

4. See: <http://www.chinese-porcelain-art.com/Chinese-Watercolours.htm>.

5. Williams, *op. cit.*, p. 440.

6. Besides the Kunstkamera Museum serious collections of paintings on pith could be found in the Ashmolean, the British Museum, the Fitzwilliam, the Hermitage, the Peabody / Essex Museum in Massachusetts and the Hong Kong Museum of Art. In September 2001 Ifan Williams donated a collection of pith paper watercolours to the City of Guangzhou. See: C. Cunjie, *Views From the West* (Beijing, 2001). In an appendix to this catalogue there is a list of European museums which have the collections we are speaking about, to which should now be added collections in Casale Monferrato, St. Petersburg, Stockholm, Tallinn and Vienna.

7. See: A. N. Khokhlov, "Heir of the Russian Throne in China in the spring of 1891 (Unknown pages of the history of the Russian diplomacy in the Far East)", http://mf.rusk.ru/Ist_vest/6/6_11.htm.

8. Comp. a superb set of ten albums, painted by Youqua (1840—1870), donated to the Fitzwilliam Museum in Cambridge (UK) in 1909 and a similar set from the same studio, with a suggested date of 1845, described by Carl Crossman on p. 202 of *The Decorative Arts of the China Trade*.

Illustrations

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Plate 1. *State Emblem of the Russian Empire*. Paper, silk, embroidery, wood (64,5 × 107 cm), Japan, 1891. Peter the Great Museum of Anthropology and Ethnography, Russian Academy of Sciences (MAE RAS). Collection of Nicholas II. Shelf-mark 312-63. Courtesy of the Museum.

Back cover:

Plate 2. *Birds*. Chinese watercolour on pith (37 × 25 cm), second half of the 19th century. MAE RAS, Collection of Nicholas II. № 311-1/12 (4). Courtesy of the Museum.

Plate 3. *Ships*. Chinese watercolour on pith (37 × 25 cm), second half of the 19th century, MAE RAS, Collection of Nicholas II. № 311-1/12 (12). Courtesy of the Museum.

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Fig. 7. *Crown Prince Nicholas Riding Rickshaw*. Nagasaki, 1891. Nakashima photo studio. Courtesy of the Russian National Library.

PRESENTING THE MANUSCRIPT

A. Erkinov

PRAYER AGAINST FEVER, CONNECTED WITH THE NAME OF KH^WĀJA AḤMAD YASAWĪ

A lot is connected with the name and personality of a mystic Aḥmad Yasawī (d. 886/1166) from Central Asia: he founded *ṭarīqat* Yasawīyya, an extensive literature exists on Aḥmad Yasawī and on the *ṭarīqat* founded by him [1]. To him a collection of mystical poems — *ḥikmat* (intricacies) in Jaghatā'ī language called *Dīwān-i ḥikmat* is ascribed [2]. Aḥmad Yasawī is mentioned in some sources of mystical character as an author of such texts. In this respect of special interest is a small text *du'ā'* — a prayer connected with the name of Aḥmad Yasawī. In it his spirit is mentioned as a means which helps to remove fever (*bīzgak*).

In the list of works in Persian *Murād al-'arīfīn* [3], by a Jaghatā'ī poet Šūfī Āllahyār (1644—1724) [4] we have found an enclosure on a separate sheet — a *du'ā'* text (fig. 1) addressed to a certain person — Allah qūl bik. Reasoning from its contents, the text can conditionally be called *Du'ā'-yi Khāḍrat Kh^Wāja Aḥmad Yasawī (Khāḍrat Kh^Wāja Aḥmad Yasawī's Prayer)*.

Muslim Turks from Central Asia consider Aḥmad Yasawī [5] the second in the spiritual hierarchy after Prophet Muḥammad [6]. In different sources Aḥmad Yasawī was usually mentioned as a *ṣūfī shaykh* [7], and folk beliefs turned him into a "spirit" resisting disease [8]. This was a widely used practice. *Bakshī*, a folk healer, in his ritual dances in the process of healing of an ill person usually turned to help of saints [9]. He could be engaged in healing of an ill person with the help of a special dance or other methods. Accordingly, texts resisting certain diseases appeared.

Du'ā'-prayers played an important role in the spiritual life of Central Asia. There were special *du'ā'* to cure from any disease. There were particular prayers for creating favourable conditions for advancement of a certain business; for solution of various personal problems; for development of trade [10]; against rivals [11]; they can be found in epigraphical monuments [12] etc. Special books were written where texts of prayers and fortune-telling were collected [13].

Belief and the need for mystical texts also existed after colonization of Central Asia by Russia (from 1867). These texts were also popular among Russian population of Turkistan. For example, in the beginning of the 20th century

"in Tashkent they told fortune by handwritten books. In the Russian part of Tashkent there was a *sart* female fortune-teller to whose house often came Russian intelligent ladies who were quite satisfied with the old woman's fortune-telling by the book" [14]. At the same time the *tumārs* were widely spread — talismans against the evil eye inside which prayer-*du'ā'* was put. N. Lykoshin wrote that he had seen a "fortune-teller giving his clients talismans written on scraps of paper" [15]. *Tumār (tūmār)* — talismans as a means of resistance of different kinds of diseases, ailment and the evil eye still play an important role in the region.

The concerned text of *du'ā'*-prayer against fever is written on a rectangular sheet of paper, sizes 14,5 × 13. The size of the text is 11 × 8,5. *Nasta'liq* script, black ink. We have no exact date of this prayer's creation; the language can approximately be dated to the 18th—19th centuries. According to its poetic style, the text, to some extent, reminds of the *ḥikmat* from *Dīwān-i ḥikmat* ascribed to A. Yasawī [16]. Partly the text is written in rhyming prose (*saj'*). The choice of rhyme was often in detriment of sense. That is why in several cases a translation is very difficult to make, it can only be approximate.

By composition the text of the prayer consists of two parts: an introductory part — the destination of the prayer [17]; and the text of the prayer itself (*du'ā'*) [18].

The introductory part is written in Persian with elements of the Tajik language which is typical of Persian texts of Central Asia beginning from, approximately, 18th century. The text of the prayer itself is in Jaghatā'ī. This must have been done to emphasize the sacral character of the text. Apart from the *basmala* in the beginning of the prayer, after the introductory part, there is nothing in the text which accentuates its Islamic character.

The most important part of the text is driving out the disease with the help of A. Yasawī's spirit. In Central Asia there was a rite *kūčurūq* ("eviction", "removal", "driving out") [19]. In shamanism the rite in which the shaman healed an ill person was considered a rite of a spirit's removal — *kūčurūq* [20]. In our case the text of the prayer in its essence is close to the abovementioned rite of driving out of spirits.

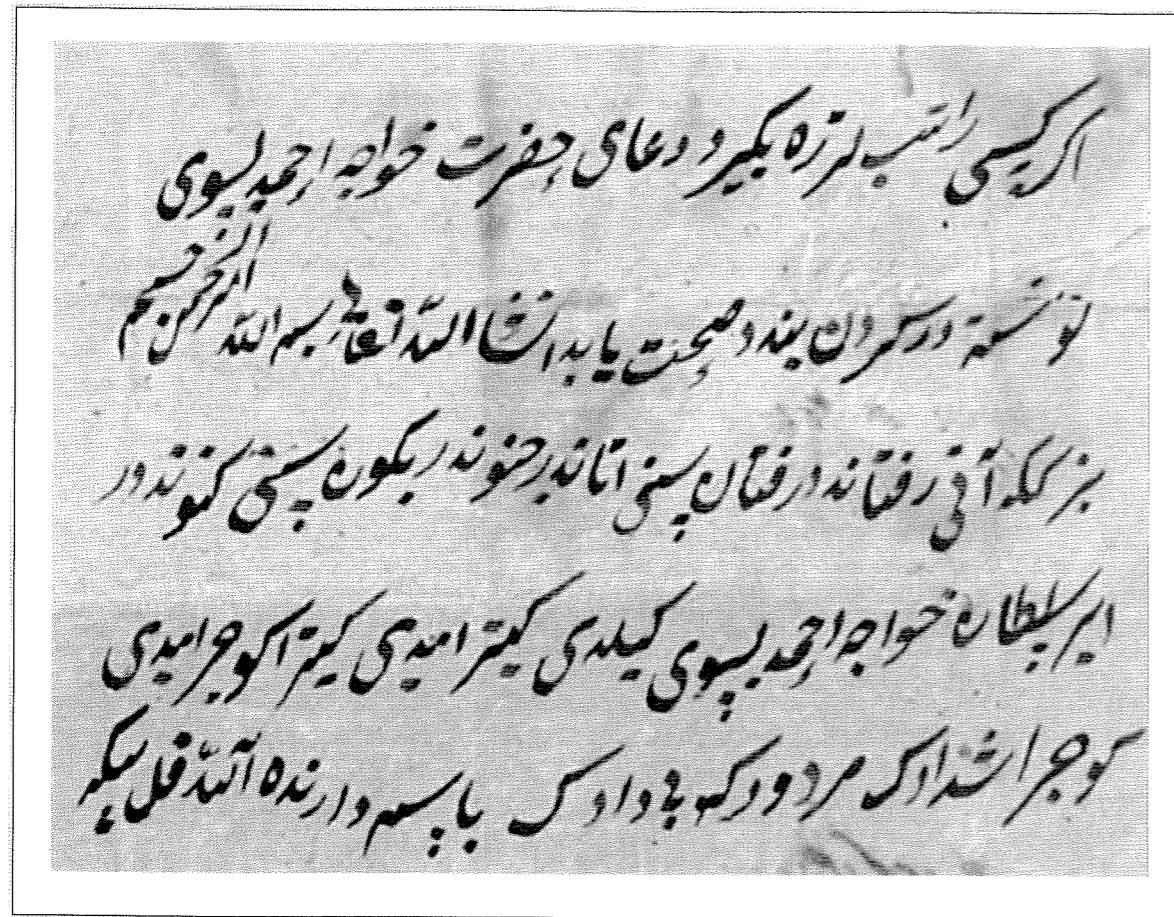


Fig. 1

Du'ā'-yi Hadrat Khwāja Yasawī

1. If someone falls ill with fever, [one should] write the prayer Khwāja Aḥmad Yasawī
2. and wear [this text] on the neck [21]. [In this way] he will be healed, if the Most High Allah wants it. [The prayer:] In the name of Allah the gracious and merciful.
3. Fever, which has the name *raftān* (?), the trouble-maker [22] is your father (?). Crazy [fever] is your day today.
4. If Sulṭān Khwāja Aḥmad Yasawī has come, it [i. e. the disease] will go away, go away now! The disease will now be
5. removed! [You-fever (!)] is a despot [23], an outcast [24], a severe one [25]. [Du'ā' is meant for] the one whose name is Allah qul bik [26].

Notes

1. See: H. F. Hofmann, *Turkish Literature*, section III, vi (Utrecht, 1969), pp. 110—28; P. Melioranskii, "Ahmed Yesevi", *Enzyklopaedie des Islam*, i (Leiden—Leipzig, 1913), S. 217; F. Iz, "Ahmad Yasawi", *EP*², pp. 298—9; M. F. Koprulu, "Ahmed Yesevi", *Islām Ansiklopedisi*, i (İstanbul, 1985), pp. 210—5; K. Eraslan, "Ahmed Yesevi", *ibid.*, ii (İstanbul, 1989), pp. 159—61; D. De Wesse, "Atā'iyā Order", *Encyclopaedia Iranica*, ii (London—New York, 1987), pp. 904—5; *idem*, "Yasavian legends on the islamization of Turkistan", *Aspects of Altaic Civilization III*. Proceeding of the Thirteenth Meeting of the Permanent International Altaistic conference Indiana University, 1987, ed. by D. Sinor (Bloomington, Indiana, 1990), pp. 1—19; *idem*, "Yasavi Shayhs in the Timurid era: notes on the social and political role of communal sufi affiliations in the 14th and 15th centuries", *Oriente moderno*, I/15, No. 2 (1996), pp. 173—88; J. E. Bodrogligeti, "The impact of Ahmad Yasavi's teaching on the cultural and political life of the Turks of Central Asia", *Türk dili araştırmaları yillığı belleten* (1987), pp. 35—41; A. Muminov, "Yassavia: ildiz va manbalar", *Fan va turmush*, IX—X (1993), pp. 11—2.
2. See: Ahmed Yesevi, *Divan-i hikmet'ten seçmeler*, ed. K. Eraslan (Ankara, 1991); Bodrogligeti, "The Understanding and Interpretation of Ahmad Yasavi's Divan-i Hikmat", *Ural-Altai Yearbook*, LVIII (1986), pp. 127—38; Ahmad Yassaviy, *Devoni hikmat*, ed. by R. A. Abdushukurov (Toshkent, 1992); Kojā Ahmet İsaui, *Diuani hikmet (akil kitabi)*, ed., transl. by M. Jarmuhameduli and others (Almati, 1993); Kojā Ahmet İsaui, *Hikmetter*, transl. A. Jamishuli (Almati, 1995). After declaring independence in Central Asian republics there began a process of rapid "assimilation" and development of Aḥmad Yasawī's cult. The text of *Dīwān-i hikmat* began to be published with no textual critical study or scientific substantiation of authorship (for example, see an edition in Uzbek: Ahmad Yassaviy, *Hikmalatar*, ed. by I. Haqqulov (Toshkent, 1991); M. Eshmuhamedova, "Devoni hikmat" qulyozmalari. Filologiya fanlari nomzodi dissertatsiyasi (PhD) (Toshkent, 1995), p. 12; N. A. Jumakhuja, *Istiqlol va ona tilimiz* (Toshkent, 1998), pp. 152—8).
3. On the work see: Orientalistik Institut Respublik of Uzbekistan (below: OIRUZ), iii, No. 1455; *Sobranie vostochnykh rukopisei*, ii, (Tashkent, 1954), No. 1575; iii, (Tashkent, 1955), No. 2684; *Handlist of Sūfī Manuscripts (18th—20th Centuries) in the Holdings of the Oriental Institute, Academy of Sciences, Republic of Uzbekistan (Bīrūnī)*, ed. J. Paul, A. Krämer, B. Babadjanov (Berlin, 2000), Nos. 466—505.
4. On the author see: Hofmann, *op. cit.*, pp. 71—81; *Ūzbek adabijoti tarikhi*, iii (Toshkent, 1978), p. 191; V. Abdullaev, *Ūzbek adabijoti tarikhi* (Toshkent, 1980), p. 115.
5. As it is known, according to Timūr's (1380—1405) decree in 1389 in Turkistan a mausoleum was built on Aḥmad Yasawī's burial place. Timūr used to visit it before his campaigns (see: B. Albaum, *Herren der Steppe* (Berlin, 1976), S. 96; T. Nagel, *Timur der Eroberer und die islamische Welt des späten Mittelalters* (München, 1993), S. 416).
6. Z. Djandosova, "Kazakhstan", *Islam na territorii byvsheĭ Rossiĭskoi imperii. Ėntsiklopedicheskii slovar'*, iii (Moscow, 2001), p. 48.
7. Navoiy Alisher, *Nasojimul muhabbat. Mukammal asarlar tuplami*, ed. by S. Ghanieva, F. Mirzaahmedova, xvii (Toshkent, 2001); Babajanov, "Yasaviya i Nakshbandiya v Maverannahre: iz istorii vzaimootnoshenij (ser. XV—XVI vv.)", *Yasavi tagilimi* (Turkistan, 1996), pp. 75—96.
8. In Uzbekistan, in particular in Farghānā valley, in Khwārazm and in Tashkent, at present in women's religious rituals poems from handwritten codes *Dīwān-i hikmat* are read which are ascribed to Aḥmad Yasawī and commented in mystical manner. According to verbal data from Dr. Annette Krämer who studies such women's rituals, the text of *Dīwān-i hikmat* used on such meetings must always be written in Arabic. It is believed that only in handwritten form and in Arabic script this text preserves its holy power.
9. For example: *Du'ā'-yi khaḍrat (khwāja) Ukāshā* (see: OIRUZ-1, No. 3080/VI, 54b—58a; No. 3584/I, 1a—3a). We can also mention other texts analogues to those concerned here, for example "A prayer to remove cholera" — *Du'ā'-yi daf-i wabā* (see: OIRUZ-1, No. 3025/III, 35b—38b, copied 1285/1868). See also: N. Lykoshin, "O lechenii kirgizskogo baksi" ("On the Kirghiz *bakhshī* treatment"), *Turkiston viloyatining gazetisi*, No. 27 (1896); *idem*, "Chimkent. (Biblioteka. Zhenshiny-ospoprivivatel'nitsy)", *Russkii Turkestan*, No. 30 (1901).
10. In this connection we can mention *Du'ā'-i sawdā kushād* — "Prayer for the trade development" (see: OIRUZ-1, No. 3696/II, 41).
11. See: *Du'ā' barā-yi rad-i dūshmān* (see: OIRUZ-1, No. 6288/III, 27a—31b).
12. According to oral data obtained from Dr. B. Aminov, he came across burial stones on a cemetery — Kūk tāsh āta mazarī (Yakkabag district, Kashkadariia region (Uzbekistan)) — dating to the 15th century, where the texts of prayers—*du'ā'* were written together with epitaphs.
13. We can mention a work by Ghulām Ḥusayn Rammāl, *Kanz al-Ḥusayn* (Kanpur, 1897); Tashkent translation into Jaghatā'ī: *Kanz al-Ḥusayn-i türkī*, ed. by Ya'qūb Khwāja Ishān ibn Pāshā Khwāja Ishān. (Tashkent, 1336/1918) (see OIRUZ's lithography fund, No. 16697). Also compound manuscripts: OIRUZ-1, Nos. 3025; 3080.
14. See: Lykoshin, "O gadanii u sredneaziatskikh tuzemtsev", *Spravochnaia knizhka Samarkandskoĭ oblasti*, IX (1907), p. 168. An Uzbek poet Muqimī (1850—1903) wrote two humorous *ghazal* dedicated to *bizgak* (fever) (Muqimij, *Asarlar* (Toshkent, 1974), pp. 416—7). The first of them finishes with the words "let fever go away, for the glory of *sūra* from the Qur'ān and *āyat Shifā*". (*ibid.*, p. 416). The author does not indicate which *sūra* is meant. In *Qur'ān* there is no separate *āyat* with the name *Shifā*. Many *āyats* were used for healing

from diseases. For example, as early as in the Middle Ages, *sūra Yā' Sīn* was read to achieve the aim: in *ghazal* of a Jaghatā'ī poet Atā'ī (15th century) the hero, who is in love, to accomplish his goal every morning reads *sūra Yā' Sīn* (see: Atoij, "Ghazallar", *Hajot vasfi* (Toshkent, 1988), p. 352). Even today this *sūra* is used in Uzbekistan to heal from diseases and solution of personal problems (see: *Yasin surasining Khosiyatlari* (Toshkent, 1992)). There are codes which contain texts of such character. For example, in the private library of Bukhāra *qāḍī kalān* Ṣadr-i Dīyā (1867—1932) there was a manuscript *Panj sūra-yi khalawāt-i Shifā* composed basing on the Qur'ān (see: Sh. Vahidov, A. Erkinov, "Le *fihrist* (catalogue) de la bibliotheque de Sadr-i Ziya: une image de la vie intellectuelle dans le Mavarannahr (fin XIXe—deb. XXe s.), *Cahiers d'Asie centrale*, VII (1999), p. 154).

15. See: Lykoshin, *op. cit.*, p. 176.

16. See lines No. 4 of *du'ā*-prayer.

17. Sometimes in the introductory part there is a legend-story in which it is described in what connection the prayer appeared (see: OIRUz-1, No. 3025/III).

18. Prayers can be found in which the introductory part is written in Persian, and the prayer itself — in Arabic (for example see: (OIRUz-1, No. 3025/III).

19. A. L. Troitskaia, "Lechenie bol'nykh izgnaniem zlykh dukhov (*kuchuruk*) sredi osedlogo naselenia Turkestana", *Biulleten' Sred-neaziatskogo gosudarstvennogo universiteta*, X (Tashkent, 1925), p. 147. Compare: "During a healing session *porkhan* Khudoyar approached the ill person's face, wheezed, belched and almost spat in the ill person's face, then jumped up abruptly, ran to the fire, took out a red-hot *kyapkir* from it, licked it and with it stroke the ill person in both palms, feet, back and every time cried out the same word *kūč* — 'go away' (see: L. P. Potapov, *Materialen zur Kulturgeschichte der Usbeken aus den Jahren 1928—1930*, hsgb. J. Taube. (Wiesbaden, 1995), p. 176).

20. Camlanic rituals were the main among the whole cycle of shaman rites. Among Tajiks these rituals was usually denoted with Turkic terms originating from the verb *kūčūrma* (Samarqand region) and *kūčūrūk* (most likely, Tashkent region) (see: O. A. Sukhareva, "Perezhitki demonologii i shamanstva u ravninnykh tadjikov", *Domusul'manskie verovania i obriady v Srednej Azii* (Moscow, 1975), p. 61; O. Murodov, "Shamanskiĭ obriadovyĭ fol'klor u tadjikov srednej chasti doliny Zeravshana", *ibid.*, p. 97).

21. *Tūmār* is meant here — a talisman that was usually worn on the neck.

22. The word *fatān* also has the meaning "instigator".

23. The word *shadād* also has the meanings "oppressor", "despot", "tyrant". In this context the ending "-ak" adds a diminutive meaning to the word.

24. The word *pardūd* is also used in the meaning of "damned". Here the ending "-ak" also adds a diminutive meaning to the word.

25. The word *bīdād* also has the following meanings: "strong", "firm", "powerful", "harsh", "sharp". We should point out that these three words could have been used without any particular meaning, just as sacral words.

26. Usually in *du'ā*-prayers it is specified who it was given for. According to the information obtained from Q. Sodiqov, in ancient pre-Islamic texts from Turfan in the end it was usually specified who these texts were addressed to.

Illustrations

Fig. 1. *Du'ā*-yi *Khaḍrat Kh'āja Aḥmad Yasawī*, an enclosure to *Murād al-'arīfīn* by Ṣūfī Āllahyār. Separate sheet of paper (14,5 × 13). *Nasta'liq* script, black ink. 18th—19th centuries. Collection of OIRUz, No. 1575.

FAMOUS ORIENTALISTS: LIFE AND ASSESSMENTS

G. Ziethen

CHRISTIAN MARTIN JOACHIM V. FRAEHN: HIS LIFE AS DOCUMENTED BY THE RECORDS IN GERMAN ARCHIVES*

Discendae studio pugnavi.
Fraehn, 1805.

The history of academic migration opens up a vast field of research to elucidate the history of academic institutions. However, not only the academic migration, caused by wars or social conflicts, can be a subject of research. In some special meaning biographies are telling the story of an energetic individual, endowed with a vivid and resourceful mind, the individual who is ready to begin a new life in a foreign country. Such is the story of Christian Martin Joachim von Fraehn, who was born of the family of a tailor on June 4th, 1782 in Rostock, the famous harbour city on the German coast of the Baltic Sea. But it was not in Germany where Chr. Fraehn had won his fame. He turned to have been the founder of one of the most famous European academic institutions in St. Petersburg (Russia). Here he died on August 28th, 1851 after a scholarly life, which brought him the highest international reputation and introduced him into the rows of Russian aristocracy.

About the zenith of Fraehn's academic life many details exist (see below) [1], and this essay concentrates on unveiling some personal details as documented by the records in German archives. The Archives of the City and the University of Rostock are of special importance. A preliminary information based on these records is published in this es-

say. The author's interest in Fraehn appeared as a result of her previous research dealing with the mapping and describing of German medieval cities: Fraehn was among those who edited some early Arabic records concerning the city of Mainz (Germany), and his essay, published in St. Petersburg in 1834 [2], has not lost its value even today [3].

Materials on Fraehn's biography are kept partly in Germany (mostly in the archives of Rostock) and partly in Russia, at the St. Petersburg Branch of Russian Academy of Sciences, so only few possess the whole of information about his biography. It demonstrates a general feature of many other biographies of his time and of later period: like many others in his generation he left his native country to continue his scholarly career in another place which he hardly knew well previously [4]. The features of such an international scholarly career in the first half of nineteenth century are overshadowed by the later history of the twentieth century. Therefore, the investigation of the nineteenth-century period can offer a contribution to the reconstruction of the history of international German-Russian and European scholarship, the roots of which one may trace to the eighteenth century [5].

The records

The selected records discussed in this essay are from the University Archive of Rostock and the City of Rostock archive. The material contains information about the par-

ents of Fraehn, his education and first years of his scholarly career [6]. The archives also include material on Fraehn, dating to some decades after his death (beginning of the

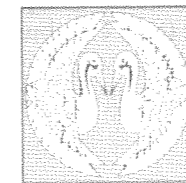
* I am indebted to Prof. Dr. Efim A. Rezvan for his discussions of this paper and for his correspondence with me, as well as for the possibility to publish this essay in *Manuscripta Orientalia*. I also thank Dr. Karsten Schröder, Stadtarchivdirektor, Archiv der Hansestadt Rostock, who granted me the permission to publish Fraehn's photographic portrait. Also, I am deeply grateful to Ms. Ingrid Ehlers, Wissenschaftliche Archivarin, Archiv der Hansestadt Rostock, and to Ms. Bettina Kleinschmitt (Archivarin), Universitätsarchiv Rostock, for their kind and helpful correspondence and for sending me the copies of the selected records. For his kind correspondence I would also like to thank Dr. Jens Alm, Verein für Mecklenburgische Personen- und Familiengeschichte e.V., Rostock. I would like to thank Dr. Hagen-Janke, Geldgeschichtliche Sammlung der Deutschen Bank, Frankfurt am Main, as well as my colleagues in the Stadtarchiv Mainz.

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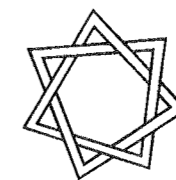
Front cover:

Plate 1. *State Emblem of the Russian Empire.* Paper, silk, embroidery, wood (64.5 × 107 cm), Japan, 1891. Peter the Great Museum of Anthropology and Ethnography, Russian Academy of Sciences (MAE RAS). Collection of Nicholas II. Shelf-mark 312-63. Courtesy of the Museum.

Back cover:

Plate 2. *Birds.* Chinese watercolour on pith (37 × 25 cm), second half of the 19th century. MAE RAS, Collection of Nicholas II. Shelf-mark 311-1/12 (4). Courtesy of the Museum.

Plate 3. *Ships.* Chinese watercolour on pith (37 × 25 cm), second half of the 19th century, MAE RAS, Collection of Nicholas II. Shelf-mark 311-1/12 (12). Courtesy of the Museum.



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