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### COLOUR PLATES

#### Front cover:

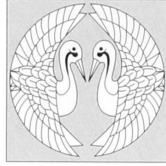
Winding up threads into balls, 17.7×26.5 cm, an illustration to the anonymous manuscript *Higashi Ezo iko*, Manuscript fund of the St. Petersburg Branch of the Institute of Oriental Studies.

#### 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.

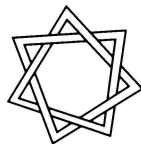
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poem *Gulshan-i raz* of 1455—56, Jalāl al-Dīn Rūmī (d. 1273), etc. Of some interest are the copies of the famous *Mathnawī* by Jalāl al-Dīn Rūmī executed just several decades after his death (No. 1048, pp. 546—7). It is worth noting that though the authors of the Catalogue included among the rare manuscripts a copy of the *Dīwān* by poetess Jahān Khātūn, the contemporary of Ḥāfīz 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 (Suvarṇaprabhāsottamasūtra). 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 — Manichaeic, 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*<sup>1</sup>. 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*<sup>2</sup>.

*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

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

<sup>2</sup> 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.

fragments, have been discovered in the oases of East Turkestan and Kansu. The reconstruction, on the basis of these fragments, of the whole picture of the Buddhist culture and of the corpus of Buddhist scriptures of Central Asia became the task and aim of several generations of European and Japanese scholars. A prominent place among them belongs to the orientologists of Germany and Russia.

One of the most popular texts in the Buddhist environment of China and Central Asia was *Suvarṇaprabhāsa* ("The Sūtra of Golden Light") which held a prominent position in the Mahāyāna tradition. Not being much different in its metaphysical core from the rest of the Prajñāpāramitā literature, *Suvarṇaprabhāsa* is most explicitly treating such fundamental for Mahāyāna notions as emptiness (*śūnyatā*), the supreme Absolute of the world, the unlimitedness of the life of Tathāgata Buddha, the Bodhisattva method of meditation. But what was more attractive for a general reader, the "mass consumer" of Buddhist writings, was the narrative side of the *sūtra's* contents — colourful and rich in emotion numerous life- and quasi-historical stories not directly instructing the reader and listener in the rules of Buddhist ethics. These very stories, novels from everyday life and *avadāna*-legends, gave didactic persuasiveness and plainness, though illusive, to the most complicated philosophic speculations. The aphorisms, sayings and proverbs, numerous ritual prescriptions and "practical" magic formulae coming along with them were making the foundation of the confessional behavior, of the general notions about this world and of the ways of coming into contact with it. Due to that constant replenishment of the *sūtra* with episodes of this kind, *Suvarṇaprabhāsa* was constantly swelling through the whole active period of its functioning in the religious practice, which is most clearly testified by the surviving Chinese translations of the *sūtra*.<sup>3</sup>

The first of them, made at the beginning of the fifth century by Tan Wu-qian (whose Sanskrit name was Dharmakṣema), contained four *chuans* (in the Turkic translation of *Suvarṇaprabhāsa* the term *ülüs* — "part, section" is used, in European translations — the term "book"). The second Chinese translation, by Bao Gui (about A.D. 600) contained already eight *chuans*. As to the third translation (A.D. 703) by I-jing, it numbered ten *chuans*. Upon this last translation the Turkic version was founded, known as *Altun Yaruq Sudur*. That is what is written in the colophon of this version: "Scholar from Beshbalyk Šingqo Šāli Tutung translated [this] anew from the Tabgach (i. e. Chinese) language into the Turkic Uighur language"<sup>4</sup>. The translation was accomplished, according to J. Hamilton, in 1022.

Only one relatively complete copy of the translation is known, the one of 1687 belonging to the Manuscript Fund of the St. Petersburg Branch of the Institute of Oriental Studies. One part of this manuscript was bought by S. E. Malov in one of the villages near Suchzou (Kansu), the other one was presented to him by the governor of Suchzou. Like the third Chinese translation the Uighur version consists of ten books preceded by a foreword (Old Turkic *sū* from Chinese *hsü*). Each book is divided into several chapters (Old Turkic *bölik*). The St. Petersburg manuscript has 675 folios, 22—25 lines per folio<sup>5</sup>. In 1913—17 the manuscript was published by W. W. Radloff and S. E. Malov in composed Uighur type. In 1930 appeared a partial translation of the text into German made by W. W. Radloff<sup>6</sup>. It turned up later that the publication of the Uighur text in composed type is not always satisfactory and that a facsimile edition was still required.

Another collection of Uighur texts containing fragments of manuscripts and blockprints of *Altun Yaruq Sudur* is the Turfan fund in Berlin. Unlike the St. Petersburg manuscript, the fragments from Berlin come from different copies. They were acquired at the beginning of the twentieth century in different parts of the Turfan oasis, and they go back to no less than twenty manuscripts and xylographs, the facts which are marked in a new publication of the foreword and the first book (two chapters) of *Altun Yaruq Sudur* recently made by Peter Zieme (pp. 15—9).

It is noteworthy that this new edition was preceded by a whole series of publications (some of them in Russian) by the author of the monograph<sup>7</sup>. This new and complete edition of the parts mentioned above crowned many years of meticulous study and comparison of dozens of fragments, their attribution, finding their place in the text, juxtaposition with the corresponding passages of the Chinese original, reading, interpreting and commenting, which required not only profound erudition in the field of Old Turkic philology, sinology and Buddhist studies but great scientific intuition as well.

First of all Peter Zieme undertook a facsimile publication of all fragments (including 139 identified by himself) of *Altun Yaruq* available in the Turfan fund, established their place in the structure of the work and provided the transliteration of the Turkic text of the published parts of the *sūtra*. After a circumstantial survey of the history of the study and publication of *Altun Yaruq* (special attention is given to the edition made by C. Kaya)<sup>8</sup>, the author gives a detailed characteristics of the foreword and the first book of the *sūtra* and then reconstructs the text, basing upon the St. Petersburg manuscript as well as upon the correspond-

<sup>3</sup> K. B. Keping, "Dun'khuanskiĭ tekst predislovia k Suvarṇaprabhāsa" ("The Dunhuang text of the foreword to *Suvarṇaprabhāsa*). *Pis'mennye pamiatniki Vostoka. Istoriko-filologicheskoe issledovanie*. 1972 (Moscow, 1977), pp. 153—5.

<sup>4</sup> S. G. Kliashstornyi. "Pamiatniki drevneturkskoĭ pis'mennosti" ("Monuments of Old Turkic writing"). *Vostochnyiĭ Turkestan v drevnosti i rannem srednevekov'e. Ėtnos, iazyki, religii* (Moscow, 1992), p. 326. Citing after the St. Petersburg manuscript; in the colophon of the Berlin manuscript the word "Uighur" is missing.

<sup>5</sup> See also the description of the St. Petersburg manuscript in L. Iu. Tugusheva, "Rannesrednevekoviaia uĭgurskaia rukopisnaia kniga" ("Early medieval Uighur manuscript"). *Rukopisnaia kniga v kul'ture narodov Vostoka*, ii (Moscow, 1988), pp. 364—5.

<sup>6</sup> *Suvarṇaprabhāsa (Sūtra of Golden Light)*. Text of the Uighur version, eds. W. W. Radloff and S. E. Malov. — *Bibliotheca Buddhica*, XVII, 1—8 (St. Petersburg—Petrograd, 1913—1917); *Das Golden Sūtra*. Aus dem Uigurischen ins Deutsch überetzt von W. Radloff — *Bibliotheca Buddhica*, XXVII, 1—3 (Leningrad, 1930).

<sup>7</sup> P. Zieme, "O vtoroiĭ glave sutry "Zolotoiĭ Blesk"" ("On the second chapter of the "Golden Light" *sūtra*"). *Turcologica. K semidesiatiletiu akademika A. N. Kononova* (Leningrad, 1976), pp. 341—7.

<sup>8</sup> C. Kaya, *Uygurica Altun Yaruq*, giriş, metin ve dizin (Ankara, 1994).

ing parts of the text from the Turfan collection. Peter Zieme had the opportunity to study the St. Petersburg manuscript — in this particular case he was assisted by Dr Simone Raschmann. The text of the foreword and of the first two chapters of the first book is given in transcription and supplied with a German translation, textological and terminological commentary and, where it is possible, with the parallel text of the Chinese original. Results of the comparative study of the published texts are summarised in two concordances, the edition is supplemented with a glossary and a detailed terminological index systematically arranged, providing the reader with corresponding Sanskrit and Chinese equivalents of Old Turkic terms.

The discussion about the relation between the Turkic translation and the Chinese original (or originals) should probably be considered here in brief. P. Zieme has no doubts that the Uighur translation was made from the Chinese version by I-jing, which, however, is quite obvious. He definitely rejects the suggestion made by R. Finch that Šingqo Šāli Tutung could use the Sanskrit original of *Suvarṇaprabhāsa* or its Khotanese Saka or Kuchine (Tocharian) version<sup>9</sup>. However, it is still an open question

whether Šingqo Šāli Tutung could be familiar with some other Chinese translations. Citing the suggestion made by K. Röhrborn<sup>10</sup> on the possibility that the Uighur translator might be familiar with some other version of I-jing's translation, or that he was treating the Chinese text too freely, P. Zieme comments that the foreword and the first book of *Altun Yaruq* provide no arguments for any suggestions of this kind (pp. 14—5). One should remember, however, that A. von Gabain in the review of the publication by Ch. Ehlers (*JRAS*, 1988, Pt. 1, p. 98) did not exclude the possibility that some passages of the Old Turkic text were going back to the more ancient Chinese translation of A.D. 600. What is evident, anyway, is that only studies as profound and thorough as the one demonstrated by P. Zieme (but covering the whole text of *Altun Yaruq*) will probably give the final answer to the question and terminate the discussion. Meanwhile the monograph by P. Zieme remains an exceptionally valuable work combining academic precision with outstanding intuition. It is a model of publication and textological study of the Old Uighur manuscript.

S. Klyashtorny

<sup>9</sup> R. Finch, "Chapters XVI and XVII from the Uighur *Suvarṇaprabhāsottama-sūtra* (*Altun Yaruq*)", *Türklik Bilgisi Araştırmaları*, XVII (1993), p. 102.

<sup>10</sup> K. Röhrborn, "Šūnyāvāda und Vijñānavāda. Zentralasiatische Resonanzen eines Schulstzeits", *Ural-Altische Jahrbucher*, N. F., Bd. 5 (1985), p. 132.

**The Baburnama. Memoirs of Babur, Prince and Emperor. Translated, edited and annotated by Wheeler M. Thackston. New York—Oxford: Oxford University Press, 1996, 472 pp.**

It is not long ago that my review of the edition of *Bābur-nāma*<sup>1</sup> published in Japan by Prof. Eiji Mano<sup>2</sup> appeared on the pages of *Manuscripta Orientalia*. Now I hold in my hands a new edition of *Bābur-nāma*, which has just come out in the USA. It looks as if the destiny of some writings is to attract scholars' attention in the course of many years. The work by Zāhīr al-Dīn Muḥammad Bābur (1483—1530) is definitely one of them. This Muslim ruler, the descendant of Timūr, who ascended his father's throne in Farḡāna when he was eleven, became extremely famous among his contemporaries as well as later generations not only as a statesman but also as the author of memoirs known as *Bābur-nāma*. His own life, so rich in events, provided him with vast materials for his literary activities. At the very beginning of the sixteenth century Bābur was forced to flee away from Central Asia to Afghanistan under the pressure of nomadic tribes from Eastern Dast-i

Qibchāq (the modern steppes of Kazakhstan). Finally he settled in India where he founded a new Muslim state, the Empire of the Great Moghuls (1526—1858).

The personality of Bābur has long since attracted the attention of scholars. It was primarily due to his own work presenting the portrait of this Muslim ruler with expressiveness and details unusual in Islamic literature. The "Records" of Bābur depict an extraordinary and gifted personality and a prominent statesman. At the same time *Bābur-nāma* is a masterpiece of Turkic prose. Neither before nor after Bābur was there anyone writing in Central Asian Turkī with such expressiveness and force. There is no wonder that new and new scholars apply to his work, an important source on political, social and cultural life of Muslim peoples. *Bābur-nāma* in many respects a unique monument of literature, allows us to reconstruct the picture of the spiritual life of medieval Muslim society and to see a lively portrait of the outstanding personality, one of those who affected the course of historical events.

The publication of *Bābur-nāma* undertaken by Prof. Thackston is a translation of the text published by the same author in 1993<sup>3</sup>. The information about the translator

<sup>1</sup> See *Manuscripta Orientalia*, II/1 (1996), pp. 67—8.

<sup>2</sup> Zāhīr al-Dīn Muḥammad Bābur, *Bābur-nāma* (*Waqā'i*). Critical edition based on four Chaghatay texts with introduction and notes by Eiji Mano (Kyoto, 1995); Zāhīr al-Dīn Muḥammad Bābur, *Bābur-nāma* (*Waqā'i*). Concordance and classified indexes by Eiji Mano (Kyoto, 1996).

<sup>3</sup> Wheeler M. Thackston, *Zahiruddin Muhammad Babur Mirza. Baburnama*. Chaghatay Turkish Text with Abdul-Rahim Khankhanan's Persian Translation (Cambridge, Mass., 1993), i—iii.