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Front cover:

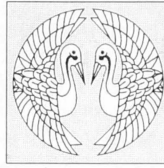
“Zulaykhā recognises in Yūsuf, who is led as a slave before the Pharaoh's palace, the youth whom she saw in a dream”.
Miniature to the poem *Yūsuf wa Zulaykhā* by Nūr al-Dīn ‘Abd al-Raḥmān Jāmī. *Gulshan*, manuscript E 12
in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, fol. 203 b, 37.0 × 27.2 cm.

Back cover:

Plate 1. “Wedding celebrations of the young ruler of Ḥalab and Gul”. Miniature to an untitled poem by Muḥammad Kāzīm b. Muḥammad Riḍā, the same manuscript, fol. 116 a, 36.8 × 29.0 cm.

Plate 2. “Yūsuf, rescued from the well, among the members of the merchant Malik's caravan”. Miniature to the poem *Yūsuf wa Zulaykhā* by Nūr al-Dīn ‘Abd al-Raḥmān Jāmī, the same manuscript, fol. 202 a, 36.3 × 25.2 cm.

RUSSIAN ACADEMY OF SCIENCES
THE INSTITUTE OF ORIENTAL STUDIES
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ing *namau* ("Homage!" — an introductory word) for *nada* in line 4 (commentary on pp. 38—40). In my view, R. E. Emmerick's suggestion seems more in keeping with the context: *nadā* in place of *nada* (most probably copyist's error) <OKh. *nonda* ("with reverence", "in homage"). As far as I know, in the standard formula of the *sūtras* opening, *namau* is not attested at this place in the text.

Further, verse 19 (commentaries on pp. 53—4) is dealing with *aumaca*, a minister of the king Prasenajit, described here as he who is "without noble qualities", according to the interpretation of *alaksāṇa*, suggested by Maggi. In Buddhist Sanskrit texts, however, *alaksāṇaka* (Khot. *alaksāṇa*) does not mean "without noble qualities", but is generally used as an epithet for a worthy man who does not possess the thirty-two signs of the Buddha. F. Edgerton renders this epithet as "a near-Buddha" (see his "Buddhist Hybrid Sanskrit Dictionary", p. 67). Besides, in the given context, "strong" appears preferable to "fat" for *tuṅka*. Finally, *gūhau* ("the ox") in verse 10 — where Maggi appears to reconstruct the root correctly as *gūhana* ("ox-like"), also connotes respect. In Buddhist Sanskrit *vr̥ṣabhata* ("bull-like quality") is attested as an epithet of the Buddhas and Bodhisattvas, which could be rendered as "lordliness" or "majesty", while in Vedic Sanskrit *vr̥ṣabha* is a sobriquet of such gods as Indra. In this regard it seems also mistaken to interpret this word in the given context as

"foot-soldier", as Maggi proposes in volume 3 of his "Studies in the Vocabulary of Khotanese".

This minor criticism in no way diminishes the significance of the edition under review. Dr. Maggi's work testifies to the advent of a new stage in the study of Khotanese texts. Treating the labours of his predecessors with all due respect, the scholar evaluates their achievements critically and makes numerous precious corrections. The historical phonetics of Iranian languages, which until recently was the chief criterion for reconstructing the meanings of many words, is combined in Maggi's works with the juxtaposition of all occurrences and usages of a given word in all known contexts. Context is one of the most important criteria for understanding certain words. Furthermore, the employment of texts in other Middle Iranian languages and in Sanskrit and the effort to situate Khotanese texts in the general cultural context of East Turkestan Buddhism is exclusively fruitful.

We need only thank the scholar for his valuable contribution. This is a work of vast erudition, where so many controversial issues are involved. One must be also grateful to the "Rome Oriental Series" for publishing extraordinarily interesting texts which are so vital to the scholarly community.

M. Vorobyeva-Desyatovskaya

Maria V. Toropygina. *Descriptive Catalogue of Japanese Books in St. Petersburg University. A Catalogue of the Arisugawa Collection.* Tokyo: Benseisha, 1998, 112 pp.

The collection of wood-block prints and manuscripts held in the library of St. Petersburg University, which were catalogued by Maria Toropygina, a Japanese studies librarian at the Library of the St. Petersburg Branch of the Institute of Oriental Studies, is of great historical and cultural value. It was the Japanese prince Arisugawa (1835—1895) who ordered to send a collection of Japanese wood-block prints and manuscripts to St. Petersburg University. Prince Arisugawa was an outstanding personality in the history of the nineteenth-century Japan. He was among those who joined the anti-Shogunate movement to restore the Emperor's power. In 1870, after the Shogunate was abolished he was appointed Minister of Military Affairs and afterwards played an active role in public affairs. In 1882, Prince Arisugawa visited the United States and Europe. The Prince's visit to Russia took place in September. Here, in Russia, he had an audience at the Russian Tsar Alexander III (r. 1881—1894). It is after this visit to St. Petersburg that Prince Arisugawa made his generous donation to St. Petersburg University.

The collection of Japanese wood-block prints and manuscripts donated was meant to introduce Japanese culture to the students of the Japanese language courses at the University. The composition of the collection represented

many branches of Japanese culture; among the books were vocabularies and explanatory dictionaries, textbooks, works of literature with necessary commentaries, works on philology and geography, all dated mainly to the eighteenth century. Among these was a famous hundred-volume *Dainihon shi* ("History of the Great Japan") by Tokugawa Mitzukuni.

The significance of the collection rests on at least two factors. First, an analysis of the collection provides an opportunity to determine the "cultural foreign policy" of Japan's ruling elite, that is, to reveal the fashion in which Japan wished to appear to the world at the end of the nineteenth century. It is immediately obvious, for example, that one of the major components of Japanese culture, that is, Buddhism, is not in effect represented in the collection. Secondly, the collection is valuable for the rarities it contains. This primarily concerns manuscripts. Of special importance among them is the manuscript of *Owari meisho wakashu*, a collection of poems connected with the province of Owari. Suffice it to say that only a single manuscript of this collection has been discovered in Japan.

A catalogue to a comparable collection at the Catholic University of Leuven, given as a gift by the Emperor Showa during his time as heir to the throne, appeared as early as 1926. The catalogue to the Arisugawa collection is drawn up in conformity with modern standards of cataloguing, since the science of description of Japanese manuscripts has progressed greatly in recent decades. Previously, there existed only a list of books, drawn up by Andō Kensuke¹ and

¹ Andō Kensuke (1854—1924) — a Japanese governmental official, who in 1876 joined the diplomatic staff and was sent to Russia. In 1881—1884, he taught the Japanese language at St. Petersburg University. It was he who let Prince Arisugawa know about the Japanese courses at the University.

published in 1893 without scholarly description. It is only with the appearance of the current catalogue that the books in the collection have entered scholarly circulation in the true sense.

The catalogue comprises an Introduction, the Guide to the contents of the catalogue, the catalogue's entries, the List of book-titles and Indices of personal names, publishers and book-sellers, and a Selected reference bibliography. The catalogue also contains an Afterword (in Japanese), written by Yamazaki Makoto, a professor at the Institute of Japanese Literature, who helped with his advice to the author of the catalogue and, in his turn, was a photographer of the books in the collection.

The catalogue provides descriptions of 247 items. Each one is described in the following fashion: (i) number of the description; (ii) call number; (iii) reference to the list of books drawn up by Andō Kensuke; (iv) title of the book; (v) author, copyist, editor; (vi) type of copy; (vii) date of publishing (copying); (viii) publisher; (ix) place; (x) number of scrolls/volumes, size of the book, number of pages, presence of border, type of writing, colour and design of cover, language used, information on foreword and afterword, presence of stamps belonging to the owner(s), marginalia; (xi) presence of illustrations and their type; (xii) artist or engraver; (xiii) additional information; (xiv) reference to the standard and more complete catalogue of Japanese books, *Kokushō Sōmoku-roko*.

It appears that the author has taken into consideration practically all major principles of cataloguing wood-block prints and manuscripts used in contemporary Japanese studies. One should note that the appearance of a catalogue

made on such a high level by a Russian researcher is not a frequent occurrence. Among M. V. Toropygina's predecessors one can only cite the authors of a description of Japanese manuscripts, xylographs and old-print books from the collection of the St. Petersburg Branch of the Institute of Oriental Studies published in 1964—1971: O. P. Petrova, V. N. Goreglyad, Z. Ia. Khanin, and G. D. Ivanova. The latter edition was published in Russian and was lamentably little known to foreign scholars.

The Afterword by Yamazaki Makoto, structured in the manner of Japanese texts, is rather an essay with a welcome element of narrative vitality. We learn not only of the work he performed together with M. V. Toropygina, but also of the free time they enjoyed together when a bottle of Georgian wine, Mukuzani, could serve as an ideal means of curing physical fatigue.

In my view, the catalogue could have benefited from more careful proof reading. A large number of misprints spoils the general impression of the catalogue. They occur, however, largely in words the correct spelling of which can be deduced easily. As a whole, the production of the catalogue is excellent, though one would like to see higher-quality black-and-white photographs accompanying each entry. However, these shortcomings are only minor. One can only welcome the appearance of this catalogue. Now no one has reason to complain that the books in the Arisugawa collection have “fallen out” of scholarly view because of insufficient information.

A. Mescheryakov