

renforcé de bandes de cuir, parfois d'une autre couleur, collées à cheval sur les deux côtés de l'ais, mais passant sous le cuir de la couverture.

Quelques reliures souples ont été relevées. Leur décor est proche de celui que l'on trouve habituellement, mais la surface du plat peut, en guise de décor, avoir été estampée avec une plaque gravée d'un texte.

Comme nous l'avons déjà signalé, le type de reliure le plus répandu est la demi-reliure à dos en cuir et plats en papier-mâché. Ce type semble avoir été fabriqué à une époque assez tardive. Nous trouvons en effet des informations confirmant que Boukhara était un centre de production du cuir [11] au X^e s. Peut-être pouvons nous attribuer ce passage au papier pour les reliures à une question d'économie, sachant que le cuir coûtait assez cher?

Il est important de souligner que la reliure d'Asie centrale peut nous donner des renseignements sur l'évolution des rapports entre les hommes et la société. Nous assistons à un

processus de transformation que l'on pourrait être tenté de qualifier de "décadence". Mais en remplaçant les matériaux plus coûteux, comme le cuir, par des matériaux moins onéreux, comme le papier, en simplifiant le décor à un médaillon central, deux pendentifs et éventuellement un motif intermédiaire, la reliure devenait plus accessible à un plus large public.

Les études sur l'histoire de la reliure en Asie centrale sont encore à leur début; nous avons observé quelques spécificités locales qui nous ont permis d'attribuer avec certitude ce type de reliure à une zone géographique, mais nous savons encore trop peu de choses sur les techniques utilisées, les matériaux employés et les influences venant des pays voisins. Ainsi, à propos du brunissage du médaillon, nous n'avons pas pu déterminer à partir de quel moment il a fait son apparition, quel procédé permettait de l'obtenir et quelles influences (indiennes?) expliquaient son apparition. La question de l'utilisation de la laque mériterait également d'être reprise de manière plus globale.

Annexe

Liste des relieurs

Muhammad Šarīf Šahhāf	Suppl. pers. 1850
Mollā Bābā Jān Šahhāf	Arabe 6361
'Abd al-Ganī ibn Muḥammad 'Ālim Šahhāf	Arabe 6584 et Arabe 6349
Mollā Yūldaš Šahhāf	Suppl. pers. 1736
Mollā 'Ašūr Šahhāf	Arabe 6311
Muḥammad Ḥusayn ibn Mollā Ridā'ī Šahhāf	Arabe 6393
Mollā Muḥammad Hazīn?? Šahhāf Šahhāf	Arabe 6804
Muḥammad Šādī Šahhāf	Suppl. pers. 2005
Mollā 'Abd al-Na'im Šahhāf	Arabe 6359
Hājī Muḥammad Šahhāf	Arabe 6372

Notes

1. Qu'il me soit permis de remercier MM. F. Déroche, F. Richard et G. Troupeau pour leur aide et leurs précieux conseils.
2. Cette observation, G. N. Chabrov la faisait déjà en 1964 dans un article qui nous est resté inaccessible; une traduction anglaise en a été publiée alors que le présent volume était en préparation ("On the study of Central Asian book-binding", *Manuscripta Orientalia*, VII/4 (2000), pp. 60—6). O. Akimoushkin a étudié les reliures d'Asie Centrale: il a donné une communication sur la question en 1999, mais rien n'a été publié (voir E. Rezvan, "Yet another 'Uthmānic Qur'ān' (on the history of manuscript E-20 from the St. Petersburg Branch of the Institute of Oriental studies", *ibid.*, VI/1 (2000), pp. 65—6, n. 8). E. M. Ismailova en parle très peu dans son livre *Iskusstvo oformleniia Sredneaziatskoj Rukopisnoj Knigi XVIII—XIX vv.* (Tachkent, FAN, 1982).
3. F. Déroche, *Manuel de codicologie des manuscrits en écriture arabe* (Paris, 2000), p. 279, fig. 74.
4. D. Muzerelle, *Vocabulaire codicologique, Répertoire méthodique des termes français relatifs aux manuscrits*, (n. p., 1985), p. 188.
5. Ismailova, *op. cit.*, p. 27 parle de "languettes" qui se trouvent en haut et en bas du dos et qui servent à sortir le livre de l'étagère. Déjà chez Chabrov, *op. cit.*, p. 61.
6. A propos de l'inscription dans la mandorle centrale, voir les manuscrits Paris, BNF Suppl. pers. 1943 et Arabe 6579.
7. Voir le manuscrit Paris, BNF Arabe 6579.
8. A propos de la feuille utilisée pour la mandorle et les pendentifs, nous nous sommes posé la question de savoir si elle était posée au moment de l'estampage du plat ou estampée à part puis collée sur le plat. Nous avons pu vérifier ces données auprès de M. Salimov, restaurateur à l'Institut d'Orientalisme Abū Rayḥān Bīrūnī, à Tachkent: nous le remercions pour ces informations.
9. Pour le motif intermédiaire, voir le manuscrit Paris, BNF Arabe 6368.
10. Pour les reliures datées voir les manuscrits Paris, BNF Suppl. pers. 1923, Arabe 6361, Suppl. pers. 1736, Suppl. pers. 2005, Arabe 6359; pour cette dernière la date est pratiquement illisible.
11. Muqaddasī, *Aḥsan al-taqāsīm fī ma'rifa al-aqālīm*, éd. M. J. de Goeje (Leyde, 1906), p. 324 (cf. G. Bosch, J. Carswell et G. Petherbridge, *Islamic Bindings and Bookmaking* (Chicago, 1981), p. 58).

Illustrations

- Fig. 1. Paris, BNF, ms. Supplément turc 1353, plat supérieur.
 Fig. 2. Paris, BNF, ms. Arabe 6361, plat supérieur.
 Fig. 3. Paris, BNF, ms. Supplément turc 1367, plat supérieur.
 Fig. 4. Paris, BNF, ms. Arabe 6355, plat supérieur.

BOOK REVIEWS

William Dalrymple, *White Mughals. Love and Betrayal in Eighteenth-Century India*. Viking. Penguin Books, 2002. xliii + 580 pp. + colour and b/w plates.

Regular readers of our journal have asked me on more than one occasion when they can expect the promised continuation of the series *Oriental Manuscripts of Karl Fabergé*¹. The nearly year-long delay is primarily the result of the production of the film *The Eastern Fabergé: love stories*, which was shot last year in Paris and India (Delhi, Agra, Jaipur, Hyderabad). The film was conceived as a video supplement to my monograph on the oriental manuscript collection that once belonged to the famous jeweller.

I realized long ago that to understand a particular manuscript or miniature one often must travel to the place where it was created. This is how I found myself in Hyderabad. The album of miniatures and calligraphy that formed the pearl of Fabergé's oriental collection was created there in the mid- to late 18th century. Other manuscripts from this collection must also have begun their journey to Europe in Hyderabad. The romance that brought these oriental manuscripts to a St. Petersburg jeweller and which provided the subject for the first part of our film drew our attention to a tragic love story that began in Hyderabad at virtually the same time as the album's creation. The story is that of the love between James Achilles Kirkpatrick, British East India Company Resident at the court of the Hyderabad Nizam, and a young Persian girl from the Indo-Persian aristocracy. The great niece of the Nizam's Prime Minister and a Šī'a of Sayyid stock, she was said to be descended from the Prophet himself. The lovers belonged to two entirely different worlds. It seemed as though they faced insurmountable obstacles: religion and politics, traditions and prejudices.

During the very short time, I managed to spend in Hyderabad I attempted to collect what materials I could find about this story. At the very last minute, on my way to the airport, I dropped into a small bookshop. The first thing I saw when I entered the shop was a book with a white cover that bore the image of a young black-eyed woman and the title *White Mughals*. This is how I discovered the book that not only elucidated for me the details of this story but also helped to answer a number of questions about the Fabergé collection.

The book's author was William Dalrymple, a fellow of the Royal Society of Literature and the Royal Asiatic Society. It was his fifth book. His book *In Xanadu: A Quest* (1989) won the 1990 Yorkshire Post Best First Work Award and a Scottish Arts Council Spring Book Award; it was also short-listed for the John Llewellyn Rhys Memorial Prize. Another book, *City of Djinn, A Year in Delhi* (1993) won the Thomas Cook Travel Book Award in 1994 and the Sunday Times Young British Writer of the Year Award². His television series *Stories of the Raj and Indian Journeys* received the Grierson Award for Best Documentary Series from the British Academy of Film and Television Arts in 2002. In the same year, the Royal Scottish Geographical Society awarded William Dalrymple the Mungo Park Medal for his "outstanding contribution to travel literature".

The book under review here has been beautifully published. The author's wife, the painter Olivia Frazer, has further enriched it with 30 colour and 20 black-and-white illustrations, maps, and elegant miniatures. It also contains thorough footnotes for scholars, genealogical charts, a list of dramatis personae, a glossary, and a useful bibliography. The book's reader-friendly organization helps non-specialist readers to orient themselves among a mass of unfamiliar names, terms and concepts.

The incredible plot turns of the true-life love story, the narrator's skill, and the book's readable style all betoken a work intended for a broad readership. At the same time, the book also fits in with the concept of "total history" — it fills in the gaps between the "partitions of the historical object" and borrows from historical anthropology the idea of studying culture as a sphere that man creates and uses to comprehend the essence of being. One notes that cultural source-study is part of the study of human intentions. It puts into practice the ideas of "new historical science" in the form of a deliberate attempt to return to history the "common meanings" that so easily slip away. This is a basic tool in the creative quest of the individual historian, who apprehends the world and shares his knowledge with the world.

The book is the result of five years of research among a variety of unpublished primary sources in many languages that the author unearthed in various libraries and archives both in Europe and India (the British Library and National Army Museum Library in London, Bodleian Library in Oxford, Devon Records Office and West Country Studies Library in Exeter, the National Library of Scotland, Scottish

¹ E. Rezvan, "Oriental manuscripts of Karl Fabergé. I: The Qur'ān", *Manuscripta Orientalia*, VII/1 (2001), pp. 42—3; *ibid.*, pp. 40—61; *idem*, "Oriental manuscripts of Karl Fabergé. II: ragamala miniatures of the Album (*muraqqa'*) (part 1)", *ibid.*, VII/2 (2001), pp. 23—37; *idem*, "Oriental manuscripts of Karl Fabergé. II: ragamala miniatures of the Album (*muraqqa'*) (part 2)", *ibid.*, VII/3 (2001), pp. 16—25; *idem*, "Oriental manuscripts of Karl Fabergé. III: biographical works and portraits (part 1)", *ibid.*, VII/4 (2001), pp. 48—54; *idem*, "Oriental manuscripts of Karl Fabergé. IV: poetry and miniatures (part 1)", *ibid.*, VIII/2 (2002), pp. 52—60; *idem*, "Oriental manuscripts of Karl Fabergé. IV: poetry and miniatures (part 2)", *ibid.*, VIII/3 (2002), pp. 46—52. Series to be continued.

² Two other books by the same author: *From the Holy Mountain: a Journey in the Shadow of Byzantium* (1997) and *The Age of Kali: Indian Travels and Encounters* (1998).

Record Office, Registrar House in Edinburgh, Archives Départementales de la Savoie in Chambéry, France, National Archives of India and Delhi Commissioners' Office Archive in New Delhi, as well as several private archives and collections). A rich and very useful bibliography contains more than two hundred entries arranged in the following sections: Unpublished manuscripts and dissertations, Published texts, Contemporary works and periodical articles in European languages, and Secondary works and periodical articles.

The author has surveyed thousands of letters written in virtually indecipherable 19th-century scrawl, manuscripts in Urdu and Persian, as well as dozens of miniatures, paintings, and archival photos. Only someone who has worked personally with such materials can appreciate the enormous efforts William Dalrymple undertook to write this book.

The author has succeeded in reconstructing the amazing world that arose at the intersection of Indo-Islamic and European society. This world created a plethora of colorful characters on both sides. At that time, the Company was transforming itself into a proto-empire, and India — politically divided and weakened by internal conflicts and external invasions — gave rise to “an explosion of unrestrainedly sensual art and literary experimentation”.

An attentive reader will find here a variety of themes: from politics to gardening, from romantic treatises to the history of architecture. But the book's central theme emerges from the striking lives of the people who belonged to a generation of British diplomats who were themselves conquered by the amazing culture of the vast country that would come to be known as the “jewel in the crown”. To a large extent it was through these people that Britain managed to establish itself in Hindustan. Other people soon took their place, however. New policies sparked jealousy and hatred — “East is East and West is West and never the twain shall meet”.

In recreating the many aspects of life in India at the turn of the 18th and 19th centuries and the peculiarities of Anglo-Indian cooperation and confrontation in this period, the author undoubtedly rests upon the achievements of his predecessors. P. Spear wrote on these topics in the 1960s, and C. A. Bayly in the 1980s and 1990s. At the same time, the volume of material analyzed here and, more importantly, its “refraction” through the life stories of real people has allowed the author to be the first to present a convincing portrayal of this transitional epoch. In this respect, the book breaks with the stereotypes perpetuated by generations of historians and writers — the British and the Hindu who looked at the world through the prism of nostalgia for empire or the history of the fight for independence. William Dalrymple's work also helps us to move beyond a one-sided view of the role of orientalists, who, as many in the East believe, created new myths instead of writing an objective history of the colonial era.

The book introduces Russian readers to a completely unfamiliar world. The prejudices of the Great Game still persist in Russia, if not in the scholarly literature, then in the perceptions of the broader society. Russian readers familiar with the similar life stories of Russian diplomats, military officers and researchers in Central Asia and the Caucasus will find in this book many things, which confirm their ideas about the role of Russia in the East, yet absolutely contradict their view of the analogous role of Britain.

I believe, however, that this material is new not only for Russia. In Britain itself, as well as in India, the bitter experience of confrontation made people forget these pages of their history, which may be of no less importance than the events that were to follow.

I would like to congratulate the author on a brilliant book. It combines experience, scholarly courage, and luck, which always seems to alight on those who selflessly devote themselves to their mission. This beautifully written book will surely find grateful readers not only in Western Europe and the East, but also in Russia, where I will do my best to promote its publication. This is not only important; it is urgent. I cite the author's own words:

“Even today, despite all the progress that has been made, we still have rhetoric about ‘clashing civilisations’, and almost daily generalisations in the press about East and West, Islam and Christianity, and the vast differences and fundamental gulfs that are said to separate the two. The white Mughals — with their unexpected minglings and fusions, their hybridity and above all their efforts at promoting tolerance and understanding — attempted to bridge these two worlds, and to some extent, they succeeded in doing so.

As the story of James Achilles Kirkpatrick and Khair-un-Nissa shows East and West are not irreconcilable, and never have been. Only bigotry, prejudice, racism and fear drive them apart. But they have met and mingled in the past; and they will do so again” (pp. 500—1).

It is especially important to recall this today as we confront frightening attempts to spark conflict between two great civilizations.

Those who know the details of this story cannot remain indifferent to the present condition of the British Residency complex that James Achilles Kirkpatrick built in Hyderabad, now the Osmania Women's College. The building, recognized as one of the most important colonial edifices in India, urgently needs restoration. Its walls and the garden around it bear witness to the people who once hoped to spend happy years there. I close this review with a quote from the author's acknowledgements:

“A non-profit-making trust has now been set up to fund conservation efforts. Anyone who would like more information, or to make a donation, should contact Friends of Osmania Women's College, India, Inc., a tax-exempt 501 (c) 3 not-for-profit organisation aimed at restoring the Osmania / British Residency buildings and site:

800 Third Avenue, Suite 3100
New York, NY 10022
Telephone: (001) 212/223 7313
Facsimile: (001) 212/223 8212
E-mail: osmaniafoundation@hotmail.com

Donations may be sent by wire to:

Bank of New York
530 Fifth Avenue
New York, NY 10036
ABA No: 021-000018 Account No: 630-1601059
In the name of: Friends of Osmania Women's College, India, Inc.”

Efim Rezvan
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Notes to Contributors

Manuscripts must be written in English.

Manuscripts must be clearly typewritten with numbered pages, double linespacing and wide margins throughout. Italic and bold typeface should be avoided. Use underlining where text is to be italicised. The title should be as brief and informative as possible. The institute at which the work has been done should be indicated at the head of each paper. Authors are requested to include their e-mail address if one is available.

Submissions

Manuscripts should be sent in duplicate to the Editor-in-Chief: Dr. Efim A. Rezvan, Peter the Great Museum of Anthropology and Ethnography (Kunstkamera), Russian Academy of Sciences, 3 Universitetskaya nab., 199034, Saint-Petersburg, Russia, e-mail: rezvan@kunstkamera.ru.

CONTENTS

<i>EDITORIAL BOARD</i>	3
<i>TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH</i>	4
A. Kudelin. Arabic Literature: Poetics and Stylistics. I: Medieval Arabic Graphic Culture (Pictorial Figures to Drawing Script)	4
M. Reisner. The Life of the Text and the Fate of Tradition. II: "Old Age <i>Qasida</i> " by Rūdakī (the Standard and Its Deviation)	12
<i>PRESENTING THE COLLECTION</i>	19
A. Sinitsyn, E. Yamanashi. Paintings by Kawahara Keiga and Other Early 19 th Century Japanese Artists in the Johan Frederick van Overmeer Fisscher Collection (Peter the Great Museum of Anthropology and Ethnography).	19
<i>PRESENTING THE MANUSCRIPT</i>	32
E. Rezvan. New folios from "Uthmānic Qur'ān" I. (Library of Administration for Muslim Affairs of the Republic of Uzbekistan)	32
<i>SCRIPTS, PAGE SETTINGS AND BINDINGS OF MIDDLE-EASTERN MANUSCRIPTS</i> <i>Papers of the Third International Conference on Codicology and Palaeography of Middle-Eastern Manuscripts, Bologna, 4—6 October, 2000 (part III)</i>	42
I. Afshar. Inscriptions on the Covers of Islamic Manuscripts: An Introductory Study	42
T. Tunsch. Datierung und Herkunft der mamlūkischen Einbände im Museum für Islamische Kunst in Berlin	52
T. Stanley. Page-setting in Late Ottoman Qur'āns. An Aspect of Standardization.	56
M. Efthymiou. Quelques réflexions sur les reliures d'Asie Centrale dans les fonds de la Bibliothèque nationale de France	63
<i>BOOK REVIEWS</i>	71

Front cover:

Plate 1. No. 13-24. Kawahara Keiga, "A view of a highway station", *Nihon Fukei-zu (Views of Japan)*. Edo Period (19th c.). Painting unformatted, colour on silk, gold, 71.2 × 79.3 cm (whole), 52.5 × 62.3 cm (painting), no seal, no signature.

Back cover:

Plate 2. No. 13-34/39(8). *Idem*, "A visit to a Shinto shrine", *Life of Japanese people*. Edo Period (19th c.). Painting unformatted (album folio), colour on silk, gold, 35.1 × 46.3 cm (whole), 32.3 × 44.3 cm (painting), no seal, no signature.

Plate 3. No. 13-34/39(35). *Idem*, "Wedding ceremony", *ibid.* Edo Period (19th c.). Painting unformatted (album folio), colour on silk, gold, 32.5 × 44.5 cm, no seal, no signature.

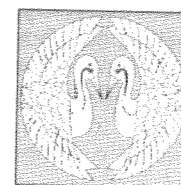
Plate 4. No. 13-34/39(17). *Idem*, "A greeting of the bridegroom's family by a representative of the house of the bride", *ibid.* Edo Period (19th c.). Painting unformatted (album folio), colour on silk, gold, 32.2 × 44.0 cm, no seal, no signature.

Plate 5. No. 13-34/39(30). *Idem*, "A scene at a cemetery", *ibid.* Edo Period (19th c.). Painting unformatted (album folio), colour on silk, 32.3 × 44.4 cm, no seal, no signature.

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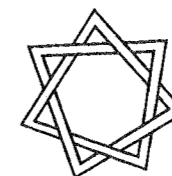
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