of such renowned poets as 'Aṭṭār, Jalāl ad-Dīn Rūmī, Khwāja Muḥammad Gīsū Darāz, Khwāja Mu'in al-Dīn Chishtī, Sana'ī, Niẓāmī, and, of course, his glorious ancestor, Ni'matallāh Walī, as well as many other Ṣūfī poets [3].

Manuscript C 1684 in the St. Petersburg Branch of the Institute of Oriental Studies was copied in Indian ink in a lovely *shikasta-nasta'līq* and *naskh* on glossy crème-coloured paper of Eastern origin. It contains 127 folios. The folio dimensions are 17.2×27.6 cm; 15 lines. The text is enclosed in a blue-black-gold border; text dimensions are 11.5×21.8 cm. Red ink was used for chapter (*bāb*) divisions and smaller divisions. A number of proper names and quotes are highlighted with red dotted overlines. Quotes in Arabic are copied in *naskh*. The *ḥāfiẓ* — pagination "holders" — consist of the first word on the next page and are placed in the lower left corner of each even page.

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The manuscript is a fragment of the work. Of the 12 chapters, we find the end of chapter five, chapter six (beginning on fol. 5a), chapter seven (beginning on fol. 12a), chapter eight (beginning on fol. 50b), chapter nine (beginning on fol. 107b). One should indicate a lacunae after fol. 3. To make the fragment more presentable, it was camouflaged as a whole manuscript. To this end, the *'unwān* to one of the poems in the manuscript (fol. 1b—3a) was presented as the *'unwān* to the entire work, and fol. 1a was effaced (*fig. 1*). Thanks to the outstanding work of the Russian Academy of Sciences Laboratory for the Conservation and Restoration of Documents (henceforth LCRD) in St. Petersburg, headed by Dmitriy Erastov [4], it became possible to read the text [5], which was almost entirely obliterated. *Fig. 2* shows the results of the LCRD's work.

The manuscript is richly illuminated. As was mentioned above, fol. 1b is decorated with a colour *'unwān* (*Plate 1*). Folios 13b, 40 and 95a contain colour miniatures that illustrate the text. Each of the miniatures presents *imām* 'Alī: fol. 13b (*Plate 2*) contains a miniature "*Dīwān* of 'Alī" (10. 7×16.2 cm). Fol. 40b (*Plate 3*) has a miniature "'Alī and the petitioner" (10.7×16.0 cm), and the miniature "'Alī on the march" (10.7×17.2 cm) on fol. 95a (*Plate 4*) illustrates the story of one of the *imām*'s campaigns.

The manuscript is held in a lovely leather binding of Eastern manufacture. The outer covers (*fig. 5*) are made of green-brown leather and embossed in gold: three vertical medallions in the centre and four decorative "corners". The inner sides of the binding are made of red-brown leather. Around the perimeter we find traces of a border in gold and an ornament. Both the manuscript and its binding could be dated by the first half of the eighteenth century.

Continuing our description of the miniature portraits in the Album from the Fabergé collection, we turn to two miniatures that depict concrete historical figures. The miniature from our collection (fol. 1b, see *fig. 4*) contains two sketches (or copies of fragments) for a later portrait of the Mughal emperor Awrangzīb (1618—1707; r. 1658—1707) reading the Qur'ān. This common image of a pious emperor (see, for example, *fig. 3*, a tracing of a miniature from the collection of the Berlin Museum of Islamic Art) [6] was possibly selected by Awrangzīb himself as best reflecting the essence of his rule, which was characterised by idealism in carrying out the tasks of state, a pronounced orientation toward Islamic values, a disturbance in the delicate balance between various ethnic and confessional groups in the Mughal state, and the breakdown of economic, financial, and administrative mechanisms and rising corruption.

The miniatures (5.9×7.8 cm — upper miniature; 5.8×8.3 cm — lower miniature) rest in a complex yellow-green border adorned in gold (17.0×33.0 cm). The middle part of the border contains a Persian inscription in large-scale *nasta'līq*, groups of words are separated by areas of gold pigment decorated with a floral motif (*tarsī' wa taḥrīr*). The margins display a dark-blue background with large flowers in delicate gold.

The Persian text around the perimeter:

بحرمت سیّد المرسلین صلعم
در قلت سخاوت
درقدرت عفو تقصیرات
الهی مرا توفیق رفیق ده
در شهوت عفت
در دولت تواضع
شش امر در انسان لازم

"In the name of grandeur of the leader of the prophets — may Allah bless him and greet —
in insufficient generosity,
in the strength of forgiving sins —
oh, Allah, give me a companion for help —
in passion toward chastity,
in wealth of humility,
there should be six commands in a person".

The reverse of the folio (*fig. 6*) contains a calligraphy sample (*qiṭ'a*): five diagonal lines in Arabic (large-scale *nasta'līq*) written into a central rectangle (7.3×13.7 cm) in a complex border (16.0×22.6 cm). The outer part of the border contains texts in Persian (*nasta'līq*). The groups of words, as on the reverse, are enclosed in a thin black line (*tarsī' wa taḥrīr*). The gold background bears a gold ornament of small blue, red and pink flowers identical to that on the reverse side. The margins display a green background with medium-size leaves in delicate gold.

The Arabic text in the central cartouche:

هو المعز
على حبة الجنة
قسيم النار و الجنة
وصيّ مصطفى حقا
امام الانس و الجنة

"He is the one who loves
by the love of paradise,
distributing the fire [of hell] and paradise [among people],
who bequeathed to Muṣṭafā in truth,
leader of the people and the spirits (*jinns*)".

The calligrapher's signature is in the lower left corner:

العبد جعفر نبيره معجز قلم

"Slave Ja'far, grandson of Mu'jaz Qalam (Miracle Qalam)".

The upper line of the perimeter seems to present text in Urdu (?), which I was unable to translate now. The Persian texts are as follows:

يا محمود
شده آسمان از رهن کینه جو
با وحید
خود شناسی سرمایه بررگ دان
يا موجود
زبالا و پائین و وصف روبرو
يا احد
من امشب برایشان شبیخون کنم ز خون دشت را همچو
جیحون کنم
يا واحد
رویت همه سال لاله کون
يا حميد
ترا هر جاهل اعتقاد مکن
يا مجيد
حسن تو همیشه در افزون باد
يا احمد

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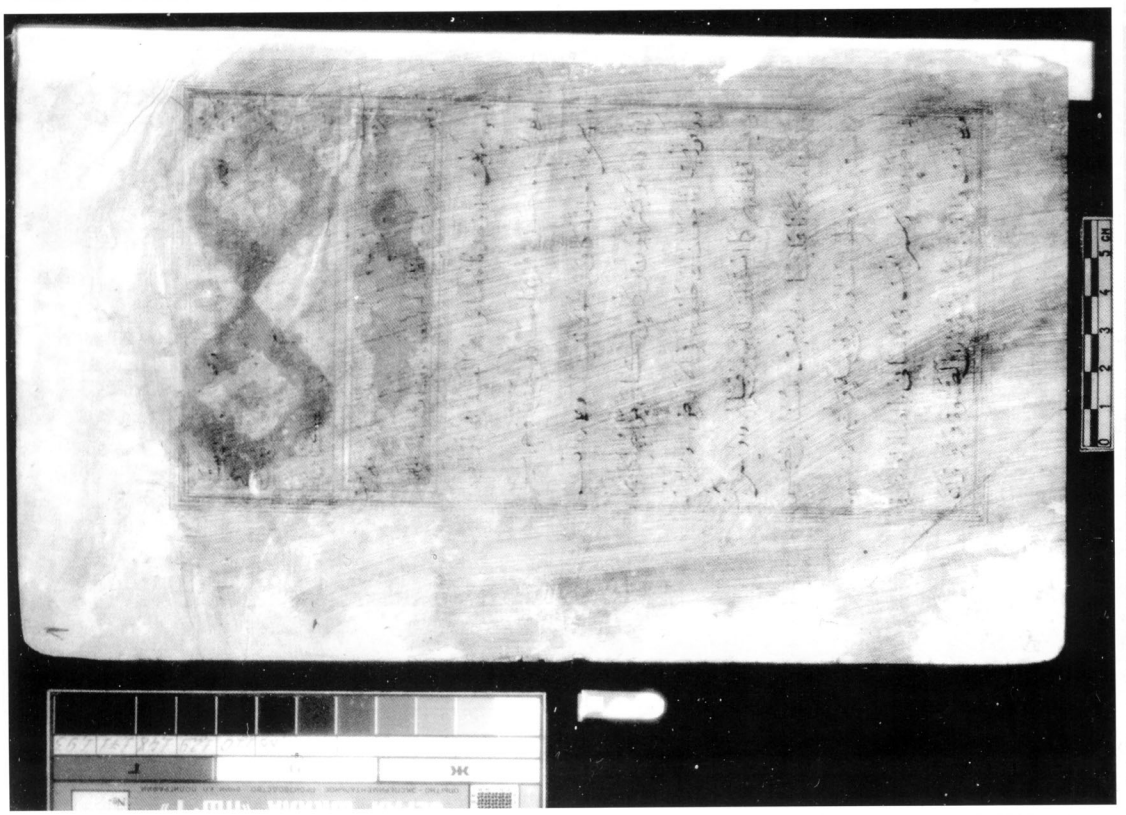

Fig. 2

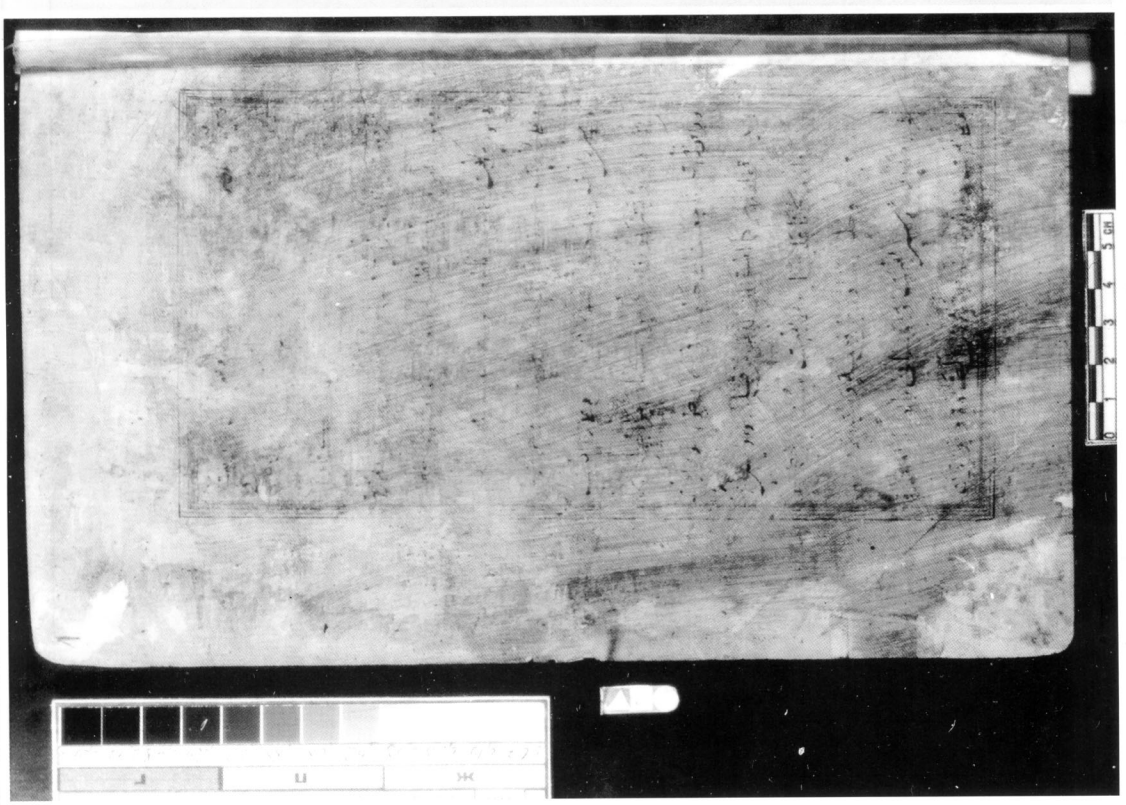

Fig. 1

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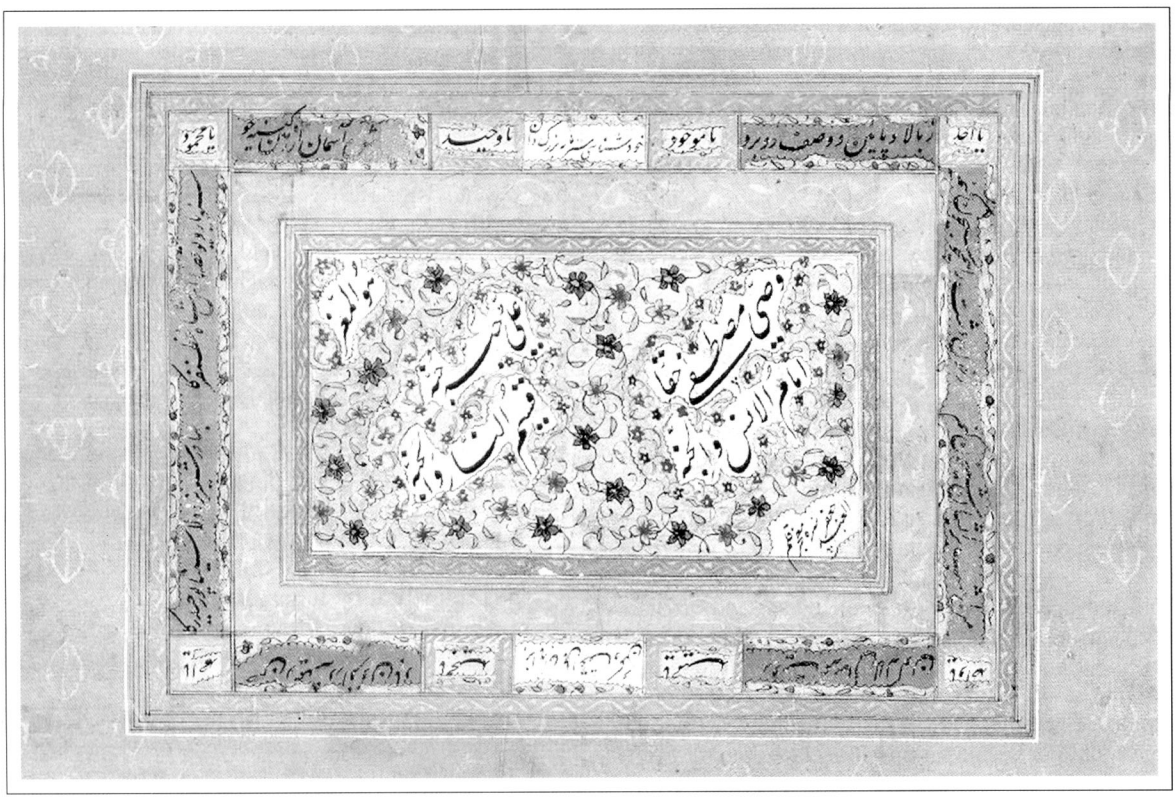

Fig. 6

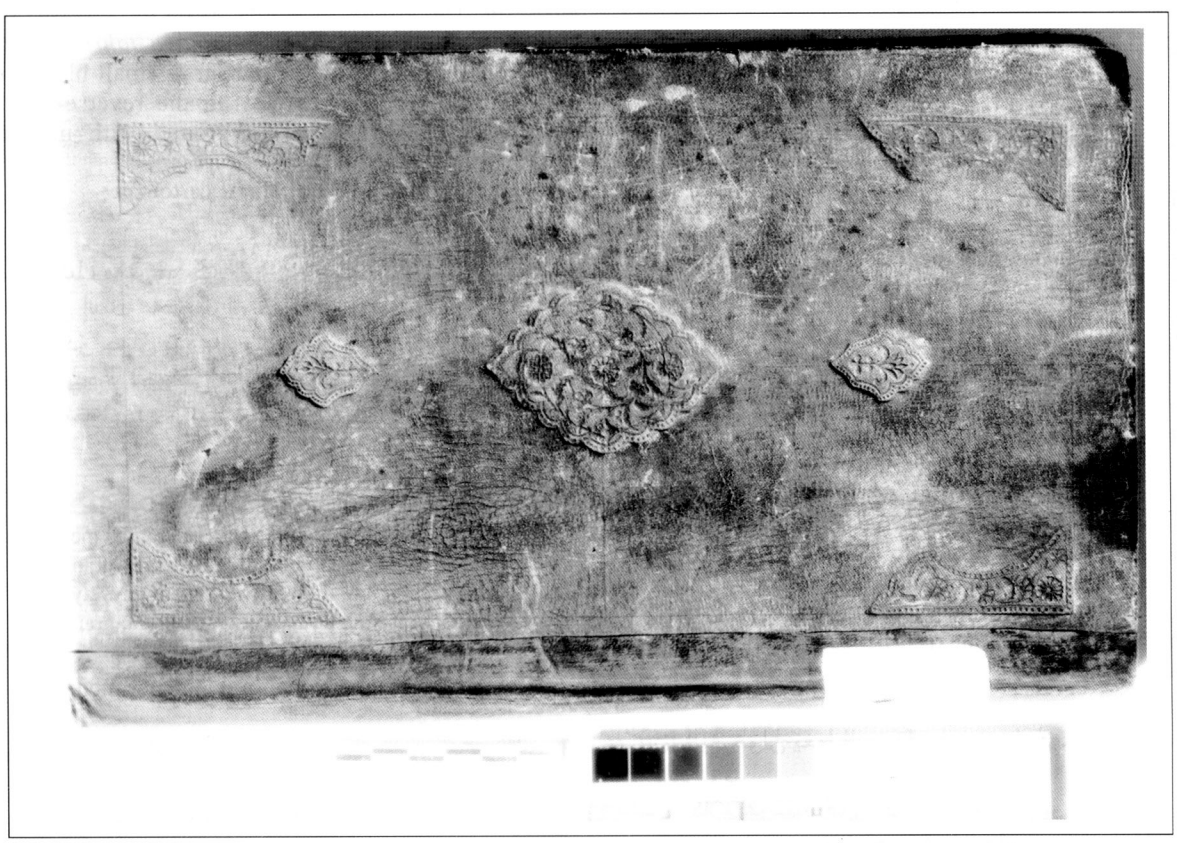

Fig. 5

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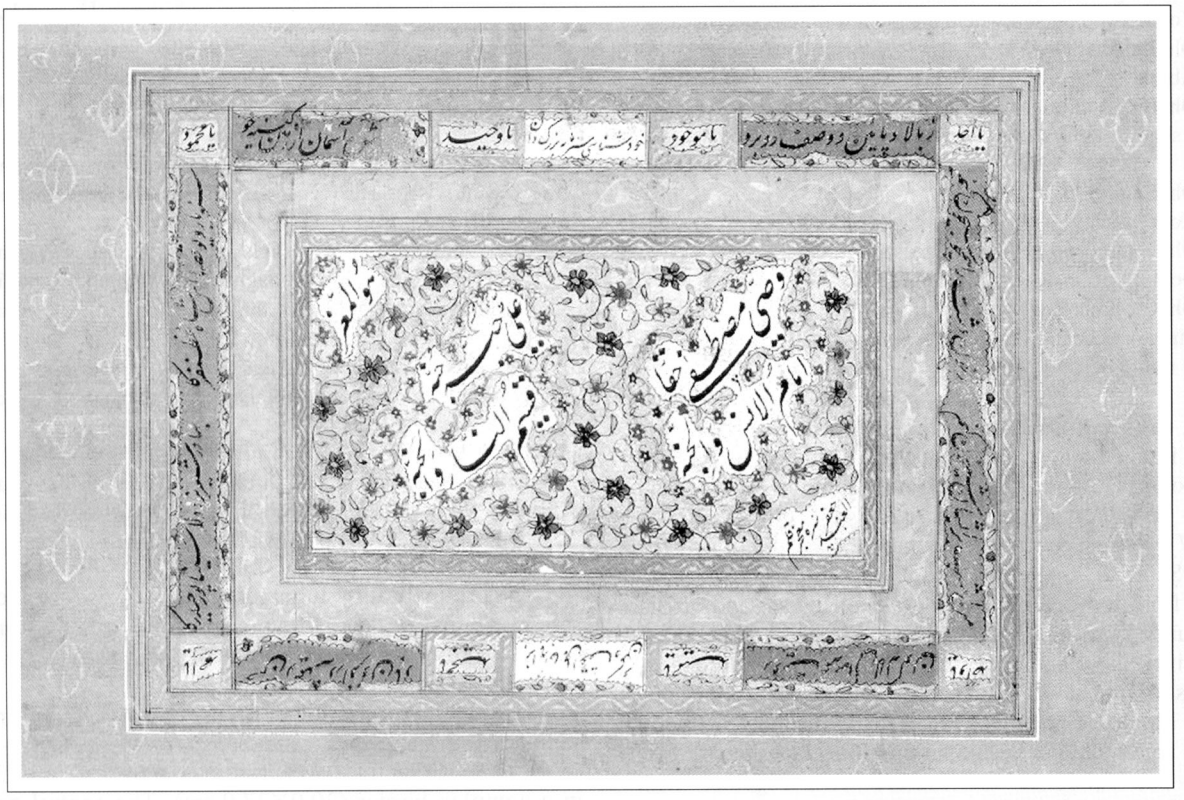

Fig. 6

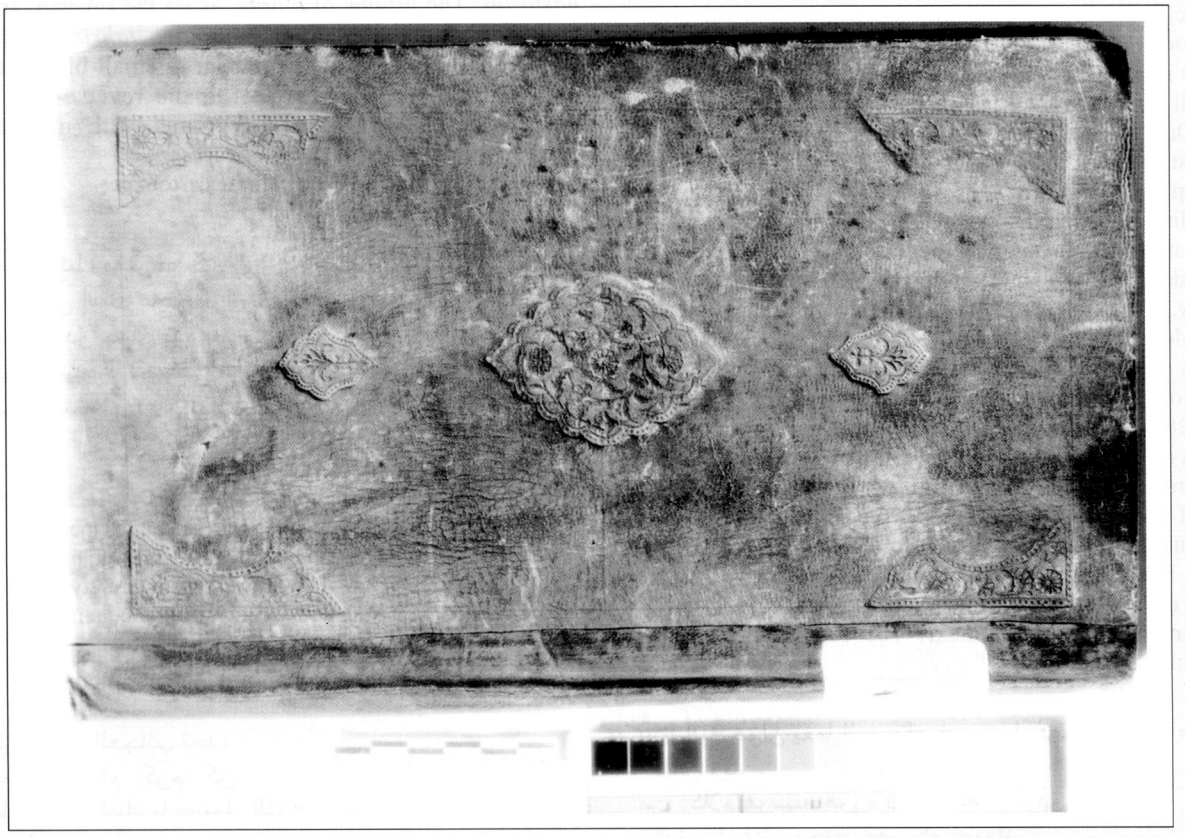

Fig. 5

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"Oh, Glorious One!
The heavens have become vengeful from the pledge.
Oh, Single One!
You know Yourself where the great wealth is stored.
Oh, Existing One!
Above and below — antipodes face to face.
Oh, Single One, Only One!
I shall tonight slaughter them — from [an abundance] of blood the steppe will be like the Amu Darya.
Oh, Single One!
Your visage is all year like a tulip.
Oh, Highest-praised, Most-praiseworthy!
Do not trust every ascetic ignoramus.
Oh, Glorious One!
May Your beauty always grow greater!
O most Glorious One!"

Fol. 6a (see front cover of the present issue) shows the popular image of the Mullā Du-Piyāza, famed for his wit and resourcefulness. According to tradition, the second Mughal emperor, Humāyūn (1508—1566; r. 1530—1566) [7], forced in 1544 to request the hospitality of the famed Ṣafawīd Shah Ṭahmāsp (r. 1524—1576), "borrowed" from the latter a group of intellectuals and artists who founded the Mughal miniature school. Among them was an intelligent and eccentric Arab who became one of the stars of the court under Humāyūn's son Akbar, the greatest Mughal emperor (1542—1605). Mullā Du-Piyāza (his real name remains unknown; his sobriquet means "two onions" and refers to his acerbic wit), together with the noted wag Bīrbal from Jaipur and the renowned poet Fayzī (1547—1595/6), was part of the emperor's intellectual circle; Du-Piyāza evidently knew the emperor since childhood.

The image of a witty and resourceful advocate of truth was well-known in the Muslim East. In Iran, in addition to Mullā Du-Piyāza, he was embodied by Mullā Naṣr al-Dīn, the most popular such figure [8], Shaykh Buhlūl, Mullā Mushfiqī; in Arab lands it was Sī Juḥa; in Turkey — Nasreddin Hoca; in Muslim India — the above-mentioned Bīrbal; and in Malaysia and Indonesia — Pak Pandir and Pak Kadok. The Italian Bertoldo perhaps belongs to this category, a possible example of Islamic cultural influence on the Mediterranean [9].

The miniature (15.0×23.0 cm, inside the frame) rests in a complex yellow-green border adorned in gold (20.0×28.0 cm). The middle, and widest, part of the border contains a Persian inscription in *nasta'līq*, groups of words are separated by areas of gold pigment decorated with a floral motif (*tarsī' wa taḥrīr*). The margins display a dark-blue background with large flowers in delicate gold.

The Persian text written around the perimeter presents maxims of Mullā Du-Piyāza some of which we can hardly understand without the context. The calligrapher several times added meaningless ال.

[ال] الله خوان یغما الرسول خیر خواه دشمنان پادشاه
کاهل زبان
من کلام هرسبد هرزه درائی بیسروپا هر جائی پوچ
کوئی غوغائی مجتهد معر که رسوائی
مبارز میدان لطیفه کوئی کو کناریان را
خمیازه اخوند ملا دوبیازه علیه الثر والعز [ال] بی حیثیت درپی
سفارش نویسانده
الوزیر تیر نشانه بیجاگیر ال زن وفادار بدشکل به از
پری صفت بیوفا
[ال] [...]
دشنام [ال] خویش مفلس در پهلو خار الفرج خدا بخانه امانی

"Allah is a banquet served to all; the Messenger is a well-wisher [for] enemies, but the *pādishāh* is careless with his words.

From [his] words: empty basket that can speak; a wanderer where they speak haughtily; a *mujtahid* on the field of dishonour; a fighter on the battlefield of wit; amid the opium-smokers [...] [10].

Dreams of the *akhūnd mullā* Du-Piyāza — glory and honour unto him — the infirm hand will write only following the order.

The *wazīr* is an arrow [that...?]. Faithful, [but] ugly, woman, better than unfaithful, but as beautiful [in qualities] as a *peri*. Unfaithful [woman] is fifty curses. [...?] is near the thistles. The joy of Allah into the home of a hope".

The original satiric miniature that gave rise to an entire series of imitations (see the tracing of a miniature from the collection of the Berlin Museum of Islamic Art, *fig. 7*) is generally ascribed to Farrukh Beg [11].

The reverse of the folio (*fig. 8*) contains a calligraphy sample (*qiṭ'a*): seven diagonal lines in large-scale *nasta'līq* written into a central rectangle (8.5×15.3 cm) in a complex border (20.0×27.0 cm). The central part of the latter also contains a Persian text in even larger *nasta'līq*. The groups of words, as on the reverse, are enclosed in a thin black line (*tarsī' wa taḥrīr*). The gold background bears a gold ornament of small blue, red and pink flowers identical to that on the reverse side. The margins display a green background with middle-size leaves in delicate gold.

The Persian text in the central cartouche:

هو
الهی مرا بیشك مغفرت کن
جعفر عاصی است عاصی را رحمت لازم است
مراعزت در دو جهان بده بده و بده
گر خواهی بده و نخواهی هم بده
بده خوا[ه] مخواه بده و بده

"He.
Oh, Allah! Without doubt forgive me!
Ja'far is a sinner. A sinner must be granted mercy.
Grant me greatness in both worlds, grant, grant,
if you wish, grant, if you do not, grant anyway.
Whether you wish or do not, grant, grant, grant!"

The Persian text written around the perimeter:

ناد علیا مظهر العجائب تجده
آلهی من عاجز ام کرم کن
بولاتیك یا علی لبیك یا رسول الله
آلهی مرا حرمت آخرت بده
آلهی من عاجز ام
عونالك فی النوائب کل

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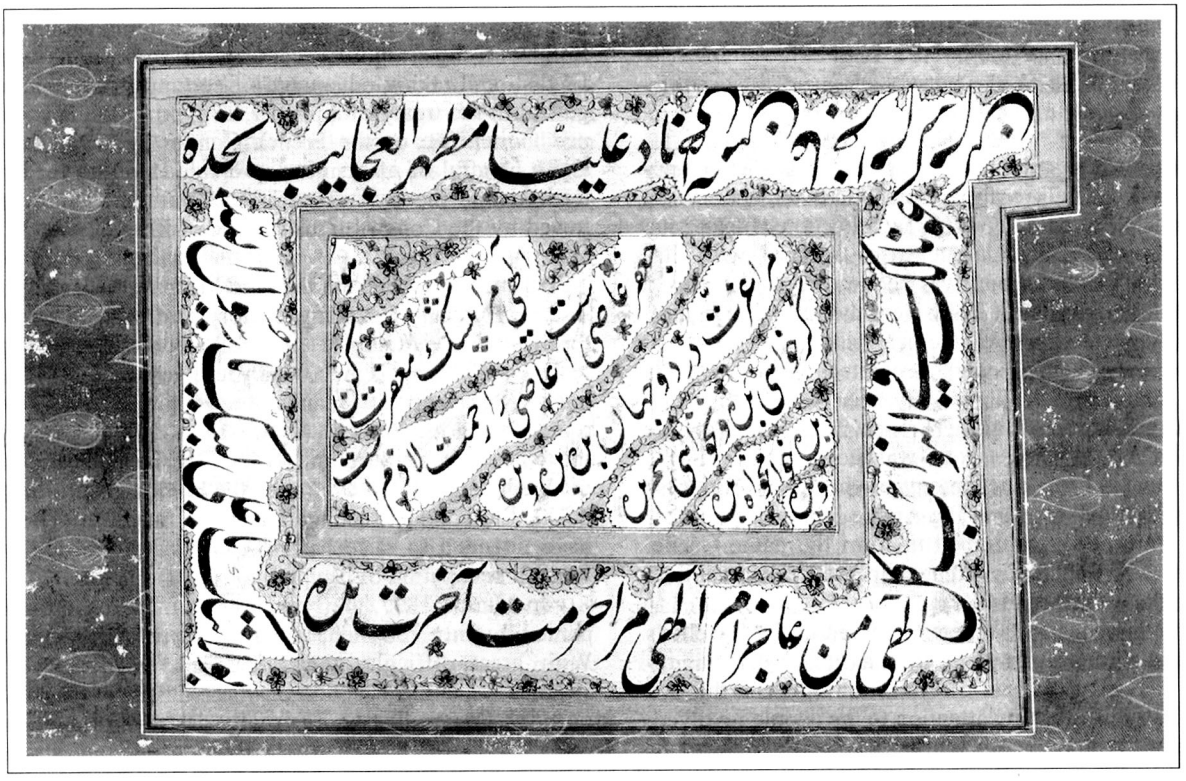

Fig. 8

Fig. 7

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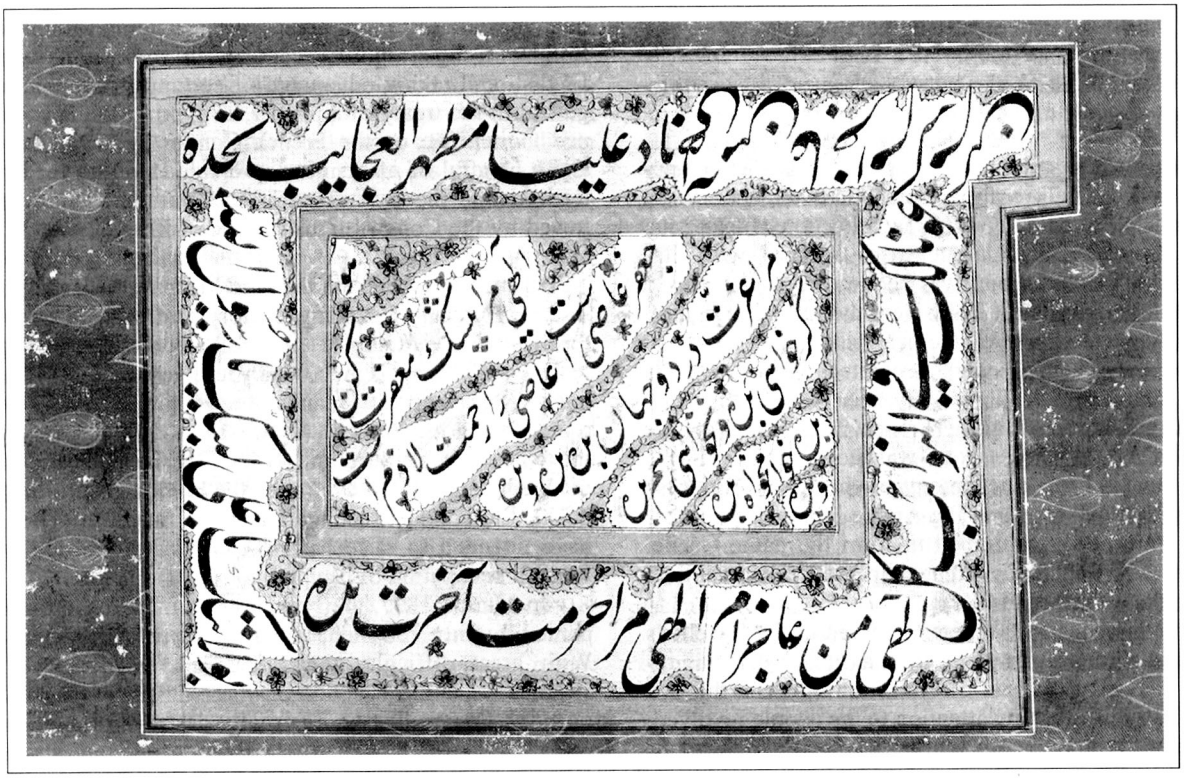

Fig. 8

Fig. 7

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"The prayer of 'Alī is the manifestation of wonders.
Oh, Allah! I am infirm. Bless me with Thy bounty!
With thy sanctity, oh 'Alī! I am here, before You, oh messenger of Allah!
Oh, Allah! Grant me eternal life!
Oh, Allah! I am weak.
He is your helper in all misfortunes.
Give me the dew of forgiveness!"

Readers of this series of articles on the Eastern manuscripts of Fabergé will recall the romantic tale mentioned in the first article. In the early 1960s, a collection of exquisite, enamel-encrusted gold cigarette cases adorned with diamonds, sapphires, and rubies was bequeathed to the Musée des arts décoratifs in Paris. They were the gift of an elderly man. Nearly every cigarette case bears a strange Arabic inscription. Many of them were decorated with ornaments based on Islamic art traditions. Only later did it emerge that this was a gift received by the French intelligence officer Luzarche d'Azay, whose work was connected with the Near East and Africa, a testimony of the French Princess Cécile Murat's love for him. The Arabic letters on the cigarette cases are easily combined to form the name Cécile. The series was apparently created in the early twentieth century in the workshops of Karl Fabergé.

The manuscripts I treat here appeared in the jeweller's collection at virtually the same time as this order was received, which may indicate a connection between the two events. All of this drew my attention to the people involved. My Parisian friend and colleague Dr. Mondher Sfar recently supplied me with some additional information about them. Princess Cécile Murat, born Cécile Ney d'Elchingen, was born on August 28, 1867. She was the great-granddaughter of the famous Maréchal Michel Ney (1769—1815), Duc d'Elchingen (1808), Prince de la Moskowa (1812). At the age of 17, she was given in marriage to Joachim Napoléon, Prince Murat (1856—1932). At some time around the turn of the century (the first cigarette case is dated 1901), when she was a little more than 30 years old, she apparently met and fell in love with the glamorous officer and Marquis Charles Antoine Roger Luzarche d'Azay. The lovers were soon parted, however. Luzarche d'Azay and his friend, the Comte Armand de Pracomtal, received an important and dangerous assignment as a consequence of the tense situation on the border between the French colonial territories and the Belgian Congo. At the end of November, 1902, the young officers sailed out of Marseille and arrived in Alexandria, then in Cairo. Moving down the Nile to the Belgian-controlled lands, they surveyed a triangle, the apex of which was Gondokoro and the base formed by Mechra-er-Rek and Nasser.

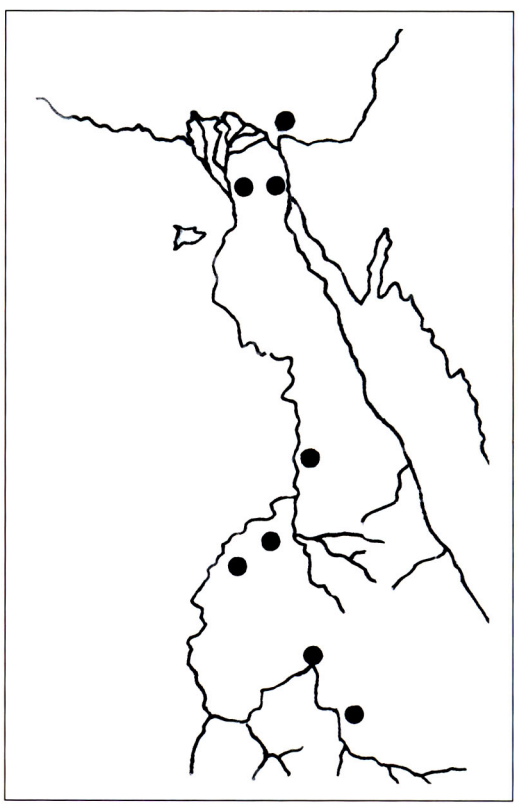

Fig. 9

It should be noted that in those time not satisfied with the vast territory annexed to the Congo at France's expense, the Belgians of the Independent Kingdom dreamed of extended their realm to the borders of equatorial Egypt. At the beginning of 1893, they reached the Nile and founded the Belgian Congo region. Securing an agreement with the English and taking advantage of certain geographic ambiguities in the treaty of April 29, 1887, the Belgians continued to impinge on the French Congo. In 1891, Leothard and a handful of marksmen were able to return the French territories to the north of the fourth parallel. This was followed by the Congo-English treaty of May 12, 1894. In it, Great Britain leased to Belgium the entire left bank of the Nile from Lake Albert to the northern part of Fashoda, giving the Belgians Egyptian territory that did not belong to England and cutting off all contact between the French realms and Egypt. France and Germany protested strenuously. Alarmed by the scandal, the Belgians decided to sign a treaty with the French (August 14, 1894). The linkage of the Nile and the question of the Belgian annexation undoubtedly shows that even then the French government had decided to conduct reconnaissance on this river. They may have intended to raise before Europe the question of the English occupation of Egypt.

In March, 1897, the French captain Marchand, accompanied by only 150 men, left from Brazzaville for Ubangi. With great difficulty the French traversed 500 km of swamps, reaching Fashoda on the Nile (July 12, 1898) to raise the French flag on a partially destroyed Egyptian fortress. Beating off an attack by 1,200 dervishes, they cleared the area they had won. The Italian defeat in Abyssinia raised France's stock in the region, allowing the French to hope for help from the newly freed Abyssinian forces in their struggle with England.

England made every effort to hem the French in with Belgian territory, for at that time, up until 1898, the English government's hands were tied. Only after Kitchener's victory of the forces of the Mahdi and the conquest of Sudan (1898) did the English finally decide to put an end to the French ambitions with a direct threat of war.

Kitchener approached Fashoda in the middle of September. There he encountered Marchand and his small force. Kitchener asked Marchand to leave the Nile valley, but the French officer refused to evacuate his forces without a direct order from his government. This crisis in Anglo-French relations nearly led to an all-out war. For France, war with England carried with it the risk of German attack, as the latter could use the opportunity for a new assault on its Western neighbour. The French government capitulated. London and Paris soon reached an accord on the division of Africa. France found itself entirely cut off from the Nile basin, receiving some compensation in return. The border

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was set down in the main along the watersheds of Lake Chad, the Congo, and the Nile. For giving up the Nile river basin, France received Lake Chad and the previously contested Vadai region.

The preceding demonstrates the complex and delicate nature of the mission that the French officers undertook. Upon his return, Luzarche d'Azay published a book on his journey [12]. His beloved gave him a cigarette case that bore her name in Arabic letters and a map of the expedition (see *fig. 9*) — the Nile Valley in three shades of gold. Eight places on it were marked by precious stones (rubies, sapphires, emeralds, diamonds) [13].

Another cigarette case, given as a gift to Luzarche d'Azay on January 1, 1905, contains the entire service career of a French officer who fought in all the major colonial campaigns and battles of the First World War. The list ends with snowy Murmansk in Russia. The French disembarked there in the early spring of 1918. The dates coincide: this was when Fabergé was compelled to leave Petersburg and relocate to Riga. The following inscriptions were made on the gold surface significantly later than 1905:

> "4e Houzard, ler Chasseur d'Afrique, ler Senegalais, 32e Dragons, 10 Dsion d'Infae". "22e Dragons /1894/, Afrique /1895/, Madagascar /1908/ Maroc /1914—1918/ Argonne / Vauquois / Verdun / Avocourt / La Somme / Bouchavesnes / St. Pierre Vast / L'Aisne / Roucy / Craonne / Route 44 / Italie / Mourmansk / Spa" [14].

The gap between 1895 and 1908 is apparently connected with Luzarche d'Azay's role in the dispute over the territories at the base of the Nile.

Each of these cigarette cases was linked in some way to important events in the life of Princess Cécile and Luzarche d'Azay. We find there a chronicle of their relationship. One of the cases, bears the imprint of a man and women walking in a forest and their carriage (with a monogram inside: May 21, 1901 — the first meeting?) [15]; the other with a surface fashioned to resemble a gold nugget has a secret compartment containing a portrait of a woman and a date: "XXXI JUILLET MCMIV" [16].

They lived a long life. In 1932 the Princess became a widow and there may still be Parisians of long standing in the vicinity of Messine square who remember the old Marquis, who each day walked down Rue Messine to visit his beloved. She died in 1960; he followed two years later. Immediately after her death, the Marquis gave the Museum several cigarette cases. The remainder entered the collection two years later.

I am near the end, but I cannot rid myself of a strange feeling that the events discussed here belong to an entirely different world: the Second Empire, the Belle Époque, the struggle for Africa... Still, if at three years of age I had been brought to Paris to admire the Opéra, I could have seen there two elderly people whose love spanned their entire life. That love is immortalised in a series of astounding cigarette cases, created in St. Petersburg and deeply influenced by Muslim manuscripts.

Notes

1. A description was, unfortunately, not included in the appropriate catalogue prepared by N.D. Mikluhko-Maklay, see his *Opisanie tadzhiksikh i persidskikh rukopiseĭ Instituta Narodov Azii* (Description of Tajik and Persian Manuscripts at the Institute of the Peoples of Asia). Issue 2: biographical works (Moscow, 1961). Some information can be found in the general catalogue of Persian and Tajik manuscripts in the Institute's collection. See *Persidkskie i tadzhikskie rukopisi Instituta 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-Maklay, i—ii (Moscow, 1964), p. 572, No. 4288. Unfortunately, this information is partly misleading.

2. In 1744—45, almost a century after the author's death, it was finished by the Khorasan author Mīr ʿAbdallāh b. Mīr Hāshim Shāh Niʿmatallāh Ḥusaynī. Cf. Ch. Rieu, *Supplement to the Catalogue of the Persian Manuscripts in the British Museum*, i (London, 1895), No. 154a.

3. For more detail, see C. A. Storey, *Persian Literature. A Bio-Bibliographical Survey* (London, 1935), section II, fasciculus 1, No. 274, pp. 214—5; also *ibid.*, i, pt. 2 (London, 1953), p. 1262. Cf. also Maulavi Abdul Muqtadir, *Catalogue of the Arabic and Persian Manuscripts in the Oriental Public Library at Bankipore*, vi (Patna, 1918), pp. 121—3.

4. We plan to discuss the work of this laboratory in one of the issues of *Manuscripta Orientalia*.

5. 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. Oleg Akimushkin, for their help in translating and interpreting the Persian texts.

6. Berlin Islamischen Museum (J. 4593, fol. 45a, 20.3×14.4 cm, Mughal, early 18th century). See Mulk Raj Anand and Herman Goetz, *Indische Miniaturen* (Drezden, 1967), No. 8 or R. Hickmann, V. Endrerlin and others, *Indische Albumbläter. Miniaturen und Kalligraphien aus der Zeit der Mughal-Kaiser* (Leipzig—Weimar, 1979), No. 39, p. 158.

7. I. Prasad, *The Life and Times of Humāyūn* (Bombay, 1955); S. Ray, *Humāyūn in Persia* (Calcutta, 1948).

8. Humorous tales of Mulla Nasreddin are known to the peoples of the Near and Middle East, Central Asia, the Caucasus, and Eastern Europe. Such diverse organizations as the British Christian Society and Soviet publishers released books about him. In Turkey, jokes about this wit were written down beginning in the sixteenth century, and were published without interruption since the nineteenth. In Azerbaijan, his name provided the title for a satirical journal that appeared in 1906. Under the Soviets, L.Solovyev's book *Tale of Hoja Nasreddin* went through many editions. A popular film was based on the book. See also M.S. Kharitonov, *Dvadtsat' chetyre Nasreddina* (Nasreddin in Twenty-four Languages) (Moscow, 1986). First published in Moscow, in 1978.

9. Aziz Ahmad, "Hidja", *EI CD-ROM edition*, iii, 325b.

10. Line is cut.

11. Berlin Islamischen Museum (J. 4589, fol. 39b, 18.8×13.5 cm, Mughal, early 18th century). See Mulk Raj Anand and Herman Goetz, *op. cit.*, No. 9.

12. R. Luzarche d'Azay, *Voyage sur le Haut Nil: du Caire au Congo Belge* (Paris, 1904).

13. Alexandria, Cairo, Suez, Aswan, Wadi Khilfa, Aqasha, Abu Hamid and Verber on the modern map. Musée des Arts Décoratifs (call number 38340). Photo see in Géza fon Habsburg, Marina Lopato, *Karl Faberzhe: pridvornyĭ iuvelir* (Karl Fabergé: the Court Jeweller) (St. Petersburg, 1993), No. 283.

14. Musée des Arts Décoratifs (call number 39447). Photo see *ibid.*, No. 282.

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15. Musée des Arts Décoratifs (call number 39440). Photo see *ibid.*, No. 284.
16. Musée des Arts Décoratifs (call number 39448). Photo see *ibid.*, No. 295.

Illustrations

Front cover:

"Mullā Du-Piyāza", watercolour, gouache on paper. Hyderabad, mid-18th century. Miniature in Album (*Muraqqa'*) X 3, in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 6a, 15.0×23.0 cm (inside the frame).

Back cover:

Plate 1. *Manāqib-i Murtaẓawī* by Amīr Muḥammad Ṣāliḥ al-Ḥusaynī al-Tirmidhī, manuscript C 1684 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, fol. 1b, 17.2×27.6 cm.

Plate 2. "*Dīwān* of 'Alī", miniature in the same manuscript. Watercolour, gouache on paper, first half of the 18th century, fol. 13b, 10.7×16.2 cm.

Plate 3. "'Alī and the petitioner", miniature in the same manuscript. Watercolour, gouache on paper, first half of the 18th century, fol. 40b, 10.7×16.0 cm.

Plate 4. "'Alī on the march", miniature in the same manuscript. Watercolour, gouache on paper, first half of the 18th century, fol. 95a, 10.7×17.2 cm.

Inside the text:

Fig. 1. General view of fol. 1a, with the smudged text. Manuscript C 1684 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies.

Fig. 2. The same page. Text developed on a special photograph (infrared luminescence, D. Erastov).

Fig. 3. "Awrangzīb", tracing from Mulk Raj Anand and Herman Goetz, *op. cit.*, No. 8. Miniature in a manuscript preserved at the Berlin Islamischen Museum (J. 4593), fol. 45a, 20.3×14.4 cm, Mughal, early 18th century.

Fig. 4. "Awrangzīb", watercolour, gouache and gold on paper. Hyderabad, mid-18th century. Miniature in Album (*Muraqqa'*) X 3 in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 1b, 5.9×7.8 cm (upper miniature), 5.8×8.3 cm (lower miniature), cartouche size — 17.0×33.0 cm.

Fig. 5. Binding of the same manuscript. Special photograph (indirect illumination by parallel light bundle at a 30-degree angle, D. Erastov).

Fig. 6. Calligraphic sample (*qiṭ'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. 1a.

Fig. 7. "Mullā Du-Piyāza", tracing from Mulk Raj Anand and Herman Goetz, *op. cit.*, No. 9. Miniature in a manuscript preserved at the Berlin Islamischen Museum (J. 4589), fol. 39b, 18.8×13.5 cm, Mughal, early 18th century.

Fig. 8. Calligraphic sample (*qiṭ'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. 6b.

Fig. 9. Map of Luzarche d'Azay's trip as reconstructed from the cigarette case cover. Musée des arts décoratifs (call number 38340).

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Plate 1

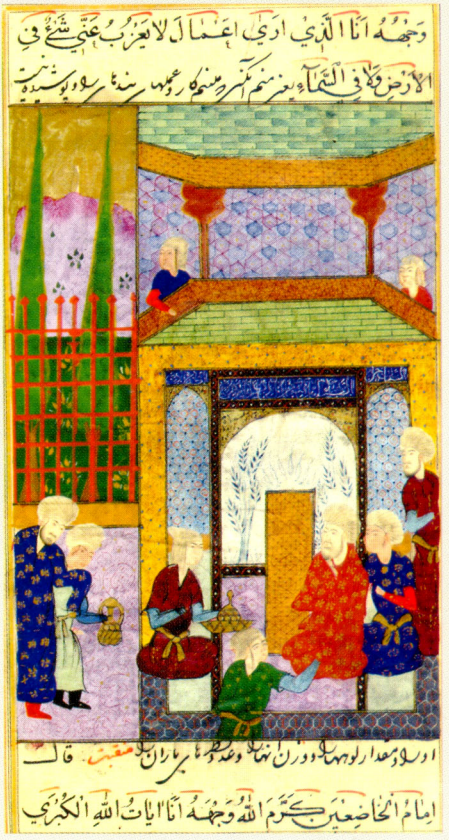

Plate 2

Plate 3

Plate 4

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