

CONTENTS

<i>Bibliography of Books and Articles by Ronald Eric Emmerick</i>	4
<i>TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH</i>	6
M. Maggi. Two Reinterpretations in the Khotanese <i>Sudhanāvādāna</i>	6
M. Vorobyova-Desyatovskaya. Tibetan Eighth-Century Documents on Wood from Miran	9
O. Akimushkin. The Library-Workshop (<i>kitābhāna</i>) of Bāysunghur-Mirzā in Herat	14
<i>TEXT AND ITS CULTURAL INTERPRETATION</i>	25
E. Rezvan. The Qurʾān and Its World: II. The Miracle of the Book (The Qurʾān and Pre-Islamic Literature)	25
<i>PRESENTING THE COLLECTIONS</i>	33
T. Pang. Manchu Collections in Paris	33
<i>ORIENTAL MANUSCRIPTS AND NEW INFORMATION TECHNOLOGIES</i>	40
Val. Polosin, E. Rezvan. To the CD-ROM Edition of the St. Petersburg Arabic Bible	40
<i>PRESENTING THE MANUSCRIPT</i>	48
A. Kabanoff. On an Anonymous Manuscript <i>Higashi Ezo iko</i>	48
<i>ORIENTAL ICONOGRAPHY: SEMANTICS</i>	51
K. Samosyuk. The Guanyin Icon from Khara-Khoto	51
Reza T. Ahmadi. Symbolism in Persian Rugs	62
<i>BOOK REVIEWS</i>	65

COLOUR PLATES

Front cover:

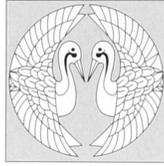
Winding up threads into balls, 17.7×26.5 cm, an illustration to the anonymous manuscript *Higashi Ezo iko*, Manuscript fund of the St. Petersburg Branch of the Institute of Oriental Studies.

Back cover:

Plate 1. The Ainu loom, 38.2×26.5 cm, an illustration to the anonymous manuscript *Higashi Ezo iko*, Manuscript fund of the St. Petersburg Branch of the Institute of Oriental Studies.

Plate 2. The weaving process (*attush-kar*), 38.2×26.5 cm, an illustration of the anonymous manuscript *Higashi Ezo iko*, Manuscript fund of the St. Petersburg Branch of the Institute of Oriental Studies.

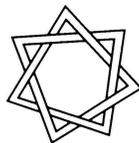
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BOOK REVIEWS

Kıbrıs İslâm Yazmaları Kataloğu. Hazırlayanlar Ramazan Şeşen, Mustafa Haşim Altan / Cevat İzgi. Giriş Ekmeleddin İhsanoğlu. İstanbul: 1415/1995, XLI, 86 pp. (in Turkish), LII, 630 pp. (in Arabic), 14 Plates (facsimile).

The Catalogue under review published in Istanbul contains a description of Oriental manuscripts preserved in the Turkish Republic of Northern Cyprus. The text of the Catalogue is preceded by a Foreword of the President of the Republic, Rauf Denktaş, who is describing the cultural and political aim of the publication as an attempt to make the "new generations" acquainted with the important evidence of the presence of the Turkish civilisation on the island of Cyprus.

The Catalogue is the result of the project realised within the frames of the agreement between İslâm Tarih, Sanat ve Kültür Araştırma Merkezi, directed by Prof. Dr. Ekmeleddin İhsanoğlu, and Millî Arşiv ve Araştırma Merkezi of the Turkish Republic of Northern Cyprus, directed by Mr Mustafa Haşim Altan.

The publication comprises an Introduction which deals with the history of Cyprus from the ancient times till the present day, written by Prof. Ekmeleddin İhsanoğlu. The main attention in it is devoted to the time after the conquest of Cyprus by the Ottoman Turks in 1570 when the island became one of the provinces of the Ottoman empire. Prof. Ekmeleddin İhsanoğlu stresses the fact that soon after the conquest numerous mosques, medrese, tekke of Şüfî brotherhoods and other Islamic institutions appeared on the island. The author of the Introduction mentions that the first information about the Oriental manuscripts preserved on Cyprus was given by Dr İsmet Parmaksızoğlu in his concise catalogue (including about 100 items) in 1964. The Introduction gives the description of the Cyprus mosques and institutions, where the manuscripts are preserved, and a list of donators of manuscripts.

At present the principal depositories of Oriental manuscripts on Cyprus are: a) Sultan II. Mahmud Kütüphanesi (at the time of the making of the Catalogue it was not available for general use) where the main part of the manuscripts preserved on the island is concentrated; b) Library of the Selimiye Camii; c) Millî Arşiv of the Turkish Republic of Northern Cyprus; d) Library of the Laleli Camii.

The description of the manuscripts is made after the following scheme: i) full title of the work; ii) its sequence number in the Catalogue; iii) full name of the author, the

date of his death (both after the Hijra and after the European calendar); iv) volume number (if it is a part of some work); v) the incipit; vi) the close of the work; vii) collection mark and the work's call number; viii) layout; ix) the colophon; x) additional notes and records, if present, including *waqf* records; xi) bibliographic references.

The Catalogue is divided into two parts. The first one which includes the description of Turkish manuscripts is written in Turkish (in Latin transcription, for the exception of the incipit and close of the works, which are given in Arabic script). The second part, written in Arabic, completely repeats the main body of the Catalogue but for the description of Persian and Arabic manuscripts proper, which follow the general scheme.

The Catalogue describes 1,260 codices (about 1,800 works) from Sultan II. Mahmud Kütüphanesi; 200 codices (around 230 works) from the library of Selimiye Camii; 6 volumes from the library of Laleli Camii; and, finally, 68 codices (about 217 works) from Millî Arşiv. There are also the indices of authors and works' titles.

Of the whole number of about 2,255 copies of works 1,948 are written in Arabic, 211 — in Turkish, and 96 — in Persian. The most important manuscript collections belong to the libraries of Sultan II. Mahmud and Selimiye Camii, which contain rare or even unique manuscripts. Among the important Arabic manuscripts are, for instance, the work by Shams al-Dīn Muḥammad b. Maḥmūd al-Samarqandī al-Sharīf al-Hamadānī (d. 780/1378) *Kashf al-usrār fī rasam maşāḥaf al-amşār*. A comparatively old copy of this work transcribed in *ta'liq* in the fourteenth century belongs to Sultan II. Mahmud Kütüphanesi (No. 17, p. 21 in the Arabic part of the Catalogue). In the collection of the same library there is an old copy (of 19 Shawwāl 633/26 June 1236) of the vocabulary by the famous Arabic lexicographer Abī Naşr Ismā'īl b. Ḥammād al-Jawharī (d. 393/1002—03) titled *Kitāb tāj al-lughat wa şīḡah al-'Arabīyya* (No. 583, p. 320). It is an explanatory dictionary of the Arabic language following the completely new system of arranging the material suggested by the author's uncle, al-Fārābī. It should be noted that a significant part of the Arabic manuscripts described in the Catalogue are religious works.

Among the Persian manuscripts there are writings of several well-known Persian authors like Sanā'ī (d. 1130—31) — a manuscript of 1580, Farīd al-Dīn 'Aṭṭār (d. about 1273), Shabistarī (d. about 1320—21) — a copy of his Şüfī

poem *Gulshan-i raz* of 1455—56, Jalāl al-Dīn Rūmī (d. 1273), etc. Of some interest are the copies of the famous *Mathnawī* by Jalāl al-Dīn Rūmī executed just several decades after his death (No. 1048, pp. 546—7). It is worth noting that though the authors of the Catalogue included among the rare manuscripts a copy of the *Dīwān* by poetess Jahān Khātūn, the contemporary of Ḥāfiẓ and a female representative of the Injū dynasty, copies of this work are present also in Istanbul (Topkapı Sarayı), in Paris (Bibliothèque Nationale), and in the University Library of Cambridge. As for the Cyprus *Dīwān*, it was copied by one 'Abd Kamāl Thānī in the seventeenth century (No. 1052, p. 549).

The description of the Turkish part of the catalogue is somewhat disappointing. Among the Turkish manuscripts we find practically no rare or unique writings. They are represented by well-known names and comparatively late copies. Of a considerable interest, however, are collections of *fatwās* dating to the seventeenth century, which can be regarded as a valuable source on the social history of the Ottoman Cyprus. These are *fatwās* by sheykhūlislam Yahyā Efendī (d. 1643), Bahā'ī Efendī (d. 1653), 'Alī Efendī (d. 1691), and others. Of the famous Turkish authors there are works by poet Sheykhī (d. 1430), by a representative of the 'ulamā class Ismā'il b. Ahmed

al-Anqarawī (d. 1630) whose works are well represented in the libraries of Cyprus, by the outstanding 'ulamā and authors Kemal Paşazade and Ahmed Yazıcı-oğlu.

It is to be regretted that the names of the Turkish authors and of their writings lack Arabic transliteration which would be of a help for the user of the Catalogue. It is also regrettable that in the descriptions' references there is no mention of the catalogues published in the former USSR. Unfortunately, the Catalogue is also lacking the technical information on the codices, i. e. information regarding the bindings, the paper, etc.

Nevertheless, despite these points the Catalogue under review is interesting not only because it has done the field a great service, but also because it provides valuable information on the development of manuscript collections on Cyprus after the Ottoman conquest. It should be noted that the Introduction by Ekmeleddin İhsanoğlu, which precedes the Catalogue, provides priceless information on those who formed the cultural environment of the Muslim society of the island and made an important contribution to the preservation of this valuable manuscript heritage. The Catalogue will no doubt be of great use to all those who work on Oriental manuscripts.

I. Petrosyan

Peter Zieme. *Altun Yaruq Sudur, Vorworte und daserste Buch. Edition, Übersetzung der alttürkischen Version des Goldglanzsūtra (Suvārṇaprabhāsottamasūtra). Turnhout, the Brepols Publishing House: 1996, 230 pp., with 88 Plates. — Berliner Turfantexte, XVIII.*

The Old Turkic literary tradition and culture of writing reached its peak in what appears to be a sphere lacking in originality, in the field of translation. Meanwhile the impressive amount of translated texts, first of all of religious treatises — Manichaean, Buddhist, Christian — allowed the thin layer of Turkic intellectual elite, formed in the ninth—tenth centuries in the oasis-cities of Kansu and East Turkestan, to make acquaintance with the highest achievements of philosophy and literature of the ancient civilisations of India, China, Iran, and of Christian Orient. The process took a very short time, and the background of it was purely confessional. Needless to say, without a very high level of adaptation of a different linguistic mentality to the already established Turkic literary language and to the changing, in the course of several centuries, imperial standards of the *imago mundi* the development of that new civilised environment by the Turks would have been impossible.

In the confessional environment of the Uighur state of Qocho (ninth—thirteenth centuries), the first Turkic state with a developed urban culture, a special role was played by Buddhism. In those very lands, in the cities of the Turfan oasis, in the northern capital — Beshbalyk — and in the nearby Dunhuang, with their mature intellectual life, there developed the activities of a group of superb translators working in numerous Buddhist monasteries and convents. They started with translation into Turkic of those works which had already been translated from Sanskrit into Sogdian — it has been demonstrated recently by Jens-Peter Laut who analysed the text of the Uighur translation of *Maitrisimit*¹. Soon, however, in the tenth or at the beginning of the eleventh century Buddhist clerics of Turkic origin turned to the Buddhist texts translated into Chinese, incomparably more abundant and varied. The most famous and prolific of the creators of the Turkic Buddhist translations was Šingqo Šāli Tutung. He was the one who translated the most significant and popular Buddhist *sūtras*².

Sūtras addressed to monks and laymen were the most widespread texts of the Buddhist canon. They were most frequently translated into the languages of the Great Silk Route — Chinese, Tibetan, Sogdian, Khotanese Saka, Tocharian, Turkic, and later into Mongolian. Numerous manuscripts and blockprints with *sūtras*, more often in

¹ Jens-Peter Laut, *Der frühe türkische Buddhismus und seine literarischen Denkmäler* (Wiesbaden, 1986), pp. 1—12. — Veröffentlichungen der Societas Uralo-Altaica, Bd. 21.

² On the personality and works of Šingqo Šāli Tutung see P. Zieme, "Šingqo Šāli Tutung — Übersetzer buddhistischer Schriften ins Uigurische", *Tractata Altaica* (Wiesbaden, 1976), pp. 767—73; J. Hamilton, "Les titres šāli et tutung en ouïgour", *JA*, CCLXXII/3—4 (1984), pp. 425—37.