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Dear readers,

In the current issue of *Manuscripta Orientalia* we begin the publication of materials presented at two important international conferences.

The first, "Preservation of Dunhuang and Central Asian Collections. Third International Conference" was held in Berlin, (13—16 May, 1998) (see: http://idp.bl.uk/). The organizers invited colleagues from German scholarly centers, from Paris, Copenhagen, St. Petersburg, London, Kyoto, Ürümqi and Peking, as well as from Uzbekistan, Kazakhstan and Kyrgyzstan. The papers presented were extremely important, and I am confident that topics such as recent advances in ^{14}C dating techniques will be of interest to most of our readers.

The second conference, "Oriental books and manuscripts collections and new information technologies. MELCOM XXIII", was organized by the European Association of Middle East Librarians (see: www.uni-bamberg.de/unibib/melcom/home.html) and held in St. Petersburg, May 28—30, 2001 (for details, please, visit: http://orient.thesa.ru/congress/).

Colleagues from Russia, USA, France, Germany, Italy, Belgium, UK, Sharjah, Iran, Israel, Holland, Uzbekistan, Lebanon and Egypt took part in it. The 24 papers presented in St. Petersburg covered the following topics: automation for Middle-Eastern collections; Internet resources for Middle Eastern librarianship; Oriental manuscripts and new information technologies, manuscript studies; rare material collections; acquisition policies and co-ordination between libraries.

In introducing the above-mentioned publications, I would like to stress that the studies they contain represent the latest developments in international manuscript studies. These studies also reflect the general level, tendencies and perspectives which will determine the future development of research connected on the conservation and preservation of Oriental manuscripts and rare materials, acquisition policies of the world's leading libraries and research centres, the influence of the new information technologies and current approaches to automation on Oriental collections. The present issue of *Manuscripta Orientalia* starts publishing the papers delivered at the conferences; these are contributions by Catherina Koch (Germany), Elisabeth Zack (Holland — Egypt), Hala Kaileh (Palestine — France), and O. F. Akimushkin (Russia).

I would like to stress that these new publications do not represent a move away from our traditional policy of presenting to the world Orientalist community new research by Russian scholars. We will also continue publishing the article series that has brought our journal so many new readers.

Efim A. Rezvan
Editor-in-Chief

TEXTS AND MANUSCRIPTS: DESCRIPTION AND RESEARCH

O. F. Akimushkin

CENTRAL ASIAN MANUSCRIPTS' BINDINGS (1730s — 1930s) *

Central Asian bindings during the period in question were extremely specific — easily recognizable and very similar in appearance (a well-established range of colours, very subdued graphic design, the complete absence of a flap). They were not full leather bindings, but 90% paste-board (*muqawwā'*) [1]. Both covers of such a binding were usually made from poured whole paste-board, although well pasted and pressed paper-board of separate sheets (papier-mâché) was sometimes used. The edges of paste-board covers were strengthened with light, thin, well-worked leather and reinforced with a back spine of the same finish and colour. The back spine sometimes had two tongued flaps that extended upward and downward (1.5—2.0 cm) for pulling the manuscript out of a pile on the shelf (Eastern manuscripts were kept lying, not standing as in Europe).

The practice of producing *muqawwā'* bindings spread rapidly through all the khanates of Central Asia and binding masters (*muqawwā'sāz, ṣaḥḥāf*) "clothed" manuscripts in Bukhara and Samarqand, Fergana and Kokand, Khiva and Gurgandj. Of course, such bindings were inferior to leather bindings in elegance and artistry; the *muqawwā'* was a much more modest affair. It was, however, durable and functional, and cost several times less than leather, though it was just as hardy. This does not mean that the art of manufacturing leather bindings was entirely eliminated from the repertoire of binders; demand for them simply diminished significantly. They were prepared exclusively to order for calligraphic, illuminated manuscripts and for large-format lithograph editions (from the 1880s on).

The production of *muqawwā'* bindings was standardized and usually consisted of the following: the edges of the paste-board covers were lined with leather of a single colour that covered 0.4—0.5 cm. The back spine, which reinforced both covers, was made of thin leather of the same colour. Paper of a single colour was pasted onto the inner faces of the covers (usually white, but sometimes so-called "marble"-*abrī* [2]); it was usually left unadorned. As a rule, these sheets of paper extended 0.2—0.3 cm over the leather border at the edge of the paste-board. Monotone colour

sheets of paper were usually pasted onto the outer faces of the covers as well, also covering 0.2—0.3 cm of the leather edging. After this, the paper was coated with two or three layers of colourless or pale yellow lacquer. If the colour range of the paper was originally limited to two or three favourite colours (green, claret, deep orange), as time passed it broadened (undoubtedly under the influence of local traditions, tastes, and priorities) to include such colours as yellow, yellow-green, mustard, light-brown, orange, deep-orange, deep-green, pistachio, cherry, raspberry, dark-raspberry, etc. As concerns the colour of the leather backings and edging, there were fewer colour variations. One notes a preference for red, brown, dark-red, green, and orange. No well-defined pattern of colour combinations emerges for the backings, edgings, and covers. In selecting contrasting colours, the binder apparently relied both on tradition and, to a significant degree, his own taste, experience, and possibly his client's wishes. Still, Kokand and Khivan binders displayed a marked preference for darker hues: claret, dark-raspberry, dark-brown, cherry, and black. This led to corresponding contrasts in the colours of the leather edging and back spines: light-green, pale-orange, light-brown, sometimes blue or pale-raspberry.

Muqawwā' bindings bore limited adornment and displayed little variation. Decoration usually consisted of various lines in geometric formation; straight embossed lines (*ṭarāq*) along the entire border (usually two parallel lines), or two radial lines (bisecting the corners) that sometimes intersected in the centre. In a number of cases, a border lined the edges in the form of a chain with oval, lancet-shaped, or rectangular (*band-i rūmī*) links. More rarely one finds an embossed wavy line along the border, more frequently painted. The outer faces of the covers bore an embossed oval boss (*turunj*), usually with floral ornamentation; above and below it were two vertical embossed palmettes (*sarturunj*) [3]. In the overwhelming majority of cases, these palmettes, reminiscent in shape of a stylized lotus flower or one of its petals, contained the binder's personal stamp. Such stamps are typical of Central Asian
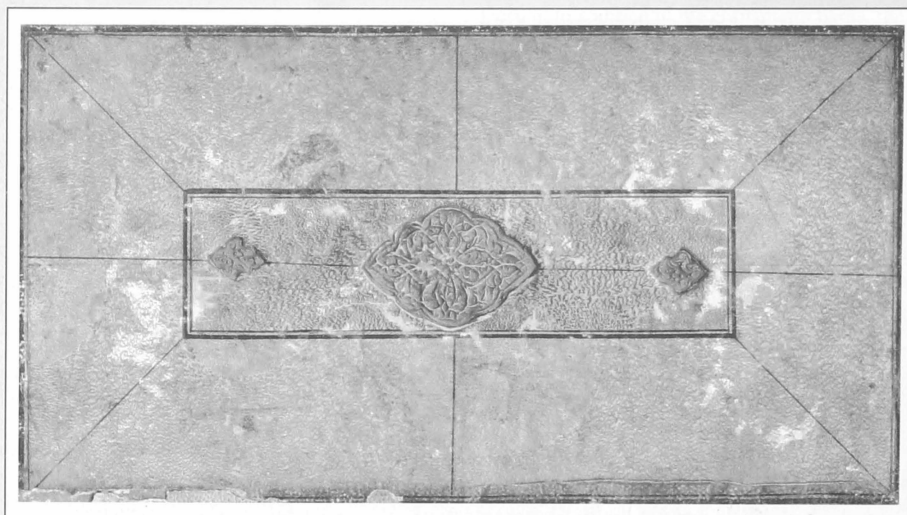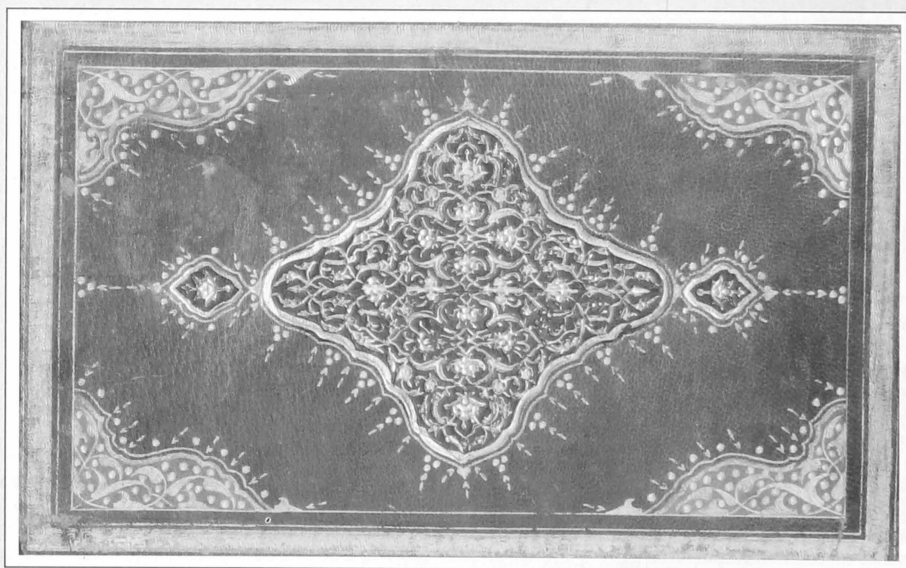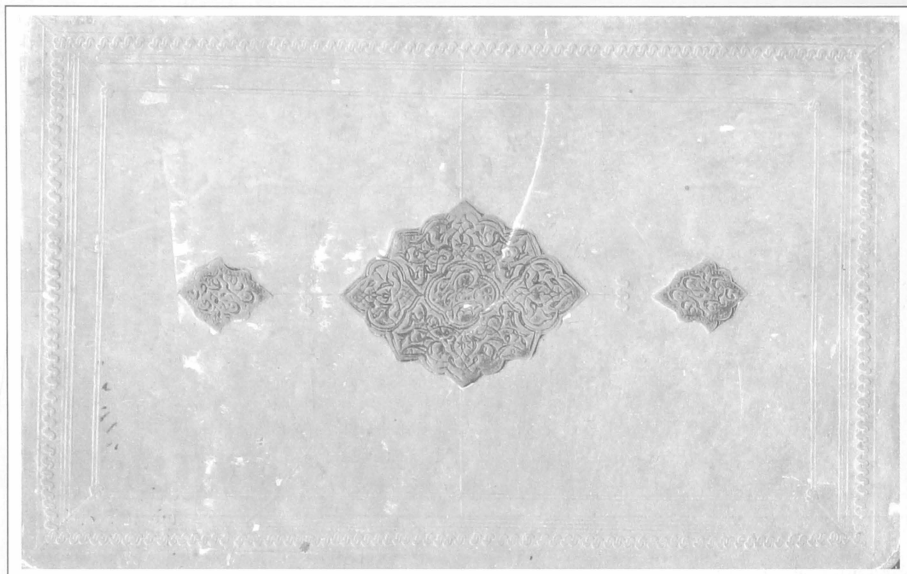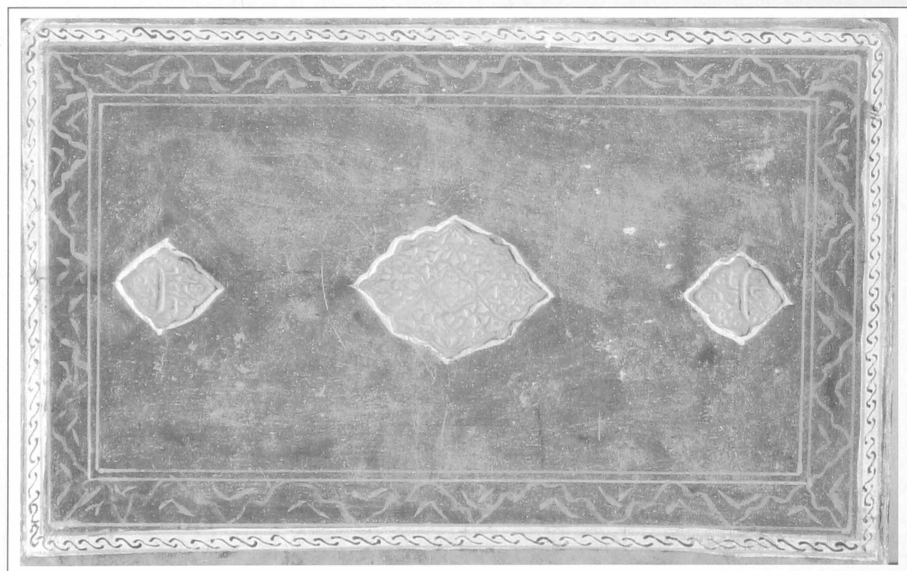

Fig. 1

Fig. 2

Fig. 3

Fig. 4

bindings from the mid-eighteenth century to 1930s. The stamps displayed a standard text: *'amala fulān ṣaḥḥāf* ("executed by the so-and-so binder"). The colour range of the boss and palmettes contrasted with the colour of the covers — either a gold, yellowish, light-red, etc., background.

Binders usually placed their name stamps in the palmettes, although in some rare cases one finds their names in the boss medallion, which customarily performed an ornamental function. It seems that the boss could also contains the name of the client or the manuscript's owner. For example, manuscript A 500 from the collection of the St. Petersburg Branch of the Institute of Oriental Studies, bound by Ḥātim-khwāja (according to the stamp in the palmettes), has a boss with the owner's name and date: mullā 'Abdallāh 'Aṭṭār, 1275/1858 [4]. Naturally, craftsmen varied the decoration; we know of bindings with two palmettes above and below the boss or with an extra or third palmette in place of a boss. In one extremely rare case this was occasioned by a need to indicate the work of three craftsmen on a single binding; it was executed in 1274/1857—58 by Qādir Muḥammad, Ḥusayn Riḍanaqqāsh and 'Āshūr Aḥmadī [5]. It should be noted that the first and third of them worked together on the binding of another copy in 1285/1868—69 [6]. Craftsmen rarely indicated their location in their stamp. I know of only one such case: Ḥusayn Dhākir bound three *mathnawīs* from the *Khamsa* by 'Alīshīr Nawā'i in Khorezm in 1217/1802—03 [7]. A specific feature of some bindings created in the second half of the eighteenth century are four vertically arranged palmettes in the centre of the covers' outer faces; the two outer palmettes contained the craftsmen's stamps, while the central palmettes were ornamental. The same function was performed by two palmettes on the leather (!) tongue of the binding.

The right to use an individual stamp (*muhr*) with one's own name and date — the right to work as a craftsman — was conferred on a binder after an apprenticeship and sample work approved by his teacher and leading craftsmen. After becoming a craftsman, he would order a stamp (*muhr*), usually poured in Kokand either from brass or "Eastern bronze" (*haftjūsh*), an alloy of seven metals: iron, zinc, tin, lead, copper, silver, gold. Stamps were very expensive. In addition to the craftsman's name, the stamp usually (but not always) indicated the date, customarily the date of his ascendance to craftsman status. Because of their cost, craftsmen rarely acquired stamps with new dates, or ordered them only at significant intervals. This explains the sometimes significant discrepancies between the date of the binding's completion and time of the copy's completion: upon comparison, one sometimes finds that the manuscript was "clothed" long before it was copied [8]. Of course, this concerns copies completed during a craftsman's lifetime. We note that binders did not prepare bindings in advance.

As concerns format, one should note that the most popular and widespread proportion of height to width was 1.5:1.0, or 18.0×12.0 cm, 24.0×18.0 cm, 30.0×20.0 cm; much more rarely one encounters the dimensions 36.0×24.0 cm or larger for lithograph editions. Naturally, there are deviations, but they were usually minor.

The basis for this study was provided by a records culled by the author from six catalogues of manuscript descriptions [9] and work "de visu" with approximately one third of the so-called "Bukharan collection" of V. A. Ivanov (1915) [10]. The author's records cover 603 bindings by 189 Central Asian craftsmen. The earliest of them is a binding completed by Muḥammad Raḥīm b. mullā [Taqī]-ṣaḥḥāf dated 1161/1748 [11], and the latest by mullā Ishān-Qul dated 1342/1923 [12]. The most productive (or most popular) binders in the author's files are Muḥammad Nāṣir-ṣaḥḥāf (mid-19th century): 19 bindings; mullā Yūldāsh-ṣaḥḥāf (second half of the 19th century): 20 bindings; and mir 'Ādil-khwāja ṣaḥḥāf (1870s—1930s): 31 bindings. Of course, the data are not complete enough to establish definite tendencies, although the author has tried to draw what objective conclusions are possible in the present article.

Notes

1. According to Chabrov, Semenov called this type of binding — where the "covers, pasted over in leather, are reinforced by a leather spine" — "half-leather" (Chabrov, *op. cit.*, p. 136).

2. A special type of decorative paper that received its name from the floral designs and veins that render it reminiscent of marble. It was usually used for the margins in richly illuminated manuscripts. There are several accounts of the craftsmen who developed the techniques of its production. Judging by the manuscripts with *abri* paper that have reached us, however, it was created in 1470-90 in the court workshop of Herat, or in the analogous workshop of Aq-Quyunlu in Tebriz. It is produced in the following fashion: various paints are filtered by drop into a vat or round trough that contains a watery, jellyish paste-like decoction of onion or flax seeds. The pain is lighter than the mixture and floats on the surface. The craftsmen carefully spreads the paint over the pastelike surface of the liquid, forming whatever designs he wishes. A sheet of paper is then laid over this; when the paint has been absorbed, the paper is removed and dried. After drying, the craftsman usually applied paint with a brush to highlight the contours of the design. During the period mentioned above, this production technique had been long forgotten in Central Asia, and craftsmen simply used oil paints to imitate marble. See Y. Porter, *Painters, Paintings and Books* (New Delhi, 1994), pp. 45—9; also *Manuel de codicologie des manuscrits en écriture arabe* (Bibliothèque national de France, 2000), p. 269.

3. One should note that the dimensions of palmette-*sarturunjs* varied, as one might expect, in accordance with manuscript format (see below). In the main, the corresponded to the dimensions given by Chabrov (*op. cit.*, p. 141); small dimensions had the following heights and widths: 1.8×1.5 cm, 2.1×1.6 cm, 3.0×2.3 cm; medium: 3.2 × 2.4 cm, 3.6 × 2.9 cm, etc.

4. Manuscript A 500 is a collection of Ṣūfī poetry. Yellow-green binding, backing and edging in red leather. See *Persidskie i tadzhikskie rukopisi Instituta narodov Azii AN SSSR. Kratkiĭ alfavitnyĭ katalog* (Persian and Tajik Manuscripts at the USSR Academy of Sciences Institute of Asian Peoples. A Concise Alphabetical Catalogue), pt. I, ed. N. D. Miklukhlo-Maclay (Moscow, 1964), No. 3893. The same master bound two manuscripts from the Tajikistan collection: composite manuscript No. 1236 ("green binding with raspberry and yellow medallions") and a copy of the *Silsilat al-dhahāb* by 'Abd al-Raḥmān Jāmī, No. 1878 ("binding in raspberry leather"). See *Katalog*

vostochnykh rukopiseĭ Akademii nauk Tadzhikskoĭ SSR (Catalogue of Eastern Manuscripts at the Tajik SSR Academy of Sciences), vol. 2 (Dushanbe, 1968), Nos. 607, 656; vol. 5 (Dushanbe, 1974), Nos. 1692—1697. He also bound a copy of the *Bayāḍ*, No. 88 from the collection of the former Institute of manuscripts in Tashkent ("green paste-board binding"). See *Katalog fonda Instituta rukopiseĭ Akademii nauk Uzbekskoĭ SSR* (Catalogue of the Collection at the Institute of Manuscripts of the Uzbek SSR Academy of Sciences), vol. 2 (Tashkent, 1988), No. 704. This Institute has since been liquidated and all of its manuscript holdings given to the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan.

5. Copy of the poem *Shāh wa darwīsh* by Badr al-Dīn Hilālī from the collection of the Academy of Sciences of Tajikistan (No. 1376/IV). See *Katalog vostochnykh rukopiseĭ Akademii nauk Tadzhikskoĭ SSR*, vol. 3, No. 826 ("Central Asian binding, yellowish with medallions").

6. They bound a manuscript of Nāẓim's poem *Yūsuf wa Zulaykhā* from the Academy of Sciences of Tajikistan collection (No. 1977). See *Katalog vostochnykh rukopiseĭ Akademii nauk Tadzhikskoĭ SSR*, vol. 3, No. 1012 ("Central Asian binding, green, with three raspberry medallions"). We note that the copy of the poem is dated 1287/1870—71, while the binding was made in 1285/1868—69 (date given in the craftsman's personal stamps). One can cite another example of a joint effort by two binders: ḥājjī 'Abd al-Shukūr-ṣaḥḥāf and Iskandar-ṣaḥḥāf made in 1316/1898—99 a "binding, Eastern, black-raspberry, with a narrow greenish border and light-brown medallions"; it is a copy of the poem *Ḥadīqat al-ḥaqīqat* by Sanā'i Ghaznawī. See *ibid.*, vol. 2, No. 346.

7. The copy was made by mullā Ṣāliḥ Kāshgharī in 1217/1802—03; it is held in the collection of the Academy of Sciences of Tajikistan ("Central Asian binding, yellow-green, with three brown medallions"). See *ibid.*, vol. 3, No. 777.

8. Typical example: the Bukharan craftsman Muḥammad Ẓarīf-ṣaḥḥāf marked six of 12 bindings with a stamp dated 1217/1802—03, although the manuscripts bear other dates of copying: 1221/1806—07, 1226/1811, and 1269/1852—53. Only a copy of the *Dīwān-i Imlā'* from the collection of the Academy of Sciences of Tajikistan (No. 1835) bears in the palmettes the date 1257/1841—42. As it turns out, he changed his stamp only 40 years later. See *Katalog fonda Instituta rukopiseĭ Akademii nauk Uzbekskoĭ SSR*, vol. 2, Nos. 708, 790, 802; *Katalog vostochnykh rukopiseĭ Akademii nauk Tadzhikskoĭ SSR*, vol. 2, No. 451; vol. 3, No. 903; vol. 5, Nos. 1508, 1511, 1665, 1673; vol. 6, Nos. 1997, 2053; *Sobranie vostochnykh rukopiseĭ Akademii nauk Uzbekskoĭ SSR* (Collection of Eastern Manuscripts at the Uzbek SSR Academy of Sciences) (Tashkent, 1952—1987), vol. 8, No. 5812; *Persidskie i tadzhikskie rukopisi Instituta narodov Azii AN SSSR. Kratkiĭ alfavitnyĭ katalog*, pt. 1, Nos. 45, 634, 1736.

9. See *Sobranie vostochnykh rukopiseĭ Akademii nauk Uzbekskoĭ SSR*, vols. 1—11; *Katalog vostochnykh rukopiseĭ Akademii nauk Tadzhikskoĭ SSR*, vols. 1—6; A. T. Tagirdzhanov, *Opisanie tadzhikskikh i persidskikh rukopiseĭ Vostochnogo otdela biblioteki Leningradskogo Gosudarstvennogo Universiteta* (Description of the Tajik and Persian Manuscripts in the Library of the Leningrad State University), vol. 1 (Leningrad, 1962); *Katalog fonda Instituta rukopiseĭ Akademii nauk Uzbekskoĭ SSR*, vols. 1—2; *Persidskie i tadzhikskie rukopisi Instituta narodov Azii AN SSSR*, pts. 1—2; N. B. Khalimov, *Katalog arabskikh rukopiseĭ Akademii nauk Turkmenskoĭ SSR* (Catalogue of Arabic Manuscripts at the Turkmen SSR Academy of Sciences) (Ashkhabad, 1988).

10. On the collection and its composition, see V. I. Beliaev, "Arabskie rukopisi Bukharskoĭ kollektsii Aziatskogo muzeia Instituta vostokovedeniia AN SSSR" ("Arab manuscripts from the Bukharan collection of the Asiatic Museum at the USSR Academy of Sciences Institute of Oriental Studies"), *Trudy Instituta vostokovedeniia Academii nauk SSSR*, II (Leningrad, 1932). Also V. A. Ivanov, "Spiski rukopiseĭ Bukharskoĭ kollektsii" ("Copies of manuscripts from the Bukharan collection"), with foreward and notes by Iu. E. Borshchevsky, in *Pamiatniki pis'mennosti Vostoka. Ezhegodnik* (Moscow, 1970), pp. 407—36.

11. This binding is typically Central Asian merely by its outward appearance: yellow outer covers, dark-yellow edging and back, broad embossed borders along the edges of the covers, three identically sized palmette-*sarturunj*s vertically arranged in the centre, each bearing the name of the binder (*ṣaḥḥāf*) and date. See *Persidskie i tadzhikskie rukopisi Instituta narodov Azii AN SSSR*, pt. 1, No. 4246 (a collection of official documents in copies as well as sample stencils for composing them; call number A 210).

12. He made a "Central Asian, green binding" for a copy of Firdawsī's *Shāh-nāma* from the collection of the Tajikistan Academy of Sciences, No. 1818. See *Katalog vostochnykh rukopiseĭ Akademii nauk Tadzhikskoĭ SSR*, vol. 5, No. 1732.

Illustrations

Fig. 1. *Majmu'a-yi shā'irān-i Faḍlī*, manuscript C 104 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, 1263/1847—48. *Muqawwā'* binding, binder 'Umar Mīrzā b. Āqā, date of the binding 1258/1842—43, Central Asia, 17.8×31.9 cm.

Fig. 2. *Dīwān-i Shawkat*, manuscript C 854 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, 1161/1748. *Muqawwā'* binding, binder Muḥammad, date of the binding 1204/1789—90, Central Asia, 14.0×22.6 cm.

Fig. 3. *Majma' al-anṣāb* by Shabāngāra'ī (autograph), manuscript C 1096 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, late 14th century. *Muqawwā'* binding, binder Mīr 'Ādil Khwāja-ṣaḥḥāf, date of the binding 19th century, Central Asia, 16.0×24.7 cm.

Fig. 4. *Khulāṣat al-akhbār fī bayān aḥwāl al-akhyār* by Khwānd-Amīr, manuscript C 812 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, Shawwāl 1008/April — May 1600. *Muqawwā'* binding, binder Mīr 'Ibādallāh-ṣaḥḥāf, date of the binding 1245/1829—30, Kishm, 17.5×25.8 cm.

M. I. Vorobyova-Desyatovskaya

A SANSKRIT MANUSCRIPT ON BIRCH-BARK FROM BAIRAM-ALI.
II. *AVADĀNA* AND *JĀTAKA* (PART 4)

This section of the manuscript primarily contains tales about female Buddhists. We know of the formation of the Buddhist female community and women's monasteries since the end of the first centuries A.D., although Buddhist tradition links this fact with permission granted by the Buddha after many requests by Mahāprajāpatī Gautamī (the Buddha Śakyamuni's aunt, who raised him after his mother's death) and support from Ānanda. This tale has been preserved in the Pāli canon, in the *Manoratha Pūraṇī*, *Anguttara-nikaya*, I, 14, 5. The Pāli canon also contains a special section entitled *Therī Gāthā* [1], which praises those women who went along with the Buddha and gained fame as his followers. The biographies of these women were described in the European literature in 1893 by M. Bode [2]. Nonetheless, the important question of what later befell these women remains unanswered in the Pāli canon, as it does in the entire Theravāda school, which bring their heroines only to the state of *arhat*. Only the Mahāyāna gave a detailed answer to the question.

Since the Bairam-Ali manuscript appears to present the story of Buddhism's first female adherents with the addition of several new details that reflect the influence of the Mahāyāna, we cite two passages from the *Saddharmapuṇḍarīka-sūtra* in which the Buddha foretells their eternal fate: *atha khalu mahāprajāpatī bhikṣuṇī bhagavato mātṛsvasā ṣadbhir bhikṣuṇīsahasraibhi śaikṣāśaikṣabhikṣur bhikṣuṇībhi sārdhamm utthāy' āsanād yena bhagavāṃs tenāṃjaliṃ praṇāmayitvā bhagavatau 'bhimukhā bhagavato 'dimātraṃ mukham avalokayaṃtyaḥ sthitā abhūt* [3] ("At that time the Buddha's maternal aunt, the nun Mahāprajāpatī, and the six thousand nuns who accompanied her, some still learning, others with nothing more to learn, rose from their seats, pressed their palms together with a single mind and gazed up at the face of the Honoured One, their eyes never leaving for an instant") [4]. The Buddha understood the unspoken question and answered it, dedicating a prophecy to this group of his adherents: *api tu gotamī idas tvaṃ cyutā samānā anupūrveṇa saparivārā istribhāvaṃ vivartayitvā aṣṭāriṃśānām buddhakoṭinayutaśatasahasrāṇāṃ sāntike bodhisatva dharmabhāṇako bhaviṣyasi imāny api te ṣaḍbhikṣuṇisahasrāṇi śaikṣāśaikṣāni bhikṣuṇīnāṃ tvayaiva sārdhaṃ teṣāṃ buddhānāṃ bhagavatāṃ sāntike dharma bhāṇakā bhaviṣyanti* ("Now if you would like to know the prophecy for you, I will say that in ages to come, amid the Law of sixty-eight thousands of millions of Buddhas, you will be a great teacher of the Law, and the six thousand nuns, some still learning, some already sufficiently learned, will accompany you as teachers of the Law") [5]. After this, the Buddha made the same prophecy in relation to the Buddha's wife and the mother of his son, as well as the nuns who accompanied her. Thus, the fate of these women in the future led not only to the status of *boddhisattva*s, but also teachers who spread the *dharma*.

In the Bairam-Ali manuscript, the tale of the first of these women begins on fol. 14b(4) [6]. The daughter of the head of the merchants leaves her parents' house.

FOL. [14a]

TRANSLITERATION

'1. X X X X *tay[ā] a[r]hatvaṃ pr[ā]ptaṃ pūrvva[ṃ] kāśyape pravrajitā āsi vacaya as[aṃ]yatāy[ā].*
2. ***pūrṇaka iti** pūrṇṇako[1] nāmena śreṣṭhiputro āyuṣmato 'nurudhasya sārdhavihārī sagilo[2]*
3. *nībhū[to][3] antaraghare 'rhatvaṃ prāptaṃ tatraiva parinirvṛtaḥ pūrvayoga mānayati*
4. *kanakamune viharaḥ kāritaḥ kāśyap[e] pravrajitaḥ* || ***kubjā iti** sthūlanandāya svāddhya[4]*
5. *yaṃ kariṣyati ṣadvargga kānaṃ[5] khādanāya[6] dattaṃ yāva punareva uggatā[7] pūrvvayogaṃ rāja*

---

[1] A slip of the pen, instead of *pūrṇako.*
[2] Prakritism or a slip of the pen, instead of *sakhilo.*
[3] Instead of *nibhūto.*
[4] Instead of *svādhyā.*
[5] Instead of *ṣadvarga khānaṃ.*
[6] Instead of *khādanīyam.*
[7] Prakritism, instead of *udgatā.*

TRANSLATION

1. [and] a [state of] *arhat* was gained by her. "In an earlier rebirth, in the time of [the buddha] Kāśyapa, I received [my] *pravrajyā* ordination, [but] because of careless talks [I was born as a dog", she explained].

2. [Tale] of **Pūrṇaka** [1]. The head of the merchants had a son called Pūrṇaka. [He] lived as a pupil with the noble Anuruddha.

3. In an earlier [rebirth] he was his friend. [Thanks to Anuruddha] he gained [a state of] *arhat* directly in the inner chambers [of the house] and immediately achieved *nirvāṇa*. [His *karma*]: in a previous rebirth he venerated [the buddhas].

4. He organized the construction of a vihara for [the buddha] Kanakamuni [2]. He received *pravrajyā* [ordination] during the time of the buddha Kāśyapa. [Tale] of **Kubjā** [3]. With Sthūlanandā [4] she will good training

5. receive. [In a previous rebirth] she offered [as a gift to the community] six types of food suitable for consumption. For this reason she was reborn in [the world]. In a previous rebirth

Commentary

[1] Pūrṇaka, or Pūrṇa — main character in two *avadānas*: *Pūrṇabhaṅga* (first *avadāna* in the *Avadānaśataka*) and *Pūrṇa* (second *avadāna* in the *Divyāvadāna*). The manuscript gives only some details of his biography. He is also mentioned in the Tibetan translation of *Mūlasarvāstivādavinaya*, section *Bhaiṣajyavastu*, 41/112, 4, 8 (see Jampa Losang Panglung, *Die Erzählstoffe des Mūlasarvāstivādavinaya Analysiert auf Grund der Tibetischen Übersetzung*, Tokyo, 1981, pp. 18—9), Pūrṇa, together with Aniruddha, is also mentioned in *jātaka* 19 from the *Jātakamālā* ("*Jātaka* of Lotus Stems"), where it is told that they took to the forest as hermits after the death of Aniruddha's father.

[2] Kanakamuni — one of the first buddhas, next but one before Śākyamuni: Kāśyapa, Śākyamuni, Kanakamuni, Krakucchanda. See *BHSD*, p. 167.

[3] Kubjā (lit. "hunchbacked") usually referred to in the Buddhist literature as Kubjottara (Pāli Khujjutarā). The Pāli canon several times mentions *upāsikā* Khujjutarā, see *Saṃyuttanikaya*, II, XVII, 24; *Apadāna*, II, 429 ff. In the Pāli and Sanskrit literature, the story of this servant-girl is evidently scattered over several works. For example, in the *Jātakamālā*, *jātaka* 19, it is told that a *boddhisattva* together with his brothers, sisters and the servant-girl Kubjā, after the death of the *boddhisattva*'s father took to the forest as a hermit. It was not possible to identify *gāthā*, which closes the tale in the manuscript, in a single tale about Kubjā. One should also note that in this manuscript the tale of Kubjā is repeated in abbreviated form on fol. 62b (2), where it is called Kujjā (Prakritized form); only a single *gāthā*, however, is repeated there.

[4] As concerns Kubjā, another important reference to her name as the pupil of the nun Sthūlanandā occurs in the *Mahāvastu*, vol. III, 49.10 ff. We find there the tale of how this nun spoke out against Kāśyapa in defense of Ānanda after the latter was expelled by Kāśyapa from the community and accused of failing to hinder the Buddha Śākyamuni's exit to *mahāparinirvāṇa*.

FOL.14b

TRANSLITERATION

1. *bh[ā]rvā ku[b]jj[ā] bhūtā dārutakṣakehi* [8] *visvāditā* [9] *vayaṃ ṛjuṃ kariṣyāma iti. yāva rājā gāthā*
2. *bhāṣati rathakārasahasrehi rathaṃ gānāṃ śatehi ca na śakyaṃ ṛjukā kartuṃ tathā hi unna*
3. *tonnaO* [10] *tā* || ***ceti iti*** *rājño cetisya* [11] *vistareṇa yathā vinaye saptatāla*
4. *matraṃ niṣiditvā arthan na cchidyati* [12] *iti* || *dhvaja iti brahmadattasya duhitā sā janapa-*
5. *dakālyāṇā sā aṣṭahi rājānehi yācīyati* [13] *yāva svayaṃvarā* [14] *avatīrṇa*
6. *tāya* [15] *buddhaṃ bhagavantaṃ*

TRANSLATION

1. Kubjā was the wife of a *rājā*. The wood-cutters [gave her a marvellous gift] [, a carriage]. [They decided]: "We will make it well!" How the *rājā* a *gāthā*

2. did pronounce: "Thousands of carriage-makers and hundreds of chariot talliers cannot make as solid [a carriage] as [this one],

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[8] Prakritism, instead of *dārutakṣakebhiḥ*. The form =*ehi* generally occurs instead of =*ebhiḥ*; it is attested in *BHSG*.

[9] The form *visvāditā* is not attested in Sanskrit. Perhaps a slip of the pen instead of *vismāyitā*?

[10] Hereafter the sign O is used to denote string holes.

[11] The forms *ceti* and *cedi* are attested only in the Buddhist Sanskrit, instead of *caitya*; see *BHSD*, pp. 232—3.

[12] Instead of *chidyate*.

[13] Instead of *yācyate*.

[14] Instead of *svayaṃvara*.

[15] Instead of *tayā*.

3. the best of the best [5]. [Tale] of the *caitya*. The *caitya* for the ruler is [described] in detail in the *Vinaya* as follows: "If [the height] for sitting [is] only seven *tāla*s,

4. it will be of no use" [6] [Tale] of the **sign** [**of the *dharma***] [7]. The [*rājā*] Brahmadatta had a daughter. She [was reputed to be] the greatest

5. beauty in the land. Eight *rājā*s wished [to have her for a wife]. When the *svayaṃvara* approached,

6. she [decided]: "to the Buddha Bhagavan

Commentary

[5] The *gāthā* on fol. 62b(2—4) displays several deviations from the one cited above: *rathakārasahasreṇa rathakāraśatena ca na śakyam ṛjukā kartuṃ tatheyaṃ unnatonnatī*. In meaning, this phrasing seems better, as "chariot talliers" have nothing to do with the making of chariots.

[6] "Seven *tāla*s" (lit. "seven palms") — *tāla* is a measure of height used in describing *caytya*s for buddhas and highly esteemed persons. See, for example, the *Saddharmapuṇḍārīka-sūtra*, Bibliotheca Buddhica, X, pp. 451.7, 459.11, 465.7, etc.

[7] The name of the daughter of the ruler Brahmadatta is not given in the tale. We find only an indication that she is *janapadakālyāṇā*. "This gives grounds for comparing the tale with the tale of Therī Nandā. The story goes as follows. Therī Nandā was greatly renowned among those who practiced meditation. In her final incarnation, she was supposed to be reborn as a pupil of Mahāprajāpatī Gautami. Upon hearing that the Buddha could prove that beauty means nothing, Nandā went to him. The Buddha used his miraculous power to create a woman of unusual beauty who served him with a fan. Nandā was shamed, but the lesson had only begun. Before her eyes the woman began to grow old, ugly, lose strength, and finally she fell to the ground dead. Nandā realized that beauty is fleeting. This is how she gained faith in the teaching of the Buddha and became a pupil of Mahāprajāpatī. The story preserved in the manuscript contains only some episodes from Nandā's life. However, the majority of tales about beautiful women who reject secular life and choose the path of the Teaching are constructed in similar fashion (for detail, see M. Bode, pp. 763—6; cf. also *jātaka* No. 384, *Dhammaddhvaja*). A similar plot was reflected in the *Mūlasarvāstivādavinaya* in the Tibetan translation 41/210.4.3 (see Jampa Losang Panglung, *op. cit.*, p. 208).

FOL. [15a]

TRANSLITERATION

1. *śāstāraṃ taṃ carayāmīti yāva pravrajitā sarvvaiś ca maṇḍal[a]l[e] prajñāpt[ā]*
2. *yāva acchādo dinnaḥ arhatvaṃ prāptaṃ karme pūrvvam upāsikā kanakamuner viharaḥ*
3. *O kāritaḥ bhratṛṇāṃ caika [kā]rṣapaṇaṃ* [16] *dattaṃ yāva saṃsāre śodhitaḥ rājabhū-*
4. *te hi kāśyape brahmacaryaṃ cīrṇṇaṃ* || ***kṣemā*** *rājño prasenaji[ta]sya* [17] *duhitā jātā sā rājño*
5. *putrasya dinnā tāya gṛhastha bhūtāya aṣṭa vimokā* [18] *sākṣī kṛtā arhatvaṃ prāptaṃ sā*

TRANSLATION

1. to that Teacher, I insist on leaving". How [she then] received *pravrajyā* ordination and became known to all in the neighbourhood.

2. How she was served food [of the greatest purity] and [how she] attained [the state of] *arhat*. [According to the *karma*] in a previous rebirth she was an *upāsikā*. *Vihara* [of the buddha] Kanakamuni

3. was built with her help, and they gave out [there] a *karṣapaṇi* to each of the brothers. How [thanks to this] [she] achieved purity in the *sansara*.

4. Kāśyapa was a *rājā*, [she] led a virtuous life. [Tale] of **Kṣemā** [8]. A daughter was born to the *rājā* Prasenajit. She

5. was given in marriage to the *rājā*'s son. [But] while she [was still] living in the family she achieved "eight liberations" [9] and attained [the state of] *arhat*. She

Commentary

[8] Kṣemā — heroine of many *jātaka*s and *avadāna*s of the *Kṣemeti* (see *Avadānaśataka*, I, pp. 45—51). The dispute between the *bhikṣuni* Kṣemā and Prasenajit forms the content for the chapter *Khemātherī* (see *Saṃyuttanikaya*, pt. IV, pp. 374—80). A Pāli version of the tale of Kṣemā has been translated into English by M. Bode, pp. 527—32. The manuscript contains only some information about Kṣemā. We find the standard formulas, which render the story similar to all other tales about female Buddhists.

[9] "Eight liberations" are enumerated in the *Mahāvyutpatti*, Nos. 1510—1518.

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[16] The *akṣara kā=* is erroneously omitted here.
[17] The *akṣara =ta=* is erroneously omitted here.
[18] Instead of *vimokṣā*.
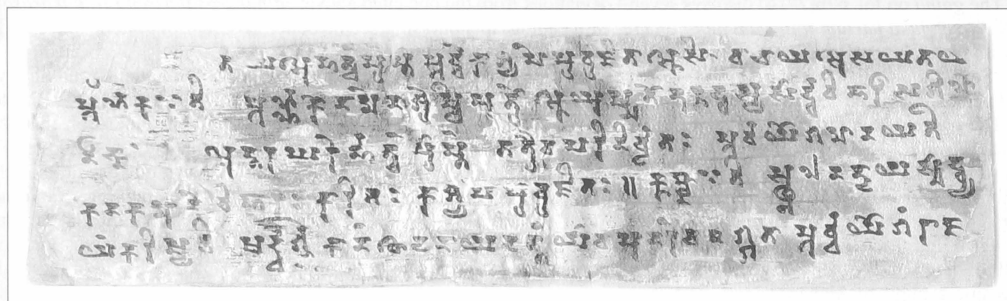
Fig. 1
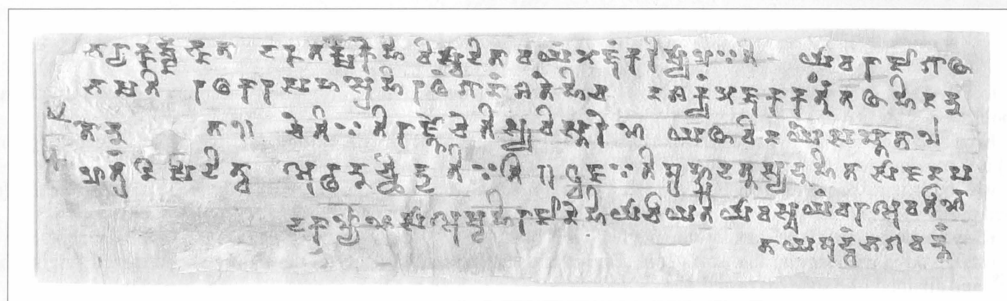
Fig. 2
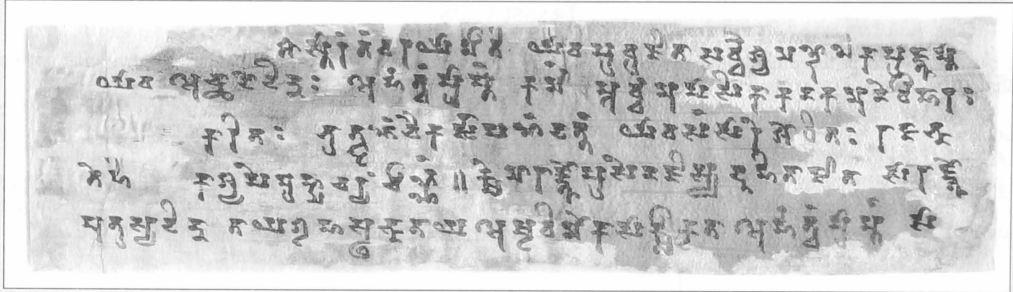
Fig. 3
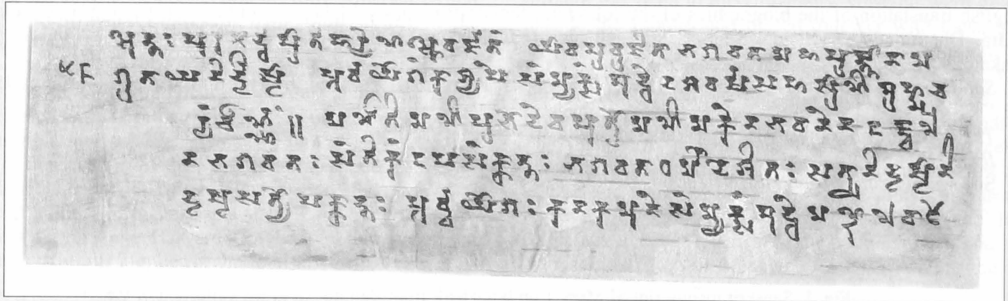
Fig. 4

FOL. 15b

TRANSLITERATION

1. *antaḥpura ṛddhiprātiharyeṇa āvarj[i]taṃ yāva pravrajitā bhagavatā mahaprajñā nāma*
2. *gra[19] tāya nirddiṣṭa pūrvayogaṃ kāśyape saṃmyaksaṃbuddhe daśa varṣa sahasrāṇi brahmāca-*
3. *O ryaṃ cīrṇṇaṃ ‖ **maṇīti** maṇiprabho devaputro maṇimakena[20] bhavena ujvale*
4. *na bhagavataḥ saṃtikaṃ upasaṃkkrāntaḥ bhagavatā dharmodeśitaḥ satyāni dṛṣṭāni*
5. *dṛṣṭasatyopakkrāntaḥ pūrvayogaḥ kanakamune saṃmyaksaṃbuddhe maṇḍalavāṭo*

TRANSLATION

1. was converted in the inner chambers thanks to [her] supernatural abilities. How she received *pravrajyā* ordination. The Bhagavan went on by the name of "Most wise" [10]

2. to call her. In a previous rebirth, in the time of the entirely enlightened Kāśyapa, she for ten thousand years led a virtuous way

3. of life. [Tale] of **Maṇi** [11]. Son of the gods Maṇiprabha, [together] with a brilliant palace of precious stones,

4. came to the Bhagavan. The Bhagavan was trained in following the *dharma*. [The four] noble truths

5. he had mastered and achieved correct [conduct]. In a previous rebirth during the time of the entirely enlightened Kanakamuni

Commentary

[10] Mahāprajñā — lit. "that wisdom in which she is great".

[11] Maṇi here is a proper name; his full name is Maṇiprabha devaputra. In the *uddāna* on fol. 13b (1) another name is used — Maṇa. The name Maṇiprabha is not attested in the Buddhist literature. The plot of the tale is indicated only in broad strokes. It possibly refers to the tale of the *yakṣa* Maṇibhadra (Pāli *yakkha* Maṇibhadda), who lived in the *caitya* of Maṇimālaka (see *Samyuttanikaya*, I, 208).

Notes

1. See Paramatthadīpanī, *Dhammapāla's Commentary on the Therīgāthā*, ed. E. Müller. (London, 1893). — Pali Text Society, 20.

2. M. Bode, "Women leaders of the Buddhist reformation", *JRAS* (1893), pp. 517—66; 763—98. The author used material from two manuscripts that have remained unpublished up through the present: a manuscript in the Siṅhalese writing collated with a Burmese manuscript of Nipata, 1—3; another Siṅhalese manuscript. The article gives the Pāli text and an English translation of the biographies of the following female Buddhists: Mahāpajāpatī Gotamī, Khemā, Uppalavaṇṇā, Paṭācārā, Dhammadinnā, Nandā, Soṇā, Sakulā, Bhaddā (Kuṇḍalakesā), Bhaddā Kāpilāni, Bhaddā Kaccānā, Kisāgotamī, Sigālakamātā.

3. *Saddharmapuṇḍarīkasūtra. Central Asian Manuscripts.* Romanized Text, ed. by Hirofumi Toda (Tokushima, 1983), p. 131.

4. *The Lotus Sutra*, trans. by Burton Watson (New York, 1993), p. 191.

5. *Ibid.*

6. See *Manuscripta Orientalia*, VII/2, pp. 10—9.

Illustrations

Fig. 1. Sanskrit manuscript SI Merv 1 on birch-bark from Bairam-Ali in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, fol. [14a], 19.0 × 5.0 cm.

Fig. 2. The same manuscript, fol. 14b, 19.0 × 5.0 cm.

Fig. 3. The same manuscript, fol. [15a], 19.0 × 5.0 cm.

Fig. 4. The same manuscript, fol. 15b, 19.0 × 5.0 cm.

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[19] Instead of *nāmāgra*.
[20] Instead of *maṇimayena.*

PRESENTING THE COLLECTIONS

Stephan Hillyer Levitt

NEW MANUSCRIPTS FROM THE COLLECTION OF W. NORMAN BROWN ADDED TO THE INDIC MANUSCRIPT COLLECTION OF THE LIBRARY OF THE UNIVERSITY OF PENNSYLVANIA*

The University of Pennsylvania Library's Indic manuscript collection is today the largest collection of native Indic books in the Western hemisphere. The acquisition of this collection was begun in 1930. Provost Penniman of the University of Pennsylvania himself gave the first sum for the purchase of Indic manuscripts, and shortly after obtained additional funds from Mr. John Gribbel, Dr. Charles W. Burr and the Faculty Research Committee. The manuscripts obtained were added to gifts of a few manuscripts which had been given the Library in previous years, and the collection became at that time the second largest in the United States and Canada. Further funds came from the Library through its Colton Fund. By 1935, with the acquisition of an additional 1,800 Indic manuscripts, the University of Pennsylvania Library's Indic manuscript collection became the largest such collection in North America. When Horace I. Poleman's *Census of Indic Manuscripts in the United States and Canada*, American Oriental Series, vol. 14 (New Haven: American Oriental Society, 1938) was published, the 2,700-odd manuscripts then at the University of Pennsylvania, together with the 2,400-odd catalogued manuscripts at Harvard University Library, accounted for most of the 7,273 individual entries in his catalogue. As an individual manuscript often contains more than one text, the total number of manuscripts at the University of Pennsylvania Library and Harvard University Library account for more than this number in the total number of entries in

Poleman's *Census*. There is in the University of Pennsylvania collection, for instance, a manuscript of *Upaniṣad*s which contains approximately 30 texts. Each of these texts is a separate entry in Poleman's *Census*. The number of Indic manuscripts in the Western hemisphere outside the United States and Canada is minimal.

Since that time, the University of Pennsylvania obtained still more Indic manuscripts. These came from a donation of Sanskrit manuscripts by the United States Information Service to a worthy American institution, from a donation of a beautiful collection of Southeast Asian manuscripts by Mr. John Lester of Haverford, and from donations of still other manuscripts from other sources, swelling its number up to the present to just under 3,000. In addition, the 50-odd Indic manuscripts which had been donated through the years to the University Museum were given in loan to the Library and placed together with these manuscripts for reasons of access, storage and preservation.

Most of the Library's acquisitions were of whole collections. One such large collection, for instance, came from Marwar, an area in the present-day state of Rajasthan. The manuscripts themselves come mainly from central, northern and western India, with a comparative few from eastern and southern India. The South Indian manuscripts, however, though few from the vantage of the larger collection, account for most of the palm leaf *Grantha* script manuscripts listed in Poleman's *Census*. Among the more

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recent acquisitions, the donation by the United States In-
formation Service was of manuscripts mainly from east-
ern India, and another grouping of manuscripts was of
palm leaf manuscripts from Sri Lanka. Most of the manu-
scripts are in Sanskrit. Manuscripts in Pali and in other
languages of South and Southeast Asia, however, are rep-
resented as well. There are a beautifully illustrated manu-
script on fortune-telling by birds in dialectical Hindi, a
manuscript of the *Rāmacaritamānasa* by the famous Hindi
poet Tulsī Dās, a Marathi manuscript which gives a de-
scription of the flute, a Tamil version of the compendious
Sanskrit *Skandapurāṇa*, which can be described as contain-
ing traditional folklore and folk wisdom, rendered into
Tamil verse by the poet Kacciyappar and written on the
traditional long narrow palm leaves with the letters
scratched into the leaves with a stylus. There are also a
Burmese manuscript recording building changes in a local
temple on heavy bark paper coloured black and folded ac-
cordion style, and a Burmese manuscript which treats
medical diagnosis and the compounding of prescriptions by
apothecaries on local mulberry paper.

In purchasing manuscripts, it was found that it was ad-
vantageous to obtain whole collections as opposed to indi-
vidual manuscripts. To an individual Indian owner, every
book in his family's possession becomes a priceless treas-
ure, and so the cost of such individual manuscripts is very
high. If something is recognized by a would-be purchaser
as being of particular value, he, or his agent, must be par-
ticularly cool-headed in the transaction. By purchasing
manuscripts in whole collections the purchaser obtains a
broad selection of texts, but only a small number of them
may be manuscripts which have been recognized as being
particularly noteworthy either on textual or artistic grounds.
This is not to say that such manuscripts may not exist in the
collection, but only that perhaps few have been recognized.
This is the less expensive way of purchasing Indic manu-
scripts. Individual purchases are the most expensive way to
obtain Indic manuscripts. While the former is the way in
which the core of the University of Pennsylvania Library's
Indic manuscript collection was purchased, the Library's
collection does have items obtained the latter way as well.
The exquisite manuscript of the *Vetālapañcaviṃśati*, or
"Twenty-five Tales of the Vampire", edited by Theodore
Riccardi, Jr. for his doctoral dissertation and subsequently
published under the title, *A Nepali Version of the
Vetālapañcaviṃśati, Nepali text and English translation
with an introduction, grammar and notes*, American Orien-
tal Series, vol. 54 (New Haven: American Oriental Society,
1971), is one of these. But such individual purchases in the
collection are few.

The beacon for establishing the Library's Indic manu-
script collection was W. Norman Brown, the founder of the
University of Pennsylvania's Department of South Asian
Regional Studies and the architect of the American Institute
of Indian Studies. The Library has now added to its collec-
tion manuscripts which it has obtained from W. Norman
Brown's estate, together with a few other manuscripts
which have been held in the Special Collections area of the
Library and most of which were obtained through W. Nor-
man Brown. These were not added to the general Indic
manuscript collection to date. Added, as well, are a number
of transcripts of Indic manuscripts from various sources in
W. Norman Brown's estate. And photographs and negatives
of manuscripts which were used or consulted for three of his

three of his editions of texts have been added to the collection
of the Special Collections area of the Library along with ma-
terials relating to the publication of these texts. The photo-
graphs and negatives are primarily of manuscripts in collec-
tions in India, a number in Jain Bhaṇḍārs for which there are
no published catalogues. In addition, a few assorted photo-
graphs and negatives primarily of manuscript illustrations
in Indian collections are being housed together with the
transcripts of manuscripts.

The personal manuscript collection of W. Norman
Brown adds new strengths to the Library's collection. The
manuscripts reflect the selective and judicious acquisition
of a learned scholar. Moreover, they reflect W. Norman
Brown's central position in the field of Indic studies in the
United States in that they contain items which appear to
have been forwarded to him by other leading Indic schol-
ars. The collection represents the results of individual pur-
chase as opposed to purchase of entire collections.

There is in the collection the manuscript often referred
to by W. Norman Brown as being most prized by him. This
is a manuscript of the *Kālakācāryakathā* brought to his
doorstep in Benares one morning in December, 1922. The
manuscript is illustrated with paintings in the Early Western
Indian style. Of this manuscript, Horace I. Poleman noted
in his catalogue for a 1939 Washington, D. C. exhibit in
which this manuscript was on display, *Indic Manuscripts
and Paintings Selected from the Collections of the Library
of Congress and from Several Public and Private Collec-
tions in the United States* (Washington, D. C.: Library of
Congress, 1939), "It is perhaps the finest and most beautiful
manuscript of its type in the world". This is the only manu-
script in the new additions which was recorded by Poleman
in his *Census*. There is also a manuscript of the *Mālatī
Madhu*, an Old Gujarati, or perhaps Old Western Rajasthani
version of a famous Sanskrit story. The manuscript is in-
complete and is very fragile. A note with the manuscript
gives its date to be 1740/41 A. D. The manuscript is pro-
fusely illustrated with paintings in brilliant iridescent col-
ours comparable to those in Walt Disney transparencies.
When one looks at the folios of this manuscript, one sees
perhaps more clearly than is always the case that in an illus-
trated Indic manuscript colour is understood to be integral
to both form and to the layout of a page. The style of the
illustrations itself is interesting since it is quite close to that
in a text identified as a *Saṅgrahaṇī Sūtra*, a Jain cosmo-
logical text, of which only two folios have been reported, in
the Sri Motichand Khajanchi collection in India. The style
of these paintings is listed in the catalogue of an exhibit of
the collection by Karl Khandalavala, Moti Chandra and
Pramod Chandra, *Miniature Painting, A Catalogue of the
Exhibition of the Sri Motichand Khajanchi Collection held
by the Lalit Kalā Akademi* (New Delhi: Lalit Kalā
Akademi, [1960]) as being Western Indian. On the basis of
the larger number of illustrated folios here further work can
be done on this style.

Another text, in Old Gujarati, the *Nāgajī nai Nāgavantī
ri Bata*, is illustrated with paintings produced at Bikaner.
Several of these paintings are standard idioms of Indian
erotic art. One, which shows a couple in copulation and
which occurs twice here, has been reproduced over and
over out of context in volumes on Indian erotic art. Most of
the plates in Philip Rawson's *Erotic Art of India* (New
York: Universe Books, 1977), for instance, reproduce ex-
amples of this illustration. The illustrations appear here in

context. Another illustration is perhaps the clearest native Indian illustration depicting a couple playing the Indian game of chaupar, referred to in the caption for the illustration as *copaḍa* instead of by the more standard modern form *caupara*. This is the Indian equivalent of and original for our game of Parcheesi.

There is one folio, the beginning only, of a Rajasthani text praising in poetry the merits of *ramal*, a method of telling the future through lines made in the sand which was introduced into India by the Arabs some time after the seventh century. This method of geomancy has spread as far as has Islam. In India, it seems, dice appear to have been added. The folio is illustrated with the *ramal cakra*, a mystical diagram reflecting the esoteric complexity which grew up around this originally popular primitive practice, and with a figure dressed in Persian-style garb and depicted as are Islamic figures in Early Western Indian style.

Two manuscripts, one a single text of devotional literature in Sanskrit and another a compendium of such Sanskrit texts, are illustrated with paintings that can be identified to be by the hand of the mid-nineteenth century Chamba, Punjab Hills artist Maṅgnu. To be noted in this regard is that the Library's manuscript collection already has another manuscript illustrated with paintings by this artist, and that the Philadelphia Free Library has two such manuscripts. The present additions make Philadelphia a primary location for the study of this artist's work. All of these manuscripts seem to come originally from the collection of John Frederick Lewis, those in the University of Pennsylvania Library's collection coming more immediately from Horace Poleman.

The collection contains a Sinhalese palm leaf manuscript of *yantra*s, or diagrams of magical potency, used in Sri Lanka to cure various ills and ward off various dangers. Such diagrams are drawn throughout South Asia on palm leaves or sheets of copper, for instance, and carried about or worn as protective charms. This manuscript, from A. K. Coomaraswamy, is one of only a handful of such manuscripts of a sequence of such magical devices of which there is report. In 1936—37 A. K. Coomaraswamy appears to have sent W. Norman Brown a number of manuscripts. Another very interesting item sent at this time is an exceedingly old painted wooden bookcover from Sri Lanka. Most such covers are painted on the outside only. This one, as is sometimes the case, is painted on the inside as well. All of the paint from the outside of the bookcover here has worn off, as has much from the inside of the bookcover. The layout of what remains of the painting on the inside of the bookcover, however, is not typical from the vantage of other reported painted wooden bookcovers from Sri Lanka. Its layout, in fact, perhaps suggestive of its age, suggests the painted insides of Northern Buddhist painted wooden bookcovers.

There are two other items which are also purely of an art interest. One is a large set of late nineteenth or early twentieth century Rajput style illustrations from Gujarat. These are primarily of religious themes. Another is a slightly damaged miniature painting from the Punjab Hills of the god Kṛṣṇa slaying his evil uncle, the king Kaṃsa. The style can be identified as that of Kahlur (Bilaspur), and the painting can be dated on the basis of such points as the pleating of the drapery, the squareness of Kṛṣṇa's face, and the treatment of Kṛṣṇa's eye to *ca.* 1700—1720.

Other items of interest from an art vantage are an illustrated incomplete Braj text on the auspicious and inauspicious effects of encountering different birds and animals, and a copiously illustrated but incomplete manuscript of the Jain *Kṣetrasamāsa* by Ratnaśekhara. The latter contains a large number of charts and abstract cosmological diagrams of a type which were a vogue a short number of years ago when there was a widespread interest in Tantra art. Examples of such diagrams, for instance, were included in the Arts Council of Great Britain's exhibition of Tantra art held in London at the Hayward Gallery in the Fall, 1971. These can be seen in the exhibit's catalogue, *Tantra* (London: Arts Council of Great Britain, 1971). Although such depictions are not Tantric in a strict sense, there is perhaps some Tantric influence in their conception. The diagrams here, we can be thankful, have remained in context together with preceding and succeeding folios containing text, or text and charts alone.

A further significant feature of the collection is that a number of the manuscripts are the only manuscripts recorded of the texts in question, or else they are manuscripts of texts recorded in a single other depository only. This, of course, is what is of interest to the textual scholar. To be remembered in this regard is that manuscripts are more often than not listed by title alone without first and last lines, and without the titles and first and last lines of the different sections of text in larger texts. On account of this, texts such as these at times may be identical with texts known by different titles, or may be otherwise unrecorded sections of larger texts. We cannot tell for sure until someone works on the texts thoroughly. Such titles, though, are the sort of thing that catalogues keep track of, and the texts concerned must be considered different until shown to be otherwise. One such text is a Malayalam script palm leaf manuscript which gives as its title, *Tarkaparibhāṣāvyākhyāna*. From the title we can tell that the text is a commentary on the *Tarkabhāṣā* of Keśavamiśra. The author of the commentary is not given here, and none of the many commentaries on the *Tarkabhāṣā* refer to themselves as does our manuscript here. We simply cannot tell whether this is another title for one of these, or whether it is still another new commentary on this popular Nyāya work until the text is studied further. To be noted in this regard is that this title is not only not listed in Theodor Aufrecht's compendious *Catalogus Catalogorum*, 3 vols. (Leipzig: F. A. Brockhaus, 1891—1903), but it is also not listed in the updated *New Catalogus Catalogorum*, vol. 8 (Madras: University of Madras, 1974). Also of interest is that this manuscript shows signs of having been through a fire, and therefore was certainly considered to be valuable enough to protect by someone.

Another such text is in one of the several compendiums of religious texts, comparable to our Christian hymnals, present in the collection here. The text goes by the name, *Prātaḥkṛti*, and contains 8 diagrams of *cakra*s. The text may or may not be identical, we cannot be sure, with one of the various texts noted to list themselves as *Prātaḥkṛtya* in the *New Catalogus Catalogorum*, vol. 13 (Madras: University of Madras, 1991). Aufrecht's *Catalogus* lists only a single text as referring to itself as *Prātaḥkṛtya* at a single depository only and describes it as treating a topic in religious law. The text here, though, is most certainly Tantric. This manuscript contains as well immediately after this text, it can be noted, two texts attributed to the great ninth-century philosopher Śaṅkara. One of these texts, the

Saundaryalahari, is of interest in part because it contains what appear to be early references to our present Hindu *cakra*s. The other, the *Bhavānibhujaṃga*, is not represented elsewhere in American collections. That the *Prātahkṛti* is followed by two texts attributed to Śaṅkara suggests that if it is identical with any of the various texts listed as *Prātahkṛtya* it would probably be the same as the text by this name which is attributed to Śaṅkara and of which there is at present only one manuscript reported in the *New Catalogus Catalogorum*, vol. 13.

A third such text, which came to W. Norman Brown from A. K. Coomaraswamy, is a *Śāradā* script manuscript from Kashmir in India's northwest. The title is not entirely clear, but appears to identify the text as the *Sra[.]a(?)balavicāra*, from the *Sra[.]a(?)prāyāścittavidhi*. This would appear to be a text treating an aspect of religious law. A *Devanāgari* note together with this manuscript notes is to be the *Prāyaścittavidhi* by Laugākṣi [=Mekhalā]. Aufrecht's *Catalogus* provides us with no help in the cataloguing of this text.

Still two other such texts are also *Śāradā* script manuscripts from Kashmir. These manuscripts may come from V. Raghavan, the originator of the *New Catalogus Catalogorum*. One seems to be a late Vedic ritual text. It contains sections of a text titled, *Śrautiṣṭoma*. From notes together with the manuscripts, we can suspect that this may be one of the various texts known as *Agniṣṭomapaddhati*. (See *New Catalogus Catalogorum*, vol. 1, rev. ed. [Madras: University of Madras, 1968], pp. 38—9.) The first section, *Mātṛśrāddha*, is currently listed in Horace Poleman's *Census* as being in one other copy only, at Harvard University Library. The other is a Tantric text, the *Pākayajñavivṛtti* from the *Pavatantra*. On the basis of the title, this text treats sacrifice with cooked offerings. Neither the text itself, nor the larger text in which the manuscript notes it is to be found are noted elsewhere. The text does not appear to be any of the various texts which start with the words *Pākayajña''* as listed in the *New Catalogus Catalogorum*, vol. 12 (Madras: University of Madras, 1988).

Also of special interest is a manuscript of the end of a short Sanskrit astrological text on brittle paper which is dated 1693/94 A. D. The text is titled *Jātakapadmakośa*, in its final colophon. A text by this title is not noted in Aufrecht's *Catalogus*, but the *New Catalogus Catalogorum*, vol. 7 (Madras: University of Madras, 1973) refers to two other manuscripts by this title and suggests that they are examples of the well-known *Tājikapadmakośa*. Examination of the text here proves this to be so, and the manuscript proves to carry a verse toward its end which provides an ascription of authorship. This verse is most often omitted in manuscripts of this text.

Among the transcripts of manuscripts are a Sanskrit version of the Kālaka story referred to by W. Norman Brown in his edition and presentation of the Kālaka legend but not edited by him there, a short text on *mudrā*s, or ritual hand poses, copied from an old manuscript in a private collection in Kerala on India's southwestern coast, a few Jain Prakrit texts, and a few items from A. K. Coomaraswamy. Included in the last few items is a transcript of the *Sariputra*, a Sinhalese text on the making of images. Among the items in the Library's manuscript collection to date is a volume never reflected in Poleman's *Census*, a leather-bound handwritten and illustrated translation of the *Sariputra* also from

A. K. Coomaraswamy. This has been recatalogued at this time and placed more appropriately with this material.

Among the manuscripts held by the Special Collections area to date and not included with the collection proper till now are two additional items of significance which were given the Library by W. Norman Brown. One is an Oriya palm leaf manuscript of two works of Oriya devotional literature by the author Kṛṣṇa Dāsa. There are few Oriya manuscripts in the United States. The other is perhaps the only illustrated manuscript of the *Pravacanasāroddhārasūtra*, a non-canonical Jain text by the author Nemicandra. This latter was given W. Norman Brown by Stella Kramrisch.

Added here there are 37 manuscripts, 32 from W. Norman Brown's estate proper, and 9 transcripts of manuscripts. The addition of this collection of manuscripts brings the total number of Indic manuscripts held at the University of Pennsylvania, considering both the Library's collection and the smaller University Museum collection, to a bit under 3,100.

The Library's collection has to date a number of Indian manuscripts with ornamental borders, several manuscripts with diagrams, 6 illustrated Indian manuscripts, and two bookcovers from India with illustrations on the insides. Among the additions in 1971—72, there were as well a number of Southeast Asian manuscripts illustrated in ink with diagrams, a number of Burmese *Kammavāca*s, given in origin to Buddhist monasteries as votive offerings, with cliché drawings, and painted wooden bookcovers from Sri Lanka. The University Museum's collection has an illustrated Buddhist Hybrid Sanskrit text from Nepal, an illustrated Tibetan text, two Burmese picture books, a Burmese painted wooden bookcover, two Balinese illustrated palm leaf manuscripts, and an additional lot of Sinhalese and Pali manuscripts with painted wooden bookcovers from Sri Lanka. The manuscripts which now come to the Library from W. Norman Brown just more than doubles the number of Indian illustrated manuscripts and adds as well examples of art pure and simple. On account of the significance of a number of these items, the University of Pennsylvania Library's collection, like the more important of such collections in India, is now clearly a depository of Indian art as well as literature.

When W. Norman Brown took ill during the academic year 1973—74, there was in his files one copy of everything he had ever written, including an unpublished pre-World War II version of his volume on modern South Asia, *The United States and India and Pakistan*, first published in 1953 and published subsequently in two later editions, and his unpublished work on the *Caurasāstra*, a rare Sanskrit text on thievery. Atop one of his files were proofs from his early work setting up the first linotypes for Bengali, Tamil and Sinhalese. On his table was a volume of photographs of the various narrators of W. Norman Brown and Noriko Mayeda, *Tawi Tales: Folk Tales from Jammu*, American Oriental Series, vol. 57 (New Haven: American Oriental Society, 1974), taken by Noriko Mayeda in 1964. The *Caurasāstra* work, it can be noted, contained photographs of the manuscript, which is housed in the collection of the Asiatic Society, Calcutta. Since the time W. Norman Brown worked on the text, it has been published by Dieter George under the title, *Ṣaṇmukhakalpa; Ein Lehrbuch der Zauberei und Diebeskunst aus dem indischen Mittelalter*, 2 vols. (Marburg: Fotodruck von E. Mauersberger, 1966).

W. Norman Brown's intention, on account of certain difficulties inherent in the text, was to hold on to the material until another manuscript of the text was discovered.

When W. Norman Brown passed away on April 22, 1975, his personal library was added to the Library's collection. Not all the various other items came to the Library. Those which have come to the Library to date, though, have now been added to the Library's collection formally. These include, it should be noted, an unpublished manuscript titled *The Pancatantra in Modern Indian Folklore, Part II, including the Story Themes of Pancatantra, Books II—V and the Hitopadeca*, continued from the *Journal of the American Oriental Society* 39, pp. 1—54, an assortment of unpublished lectures delivered at various locations between 1939 and 1967, several other undated unpublished papers, and earlier versions of two papers which were edited during publication for brevity's sake.

* * *

There is given below a complete cataloguing of the manuscripts, art objects and transcripts being added at this time. The material from W. Norman Brown's estate is listed first, manuscripts and art objects followed by transcripts, and then photographs and negatives of manuscripts, after which the other items added to the collection at this time are listed. A transcript, it can be noted, is a copy of an original manuscript. It is, in effect, a new manuscript since in the process of copying, no matter how much care is taken, changes are likely to be introduced. Its format, though, is not that of a traditional Indian manuscript but, rather, is Western, very often being that of one of our classroom theme books. It is on these accounts that transcripts of texts are being kept separate from the other Indic manuscripts.

In the cataloguing, brackets around a title, or section of a title indicate that the item concerned does not appear in the manuscript itself. Identifications, in such instances, were made by the text itself or by bibliographic means. Brackets are also used for purpose of clarification to give the appropriate or standard form of a title when the title in the text itself shows idiosyncrasies. In such instances the title in standard form, in brackets, is followed by the title as in the manuscript.

All texts, if not recorded in Poleman's *Census* as being elsewhere in the United States and Canada, are preceded by an asterisk (*). Sanskrit texts, if not recorded in the *New Catalogus Catalogorum* as far as this has progressed to date, or in Theodor Aufrecht's *Catalogus* for materials not yet covered by the *New Catalogus Catalogorum*, are preceded by a dagger (†). Since the non-Sanskrit material is generally not as well catalogued as the Sanskrit material, only asterisks (*) referring to Poleman's *Census* are used for this material when relevant.

The transliteration systems used for the Indian, Sinhalese and Tibetan material are those of the United States Library of Congress Service as noted in their Bulletins 64, 88 and 90. For the Khmer and Lao material, the U. S. Library of Congress has not yet adopted transliteration systems. The system used for the Khmer *mūl* script material, on this account, is that of Georges Maspero in Charles Fossey, ed., *Notices sur les charactères étrangers anciens et modernes* (Paris: Imprimerie nationale, 1927), pp. 237—45. The system used for the Lao *tham* script material is that of Louis Finot in "Researches sur la litterature laotienne", in *Bulletin de l'École Française d'Extrême-Orient* 17 (1917), 5, pp. 21—39.

In the presentation of text from some of the manuscripts for purposes of identification of the text, a slash within brackets, [/], is used to indicate the end of a physical line of text.

Before the cataloguing, there is given a consolidated index to all identifiable texts added at this time. There is some duplication of reference in the index for purpose of easier access. The actual number of texts as such being added to the collection at this time amounts to 80. This figure includes both those texts which are identifiable and those which cannot be identified as of present. Complete texts which contain a number of sections often catalogued separately are considered from the vantage of the larger texts in this calculation. Not included in the index are such items as the unidentified Braj text on the auspicious and inauspicious effects of encountering different birds and animals, the Sinhalese palm leaf manuscript of *yantra*s, a partial *Śāradā* script syllabary, and art objects pure and simple. Following this index, there is given an index to the illustrated manuscripts and other art objects in the collection.

The W. Norman Brown collection *

3005. †*Pākayajñavivṛtti*, in the †*Pavatantra*. Sanskrit. *Śāradā* script. Category: *Tantra*, *Śaiva* and *Spanda*. 29.6 / 30.1 × 18.6 cm. 17 fols. 12 lines per folio. Kashmirian paper. The manuscript is sewn together at the top of the folios. Source: Dr. V. Raghavan (?).

Fig. 1

Fig. 2

Fig. 3

Fig. 4

Text begins:

oṃ. śrīgaṇeśāya namaḥ. atha pavatantram likhyate. oṃ. nidagdhaṃ anenadagdhena darbhaśalākena rakṣaḥ nidagdhaṃ bhavatu. arātiḥ cāga-[/] [inserted before opaqued character, *vi-*] *ghnabhūtā vipata / nidagdhā bhavatu. niḥśeṣeṇa dagdhā apāgrehe. ātha[?]sṛmāna āsādaṃ jahi. śavāgnim nṛja apajahi. kravyādaṃśya [/] śārāgnim devayajanaṃ ...*

Final colophon reads: *iti pākayajñavivṛttiḥ.*

3006. *Mātṛśrāddha,* in the †*Śrautiṣṭoma, Prayoga* 1, followed by a section on fol. 4r, l. 27 which describes itself as, *mahāvīropasadau mahāvīrarohinahomo rātriḥ ketuneti agnihotrā.* Sanskrit. *Śāradā* script. Category: Vedic Ritual or Religious Law. 28/28.5 × 31.5/32 cm. 6 fols. + blank folio at beginning and end. 24—34 lines per folio. Kashmirian paper. The text is described as *Śrā° sṭo°ṃ* in the margins throughout. Each folio is half of a larger sheet. The outer blank folio and fol. 1 are a single sheet folded. The other sheets are folded within one another so as to form a gathering of 6 folios. Source: Dr. V. Raghavan (?). Cf. **Mātṛśrāddhaprayoga* in the Harvard University Library (Poleman, *Census,* No. 3286). Notes together with the manuscripts suggest that the text is perhaps one of the various texts known by the title, *Agniṣṭomapaddhati.*

Text begins:

oṃ śrīgaṇeśāya namaḥ. oṃ śrīgurave sagmyatīntupāya(?) namaḥ. oṃ namaḥ śivāya. oṃ śrautiṣṭome prathamaprayoge mātṛśrāddham. yamyadvi[/]pradakṣāḥ somapīthin amusya praveyaṇa nīye hari aindrāgnaḥ pamuḥ sadakṣiṇaḥ nitudyavat bhāgāvadānaniyamaḥ ...

3007. Compendium containing the *Bhagavadgītā,* preceded by three hymns of praise (*stotra*). Sanskrit. *Śāradā* script. Category: Epic, special texts (4); *Purāṇa* (2); *Stotra* (1) and (3). 12.1 × 16.9 cm. 4 + 109 + 1 fols. 10—12 lines per folio. Kashmirian paper. Each of the four texts is foliated separately. There are some marginal notes, and notes on the blank folios at the beginning and end of the manuscript. Old cloth covers.

The contents are:

(1) [*Gaṇeśastotra*], referred to as *Śrī ga° sto°* in the margins. 4 fols.; fols. 1—4. Lacks end.

(2) *Indrākṣīstotra,* in the *Skandapurāṇa.* 3 fols.; fols. 2—4. Lacks beginning.

(3) *Mahimnastotra (Mahimnastava),* by Puṣpadanta. 11 fols.; fols. 1—11.

(4) *Bhagavadgītā,* in the *Mahābhārata.* 90 fols.; fols. 1—90. The text is preceded by a little more than 3 folios of invocation. The *Bhagavadgītā* itself starts on fol. 4r, l. 2.

3008. Compendium of 12 texts, primarily religious praise. Sanskrit. *Devanāgarī* script. Category: *Upaniṣad* (12); *Purāṇa* (9) and (11); *Stotra* (1) through (8), (10). 16.2 × 8.4 cm. 1 + 1 + 55 fols. Lacks end. 3—5 lines per folio. Kashmirian paper. Each text is foliated separately. 7 full page illustrations which appear to be in the style of the mid-nineteenth century Chamba, Punjab Hills artist Maṅgnu occur before texts (1), (3), (5), (7), (10), (11), (12). Bound, but the covers are missing. Source: Horace Poleman, ultimately probably from the estate of John Frederick Lewis.

The contents are:

(1)*Gaṇeśastotra.* 9 fols.; fols. 1—9.

(2)**Gaṇeśapañcaratna.* 4 fols.; fols. 1—4.

(3) *Sarasvatīstotra.* 2 fols.; fols. 1—2.

(4) *Sa°* in margins. No colophon. 2 fols.; fols. 1—2. The text clearly treats the goddess Sarasvatī, whose name should no doubt be the first word in the title of the text. *Daṇḍa*s are not written in the text.

Text begins:

oṃ. sarasvatī mayā dṛṣṭvā [/] vīṇāpustakadhāriṇī
haṃsavāhane samā[/]yukto vi[?]ādānaṃ karo mam 1
prathamaṃ bhāratī [/] nāma dvitīyaṃ vasarasatī
tṛtīyaṃ śāradā[/]devī caturthe haṃsavāhanā
...
paṃcamī jagatdikhyā[/]tā ṣaṣṭaṃ vāgīśvarī tathā
saptame kaumārī [/] proktā aṣṭame varadāyaṇī 3

(5) *Śivarāmastotra.* 5 fols.; fols. 1—5.

(6) *Śivastotra.* 2 fols.; fols. 1—2.

(7) *Caturślokībhāgavatī (Bh°* in margins). 4 fols.; fols. 1—4.

(8) One verse only of a text described as *O°* in margin. No colophon. 1 fol.; fol. 4. The metre is *Mandākrāntā.*

The text reads:

oṃ. sāṃtākāraṃ bhujagaśayanaṃ [/] padmanābhaṃ sureśaṃ /
viśvāthā raṃgaganasahaprām[/]me[?]a varṇaṃ śubhāgaṃ /
lakṣmīkāṃtaṃ kāmalana[/]yaṇaṃ / yogabhi dhyānāgamyaṃ /
vaṃde viṣṇum bha[/]vabhayaharaṃ sarvalokaikanāthaṃ 1

(9) *Saptaślokīgītā*, in the *Kṛṣṇārjunasaṃvāda*, text with Hindi commentary. 9 fols.; fols. 1—9. Commentary begins:

ṭīkā //
he arjuna oṃkāra ajara [/] nāma ajara hai /
iha to merā paramamaṃtra hai / [/]
soi oṃkāra purāṇa brahma hai /
au se brahmarūpa ko [/] oṃkāra kā jāpu karte hai /
yogī puruṣa sadā sa[/]rvadā oṃkāra hī ke vyavahāra lāge ho ye hai [/] isa prakāra jo koi puruṣa merā jāpa karte [/] hai /
so to deha tyāgakara paramagati ko jā[/]te hai //

(10)*Kālīstotra. 4 fols.; fols. 1—4.

(11) *Viṣṇupañjarastotra*, in the *Brahmāṇḍapurāṇa*. 9 fols.; fols. 1—9.

(12)[*Garuḍopaniṣad*] †*Brahmagāruḍopaniṣad*, abbreviated *U°* in the margins. 5 fols.; fols. 1—5. Lacks end. There are noted in the literature to be two recensions of the *Garuḍopaniṣad*, a shorter Northern recension and a lengthier Southern recension. The text here follows more closely the Southern recension as given in Paṇḍit A. Mahadeva Sastri, *The Vaiṣṇava-Upaniṣads with the Commentary of Śrī Upaniṣad-Brahma-Yogin*, Adyar Library Series 8 (1923; 2nd ed. Adyar, Madras: The Adyar Library, 1953), albeit with definite differences, than the text of the Northern recension as given by Albrecht Weber in *Indische Studien, Beiträge für die Kunde des indischen Alterthums*, ed. A. Weber, 17 (1885), 161—7, or by Col. G. A. Jacob in *Eleven Atharvana Upanishads with Dīpikas*, Bombay Sanskrit and Prakrit Series 40 (1891; 2nd ed. Bombay: Government Central Press, 1916), 9—11, 83—8. Sections 1 and 2 are clearly the same as in the Adyar edition, though fuller in the manuscript here. Section 3 is different and lengthier, but clearly related. Then follows a *dhyānam* as in the Adyar edition, but shorter and clearly different than the *dhyānam* in the edition. The text here is incomplete and ends abruptly in section 6 as on p. 35 of the Adyar edition. Again here the text is similar albeit with differences. After several auspicious statements and the introduction, *atha brahmagāruḍopaniṣat*, the text begins:

yayāṃ bra[/]hmavidyāṃ brahma nāradāya provāca / nā[/]rado vrhatsenāya / vrhatseno vrhaspataye [/] vrhaspatir imdrāya / imdro bhāradvājāya / bhā[/]radvājo jīvitkāmeno śiṣyebhyaḥ / prā[/]yacchat / tad eva tasyā śrīmahogā-ruḍabra[/]hmaviyāyāḥ / brahmā ṛṣiḥ / gāyatrī [/] cchamdaḥ / ...

3009. Compendium of 17 texts, primarily religious praise. Sanskrit. *Devanāgarī* script. Category: *Upaniṣad* (10); Epic (1); *Purāṇa* (2), (3) and (11); *Tantra*, *Śaiva* and *Spanda* (4), (6) and (12); *Stotra* (5); Religious Law, *Gāyatrī* (main text of 9); Philosophy, *Vedānta* (7) and (8b); *Gītā* (13) through (17). 14.4 × 10.5 cm. 156 fols. complete (some are blank). 7 lines per folio (fols. 37r—39v, 11 lines per folio). Country paper. There are several foliations. Bound between heavy cardboard covers. At the end of the first text there is the date, *Saṃvat* 1814 (1757/58 A. D.). The date at the end of the tenth text reads, "*Saṃ* 1747", which is possibly a miscalculation of the date in the Christian era. Scribe: Kailāsa Miśra. There is writing in *Śāradā* script on fol. 1r. And there are torn pieces of paper with *Śāradā* script inserted as place markers in the manuscript here and there.

The contents are:

(1) *Gītāsāra*, in the *Mahābhārata*. 8 fols.; fols. 1v—8r.

(2) *Śivastava*, in the *Skandapurāṇa, Śivamāhātmyakhaṇḍa*. 7 fols.; fols. 1r—7r.

(3) *Gāyatrīkavaca (brahmaviṣṇumaheśvaraproktam)*. 3 fols.; fols. 7v—9v.

(4) *Gāyatrīhrdaya*. 11 fols.; fols. 1r—11v, l. 1.

(5) **Bahurūpagarbhastotra*. 9 fols.; fols. 11v, l. 2—19r.

(6) †*Prātaḥkṛti*. 8 fols.; fols. 19v—24v, 26r—27r. Fol. 25 displaced to ninth section below. Contains 7 marginal diagrams of *cakra*s and 1 diagram within the text. Two folios with these diagrams are reproduced in S. H. Levitt, "Cakras — Hindu and Buddhist", in *Haryana Sahitya Akademi Journal of Indological Studies* 2 (1987; issued 1988), 99—106, 1 plate (2 figs.). Could this text be the same as the *Prātaḥkṛtya* by Śaṅkarācārya in the *New Catalogus Catalogorum*, vol. 13 (Madras: University of Madras, 1991), of which there is only one manuscript in report? Note that the texts in the following two sections, sections (7) and (8b), are texts standardly attributed to Śaṅkarācārya.

Text begins:

brāhme muhūrte śayanatalād utthāya / karacara[/]ṇau prakṣālā / nijñāsane samupaviśyāni[/]jaśirasi / śvetavarṇādho mukhasahasradala[/]kamalakarṇikāṃtargatacamdramaṃdalasiṃhāsa[/] nopariniṣaṇṇam śrīgurum / śuklālaṃkāra[/]bhuṣitaṃ / jñānānaṃdam uditamānasaṃ / ...

(7) *Bhavānībhujaṃga, by Śaṅkarācārya. 5 fols.; fols. 27v—31r.

(8a) Diagrams of *yantra*s and *Śāradā* script notes. 3 fols.; fol. 31v, unnumbered; recto of following folio, unnumbered; fol. 1r.

(8b) *Saundaryalaharī*, by Śaṅkarācārya. 28 fols.; fols. 1v—28v. Interlinear glossary or glosses in vernacular written in *Śāradā* script through fol. 22. Lengthy marginal glosses in Sanskrit in *Devanāgarī* script on fols. 21 and 22. Text followed on fol. 28v and fol. 29r by a diagram of the *Śrīcakra* and writing, in a different hand than above, in *Śāradā* script.

(9) Five sections of text, the first four described in the margins as *Gā° ṭī°*, *Ā°*, *Ā°*, and *Prā°*, followed by a colophon which reads, *iti sampūrṇam*, or, "complete". 12 fols.; fols. 29r—32v, 16r—17v, 9, 25r, 33r—36v. The text is not continuous between sections. Fols. 16r—17v and 9 are displaced from text (11) below. Fol. 25r is displaced from text (6) above.

The last section, which carries the colophon, appears to continue the first section which is referred to in the margins as *Gā°ṭī°*. The first lines of this first section of text prove to be the famous *Gāyatrīmantra* from the *Ṛgveda* (=*Ṛgveda* 3.62.10). The abbreviation, no doubt, stands for *Gā[yatrī]ṭī[kā]*. The *New Catalogus Catalogorum*, vol. 5 (Madras: University of Madras, 1969) lists a large number of commentaries on the *Gāyatrīmantra*, but none appears to refer clearly to itself in this fashion.

Text abbreviated *Gā° ṭī°* begins:

oṃ. bhūr bhuvaḥ svaḥ tat savitur vare[/]ṇyaṃ bhargo devasya dhīmahi /
dhiyo yo naḥ pracodayāt. [/] om. /
icchā kriyā tatthā jñānaṃ brahmī raudrī ca vai[/]ṣṇavī /
tridhāśaktiḥ sthitā yatra tatparaṃ jyoti[/]r om iti /
akāro brahma ityukta ukāro viṣṇu[/]r ucyate /
makāro rudradaivatya ardhacaṃdrastur iśva[/]raḥ /
biṃduḥ sadāśivo devo praṇavaḥ paṃcadaivataḥ / [/]
sadyo jāta akāras tu ukāro vāmadevakaḥ /

(10) *Ātmopaniṣad*, of the *Atharvaveda*. 3 fols.; fols. 37r—39v. Word divisions marked.

(11) *Ādityahṛdayastotra*, in the *Bhaviṣyottarapurāṇa*. 18 fols., with three folios of text displaced to the ninth section above; fols. 1v—8v, 10r—15v, 18r—21v.

(12) *Gaṇeśastotra*, in the *Śāradātilaka* [by Lakṣmaṇa Deśikendra]. 5 fols.; fol. 6r, 7—9 on the same folio, 10r—12r. The text indeed begins on fol. 6r.

(13) through (17) Pañcastavī.

(13) *Laghustotra*, in the *Pañcastavī*. 8 fols.; fols. 12v—19v, l. 6. Contains some marginal glosses in *nasta'līq* script. Additional verse in margin on last folio in *Devanāgarī* of a different hand than the manuscript.

(14) *Carcāstotra*, in the *Pañcastavī*. 9 fols.; fols. 19v, l. 6—27v, l. 2.

(15) *Ghaṭastava*, [in the *Pañcastavī*]. 7 fols.; fols. 27v, l. 2—33v.

(16) *Ambāstava*, in the *Pañcastavī*. 8 fols.; fols. 34r—42r.

(17) *Sakalajananīstava*, in the *Pañcastavī*. 8 fols.; fols. 42v—50v, 52r—53v, 51, 54.

3010. *Satyanārāyaṇa[vrata]kathā*, in the *Skandapurāṇa*, *Revākhaṇḍa*. Sanskrit. *Devanāgarī* script. Category: *Purāṇa*. 16.7×9.5 cm. 1 + frontispiece + 1 + 133 + 1 fols. 6 lines per folio. Kashmirian paper. The illustration used as a frontispiece is by the mid-nineteenth century Chamba, Punjab Hills artist Maṅgnu. Bound in boards covered with cloth. Source: Horace Poleman, ultimately probably from the estate of John Frederick Lewis.

3011. *Yogasārastotra, in the *Padmapurāṇa*, *Uttarakhaṇḍa*. Sanskrit. *Devanāgarī* script. Category: *Purāṇa*. 22.7 × 11.2 cm. 8 lines per folio. Country paper. Red double *daṇḍa*s on first and last folios. Folio edges tattered, and folios water-stained. Source: Dr. Ananda K. Coomaraswamy.

3012. [*Viṣṇusahasranāmastotra*]. Sanskrit. *Śāradā* script. Category: *Purāṇa*. 6.6 × 8.3 cm. 43 fols. 8—9 lines per folio. Kashmirian paper. Incomplete. Missing beginning and end, and lacking colophon. The manuscript is in disarray and not all the folio numbers can be read. The folios consist of sheets folded and sewn into gatherings and tied in book form. The book is now in such a state of disrepair that most folios are separate from one another, and the cord holding together the gatherings is missing. Source: Dr. Ananda K. Coomaraswamy.

3013. *Kārtavīryārjunakavaca*, in the *Uḍḍāmareśvaratantra*. Sanskrit. *Devanāgarī* script. Category: *Tantra*, *Śaiva* and *Spanda*. 15.3×9.9 cm. 11 fols. 12—13 lines per folio. European watermarked paper. The folios consist of larger sheets of paper folded in half. Floral ornamental device in red and black on fol. 1r. Double *daṇḍa*s in red. The date given in a margin beside the colophon is *Śaka* 1654 (1732/33 A. D.). This cannot be the date of the manuscript, which is more recent. It may be the date of the manuscript from which this manuscript was copied. One would suspect it might be the date of the composition except that the University of Pennsylvania Library's MS. 747 (Poleman, *Census*, No. 4421), also of this text, gives its date as *Saṃvat* 1629 (1572/73 A. D.). Scribe: Padmākara. Source: N. S. Khiste.

3014. †*Sra[.]a(?)balavicāra*, in the †*Sra[.]a(?)prāyaścittavidhi*. Sanskrit. *Śāradā* script. Category: Religious Law. 12.7 × 16.9 cm. 20 fols. 16—20 lines per folio. Kashmirian paper. The folios are sewn together in two gatherings of 10 folios each. The outer sheets have separated at the folio edges. The outer folios are slightly tattered. The text is described as *Sra° ba°* in the margins. A *Devanāgarī* script note which would seem to belong with this manuscript states the text to be the *Prāyaścittavidhi* by Laugākṣi [=Mekhalā]. Such a work by Laugākṣi is also not noted in Aufrecht's *Catalogus*. Source: Dr. Ananda K. Coomaraswamy.

Text begins:

oṃ namaḥ śivāya / atha sra[.]a(?)prāyaścittavi[/]dhiḥ / śuklāsvasthās ekavaktiḥ navasyāṃ upa[/]cāmaḥ daśasyāṃ śrāddhāsaṅkalpaprāyaścittaṃ bha[/]dvā aupakas taṃ kājheta / mataṃ ekādaśyāṃ dhana[/]kriyā dvādaśyāṃ dhanaśrāddham / ...

Final colophon reads:

iti sra[.]a(?)balavicārasampūrṇam.

3015. [*Tājikapadmakośa*] **Jātakapadmakośa*, by Govardhana, son of Rāma of the Kaṇḍolaka kin (*jñāti*). Sanskrit. *Devanāgarī* script. Category: *Jyotiṣa.* 26.9 × 12.0 cm. 1 fol., fol. 3 only. Lacks beginning. 18 lines on recto, 3 lines on verso. Country paper. Brown and brittle with age. Edges broken off. Manuscript date: *Saṃvat* 1750 (1693/94 A. D.). Scribe: Jyotikaśāstra. The *New Catalogus Catalogorum*, vol. 7 (Madras: University of Madras, 1973) lists only two other manuscripts which carry the title *Jātakapadmakośa*, and suggests that this title is a confusion of the more well-known title *Tājikapadmakośa.* The last lines of the text here, and the ascription of authorship which follows at the very end of the text clearly shows that this is in fact the case and clearly identifies the text as the *Tājikapadmakośa* of Govardhana. The verse carrying the ascription of authorship, the next to the last verse, is omitted in many manuscripts. See David Pingree, *Census of the Exact Sciences in Sanskrit,* ser. A, vol. 2, Memoirs of the American Philosophical Society 86 (Philadelphia: American Philosophical Society, 1971), 135b. The last verse includes a statement that the date of composition of the text was *Śaka* 1466 (1544 / 45 A. D.). Such statements of authorship and date as in the last two verses of the manuscript here are rare in Indic manuscripts.

The text here starts at the end of vs. 5 of a 12 verse section which describes itself with the statement, *iti śaniphalaṃ,* "thus the effect of Saturn." The following, and last section, also of 12 verses, describes itself with the statement, *iti rāhuphalaṃ,* "thus the effect of Rāhu (eclipse)." This section of text ends:

kīrttiśriyaṃ bhavati vā[/]hanalābhakārī //10//
lābhasthitaśrotabalusaiṃhike naranareṃdrena samaṃ karoti
hiraṇyagobhūmisamāgamaṃ ca śatrukṣayaṃ putravat āntadhe ca //11//
sthānabhūśa[/]ge bhavati hi narasyodayaś cecyayaś ca
sihīputro ripubhayas adhīs arttyamṛtyuṃ vidhante
śīrṣe karṇe vyasanasuṃdare netrarogaṃ narāṇāṃ
lakṣmīhānīṃ svajanakasvahaṃ [/] kāminīnāṃ ca pīḍā //12//
iti rāhuphalaṃ //

The statement regarding the authorship of the text, which follows, continues with this sequence of numbering. It reads:

śrīkaṃḍolakanāmni śobhiṭṭaguṇe khyāto dvijo dhārmmiko rāmo rāma ivāparo gaṇo[.]ṇo daivajñacūḍāmaṇih [/]
tatputro nṛpadattamānavilasajyotijñagovardhano bālānām sukhabodhanāya kṛtavān varṣe grahāṇāṃ phalaṃ //13//
gurum śrībhūdharaṃ nattvā vilokyākhīlatājakam kṛto yam pa[/]dmakośākhyah carkogeṃdreti śakake //1466// graṃthe
smin padmakośākhye yo bhidhānakarah parah sajārajātako jñeyah yadi triskaṃdhapāragah //14//

The final colophon, which follows this written in red ink, notes that the manuscript was written in the house of the learned Kṛṣṇa Bhūbhṛgu.

3016. †*Tarkaparibhāṣāvyākhyāna.* Sanskrit. Malayalam script. Category: Philosophy, *Nyāya,* Commentary. 20.6 × 4.8 cm. 190 fols. 9—11 lines per folio. Palm leaf. Powder rubbed into incised letters only for the first 90 folios. Stained wooden bookcovers carved with a geometric design. The manuscript has been through a fire. The palm leaves have two lateral holes for a tie cord, with an area of space left around one only. The bookcovers have one lateral hole each.

Text begins:

budhivaiśadyasya vivakṣibdārtha iti / ata eva ha gavānusūnūtāḥ kah paṃ[.]rājñi namahanāstīti tad ayam arthaḥ.
pramāṇavyatite [..]bādhyam ity āśantiyāmprīmayam āpatati / tatantasaṃśayam avathāpaksas saṃyukto ghanah prīmayah / ...

3017. *Harimīḍestotra,* by Śaṅkarācārya. Sanskrit. *Devanāgarī* script. Category: Philosophy, *Vedānta.* 18.2 × 10.7/11 cm. 11 fols. + 1 blank folio. 6 lines per folio (fol. 1r, 4 lines). Kashmirian paper. Colophon, double *daṇḍa*s and fol. 1, ll. 1 and 3 in red ink. Each folio is half of a longer sheet. The last two folios are a single sheet folded. The other sheets are folded within one another so as to form a gathering of 10 folios.

3018. Unidentified Sanskrit manuscript. *Śāradā* script. 9.8×8.1 cm. 18 fols.; fols. 6, 8—22, 24, 26—27. 12—14 lines per folio. Kashmirian paper. Lacks beginning. Text propre ends on the bottom of fol. 27r. Final colophon, on fol. 27r, l. 11, lacks title. Marginal abbreviations vary between "*śrīḥ*" and "*śrī°*", or "auspicious ...", which is inconclusive. Three of the folios in the manuscript are colored with a yellow preparation. Marginal glosses. Source: Dr. Ananda K. Coomaraswamy. A *Devanāgarī* script note sent with the manuscript by Dr. Coomaraswamy, and which appears to belong with this manuscript, notes the text to be the *Śāligrāmastotra.* T. Aufrecht, *Catalogus Catalogorum,* lists a *Śālagrāmastotra* as being in the *Bhaviṣyottarapurāṇa,* and in the *Nṛsiṃhapurāṇa.* The text here is not the same as the *Sālagrāmastotra* in the *Bhaviṣyottarapurāṇa* which is printed in Rāmateja Shastri, *Bṛhatstotraratnākaraḥ* (Kāśī: Paṇḍitapustakālaya, 1975), which text would appear to be too short. I could not find a text titled *Śālagrāmastotra* in the available edition of the *Nṛsiṃhapurāṇa* (Uddhavacharya Balacharya Ainapure, ed., *The Narsinh Puran,* 2nd ed. [Bombay: Gopal Narayen and Co., 1911]).

Text ends:

tasmād vedha[letter which appears to be scribbled over] rollām [/] visyaṣṭham vadharim tri(?)tem /
cid atra prāṇatāṃ viśvadvāsa[/]trā tatdamvatdarām /

cideka va sukhā viśvaṃ svīcikīdvaṃ[/]s cidatmani
svabodhaśaktivamatād sa devo vamatasṛte //

First physical line of text reads:

tatra // amrātasuśradārā[.]oṇamyāgnibhavatādiṣu // yad uktaṃ // utkakhamṇa[letter opaqued] [/] ...

Final colophon reads:

iti śrīr om śubham / bhadram bhadraṃ bhavatu // oṃ //

3019. Index of Sanskrit texts in various traditional categories of Indian literature; probably a catalogue of a library which gives, in places, the number of folios in each manuscipt. 53.3 × 16.7 cm. 23 fols. complete (first and last 8 folios are blank). The number of lines per folio vary, but usually there are approximately 50 lines per folio. Country paper. Bound in hemp covers, and sewn with a cord which serves as a tie cord.

3020. *Kālakācāryakathā.* Anonymous. Jain Prakrit, with some Sanskrit and Apabhraṃśa. *Jainanāgarī* script. Category: Non-canonical Jain. 29.3 × 9.2 cm. 24 fols. 7 lines per folio. Country paper. Illustrated with 7 paintings in Early Western Indian style. Ornamental borders. The lettering is in gold ink, generally on a red, blue or black background, but sometimes on an uncolored folio side. The text is listed in Poleman's *Census*, No. 6877. It is referred to by W. Norman Brown in his edition and translation of the Kālaka legends as the "Long Anonymous Version" of the story (*Kālaka*, p. 26), and was edited by him there (pp. 36—70).

3021. [*Kṣetrasamāsa*], by Ratnaśekhara. Jain Prakrit. *Jainanāgarī* script. Category: Non-canonical Jain. 26.1 × 10.7 cm. 18 fols.; fols. 1—3, 6—16, 18, 30—32. 9—15 lines per folio. Country paper. Lacks end. Illustrated with 17 diagrams in colour, tables and charts. The identification of the text is based on its first lines.

Text begins:

oṃ / vāya śrīlābhaśekharasadgurubhyo namaḥ //
vīraṃ jaya sehara·paya·paya·dviyaṃ /
paṇam ikuṇa su·guraṃva / [/]
maṃdutti·sasaraṇa·dvā·khittaviyārāṇu mucchāmi /1/
tiri·ega·raccha·khitto asaṃkha·dīvo dadīya tessavo udvā[/]ra·paliya paṇa [above line, *25*] *vīsaḥ koḍi·koḍī·samaya· challā /2/*
kurusaga·diṇāvi·aṃgulaḥ rome sagavare vihiya / [/] aḍa·khaṃḍe bovanna·sayaṃ sahassā / saganavaī vīsa·lakhāṇūṃ /3/

This text is sometimes known as the *Laghukṣetrasamāsa* so as to distinguish it from the *Kṣetrasamāsa* of Jinabhadra, which is longer. The latter is then referred to as the *Bṛhatkṣetrasamāsa*. Compare the illustrations here with those in New York Public Library Spencer Collection Indian MS. 47, which is also a manuscript of the *Laghukṣetraīsamāsa*. Also compare these illustrations with the illustrations in plates 4—18 in W. Kirfel, *Die Kosmographie der Inder nach den quellen dargestellt* (Bonn: K. Schroeder, 1920) and with illustrations in Collette Caillat and Ravi Kumar, *The Jain Cosmology*, trans. by R. Norman (Basel, Paris and New Delhi: Ravi Kumar, 1981).

3022. **Sāmācārī.* Jain Prakrit. *Jainanāgarī* script. Category: Non-canonical Jain. 23.7/24.8 × 9.9/10.2 cm. 20 fols.; fols. 7—26. 13 lines per folio. Country paper. Lacks beginning. Some marginal and interlinear gloss in Prakrit. The folios are worm-eaten, tattered at the edges, and have been trimmed. All of this has destroyed some of the gloss. Manuscript date: *Saṃvat* 1670 (1613/14 A. D.). H. D. Velankar, in *Jinaratnakośa: An Alphabetical Register of Jain Works and Authors* (Poona: Bhandarkar Oriental Research Institute, 1944) lists 22 works known as *Sāmācārī*. It is not clear which of these this is.

Text begins:

ttari advamāsāiṃ /2/
egaṃ kirabammāsaṃdo kiratemāsie uvāsīya addāijjā iṃduve dove vadiva umāsāiṃ /3/
bhaddaṃ ca mahābhaddaṃ paḍi[/]maṃ tatto ya savvauṃ bhaddaṃ docattāridasecaya diva sevā sīya aṇuk[dh?]aṃ /4/
go aram abhigrahajuaṃ khamaṇaṃ abammāsi aṃcakāsīya paṃcadi[/]vasehiṃuṇaṃ avvahi ucabbanayarīe /5/

Text ends:

eso ayo ravihāle [/] seṇapayāsi ujaï gihīṇaṃ
vīsaṃ sittā bahū so muyaṃ tahā bahū suyāyāraṃ /1/
eyaṃ ayo ravihiṃ juṃjaṃ tānāṇadaṃsaṇujhuttā
avireṇa[/]lahaṃti jiyāṃ jaramaraṇavivahiyaṃ vāṇaṃ / [/]

3023. **Nāgajī nai Nāgavantī ri Bata.* Old Gujarati. *Devanāgarī* script. Category: Story Literature. 15.4 × 11.5 cm. 1 + frontispiece + 54 fols. + 3 unnumbered folios with other text in a different hand and 38 blank folios. 9 lines per folio. Country paper. Sewn in book form, but most folios are now loose. The cover is made of heavy sheets of paper pasted together on which cloth has been pasted. Illustrated with 70 paintings which appear to have been executed in Bikaner. This text is not noted in J. F. Blumhardt, *Catalogue of the Gujarati and Rajasthani Manuscripts in the India Office Library* ([London]: Oxford University Press, 1954), or in the various histories of Gujarati literature such as K. N. Munshi, *Gujarāt and Its Literature, from the Earliest Times to 1852*, 2nd rev. ed. (Bombay: Bharatiya Vidya Bhava, 1954) and M. M. Jhaveri,

History of Gujarati Literature (New Delhi: Sahitya Akademi, 1978). An illustration from this manuscript of Nāgajī and Nāgavantī playing chaupar has been reproduced in S. H. Levitt, "Chess — Its South Asian Origin and Meaning", in *Annals of the Bhandarkar Oriental Research Institute* 72—3 (1991—92; issued 1993), 533—47, 6 figures (unnumbered).

3024. **Mālatī Madhu*, by Vasant. Old Gujarati, or Old Western Rajasthani. *Devanāgarī* script. Category: Story Literature. 22.8 × 16.8 cm. 82 fols., unnumbered. 11—16 lines per folio. Country paper. There are occasional folio numbers in a hand other than the scribe's. The manuscript is very fragile. Further, pigments used have eaten through the paper. Many of the folios are damaged, and some are fragments only. The manuscript appears to be incomplete. A note together with the manuscript identifies the text as the "Malti Madu by Vasant", notes its language to be Old Hindi, gives the manuscript date as *Samvat* 1797 (1740/41 A. D.), and records the scribe to have been Pacholi Sukhram. The manuscript is profusely illustrated. Regarding the style of these paintings, see Introduction. Cf. Poleman, *Census*, No. 6952, a single folio with two lines of Rajasthani (?) text referred to as the *Mālatī Madhu* and described by A. K. Coomaraswamy; No. 5721, a Hindi manuscript of the *Madhu Mālatī* of Keśava Prasāda Miśra; and nos. 5794 and 5794a, which appear to be two different Hindi texts each of which refers to itself as *Madhu Mālatī kī Kathā*. Also see New York Public Library, *Dictionary Catalog and Shelf List of the Spencer Collection of Illustrated Books and Manuscripts and Fine Bindings*, vol. 2 (Boston: G. K. Hall and Co., 1971), p. 915, which mentions two manuscripts referred to as *Madu Mālatī* each profusely illustrated with paintings attributed there to Jodhpur in Rajasthan. Only one of these manuscripts, Spencer Indian MS. 58, is in fact of the *Mālatī Madhu* as here. The other, Spencer Indian MS. 59, is of the *Jalālagāhāṇi ri Vārtā*. To be noted is that the text of Spencer Indian MS. 58 is clearly the same as that of the manuscript here, but the readings prove to be very different. The text here, it can be added, appears to be very corrupt. Of special interest paleographically is that the *visarga* is used as a breathing for punctuation here as in *Newārī* script manuscripts.

Text begins:

srī rāmāe namaḥ. srī gaṇesāe namā. srī gurubhyā namā. srī sarasuta namā [ḥ]//[ḥ] [/]
vāra vāra viyanāṃ vara pāuṃ /
saṃkara suta gaṇapatiṃ nāmuṃ /
catura he taci[/]ta saha jara jāuṃ [ḥ]/
sara samā latī manohara gāmuṃ [ḥ]//1//[ḥ]
līlāwatī [/] lalati kai desa /
caṃdra sanatāṃ hāṃ sudha gana resaḥ /
so bhāgayāṃm ayujaga gani [/] prawesaḥ mānuṃ maṃgala racyo [...] //2//
līlāwatī nagarī ko varana maṃgo chai [/] vasa ha nagara pura jo jani cyāri /
corā sī co hoṭā co vāri /
ativicatra dīsai [/] naranārī /
mānu ha tilaṃka tribhuwana maṃjārī //3//[ḥ]

3025. Unidentified text on the auspicious and inauspicious effects of encountering different birds and animals. Braj. *Devanāgarī* script. Unclassified. 14.2 × 10.1 cm. 7 fols., unnumbered. 9 lines per folio. Country paper. Sewn together in book form. The text is incomplete. It lacks beginning, end and intermediate sections. The folios are worn in several places, and one folio has broken away from the others. Illustrated with 24 paintings.

Sample text:

atha hāthīkau sugana likhate
doharā —
bola na hai [/] atidoha nai
dharai kūṃkha parasuṃ[/]da
hāthī saguna sāthī kahyo [/]
dekho graṃtha naṭṭaṃ //45//
pāva u[/]ṭhā vai doha nau
dharai kaṃdha para[/]suṃda
hāthī saguna sāthī [/] kahyau
dekhau graṃtha naṭṭa [/] //46//
iti hātikoṃ sagu[/]na samāpti bhayā. śrī.

3026. **[Ramalanuraktisukhanāvalī* (?)]* *Ramalanuraktīsukanāvalī.* Rajasthani. *Devanāgarī* script. Category: Secular Poetry. 25.6 × 11.1 cm. 1 fol.; fol. 1, with text on the verso only. 10 lines. Country paper. Beginning only. Two strips of paper pasted along the right and left sides of the folio make the folio larger than it would be otherwise. 1 illustration and 1 diagram. The illustration is of a Persian figure, as such are depicted in Early Western Indian style, holding a square on which there is *nasta 'līq* script. Its position suggests that its purpose is invocatory. The diagram is of the *ramal cakra*, a mystical conformation associated with the method of fortune telling known as *ramal*. This method of telling the future, introduced into India by the Arabs, is in origin a simple practice of geomancy around which an esoteric complexity grew. See "*khaṭṭ*, or more precisely *al-khaṭṭ bi-raml*, the original name for Arab geomancy" in *The Encyclopedia of Islam*, new ed., vol. 4 (Leiden: E. J. Brill, 1978), pp. 1128b—1130b. M. Chaturvedi and Bh. Tiwari, *A Practical Hindi-English Dictionary* (1970; 2nd ed. New Delhi: National Publishing House, 1975) defines *ramal* as "a method of telling the future through dice introduced by the Arabs." The use of dice was a skill emphasized within Indic culture. The invocation here refers to *paigambar* (mis-

spelled *payghambar*), Persian for "bearer of the message", a term used to refer to Muḥammad. The small amount of text present refers to various ills and misfortunes which might befall a person.

Text begins:

śrīgurūbhyau namaḥ // śrīpīrpīṃgambarasya namaḥ [/] // śrīramalanurakīsukanāvalī likhyate //\[/] [?] atha phālaphatakī // areyāra bahutadina [/] ciṃtākīnīhe abatemṛīphikaramiṭainīh [/] rojī temṛīpharāka hoigī aba truṃ acyamtaraha[/]ṇā jo ko īde grapradeśa jāṃṇā hoya atha [/] graudākaraṇā hoa vecaṇā hoa vyāha [/] kāja hoa darabārajāṃṇā hoa jhagadā hoa ...

3027. *Yantra*s for various purposes. *Mantra*s in Sinhalese, and some Jaffna Tamil or Malayalam (?), written in or about the *yantra*s. Sinhalese script. Size varies, 15.4/16.3 × 5.5/6.5 cm. 8 fols.; fols. *svati* (*sic!*), *ka, kā, ki, ku, kū, kṛ, kṝ*. Palm leaf. Lateral hole for tie cord in the center of the frondes. First folio recto and last folio verso are blank. This manuscript is presented and in S. H. Levitt, "Sinhalese Painted Wooden Bookcovers", in *Manuscripta Orientalia: International Journal for Oriental Manuscript Research* III/4 (December 1997), 3—16, 2 color plates (5 figures in full color) [=49, 52]. Source: Dr. Ananda K. Coomaraswamy.

3029. Carved wooden bookcover from Sri Lanka. 16.5 × 5.5 cm. Carved with a simple geometric design, stained and varnished. Two pieces of paper are pasted on the outside. One, round, reads, "EO=". The other notes in Sinhalese, one description of topic under the other, "Remedies for snake bite", "Remedies for tumors", "Remedies for the entire body". This bookcover has been presented in S. H. Levitt, "Sinhalese Painted Wooden Bookcovers in the Collections of the Library and University Museum of the University of Pennsylvania", in *Journal of the Indian Society of Oriental Art* n. s. 14 (1984—85), 1—24, 4 plates (9 figures). Source: Dr. Ananda K. Coomaraswamy.

3030. Compendium of 6 *Mahāyāna* Buddhist texts. Tibetan. Tibetan *dbu can* script. Xylograph. Category: Non-canonical Buddhist (?) — (1) and (4), and Canonical Buddhist (2), (3), (5), (6). 57.0 × 15.2 cm. 53 fols., paginated separately for each text. 7 lines per page, with 3—6 lines often on last page of a section and in one instance 6 lines on the first page of a section. Locally made paper of poor quality. The paper is yellowed with age and brittle.

The texts are:

(1) **Stag mo lus sbyin żes bya ba bżugs*. Running title: *Stag sbyin*. 4 fols.; paginated 1—7. The text has been located in a *Gzuṅs mdo* published in Paro (Bhutan), 1978. A *Gzuṅs mdo* is a collection of popular Buddhist texts and *dhāraṇī*s drawn from various sources, the *Kanjur*, rediscovered teachings and translations from Chinese Buddhist texts. The story here is about an encounter between Śakyamuni Buddha in a previous incarnation and a tigress. In the story, the Buddha gives his body to feed the tigress' cubs. This is a well-known *Jātaka* tale, but it does not appear to be in the *Kanjur* under this title.

(2) **Khaṅ-bu brtsegs pa'i mdo bżugs so*. Sanskrit title: [*Kūṭāgāra-sūtra*] *Kūṭaghara sūtra*. Running title: *Khaṅ brtsegs*. 6 fols.; paginated 1—11. See *Kanjur* No. 998, Peking ed., v. 39, p. 109, fol. 4 (*Mdo sna tshogs* section).

(3) **'Phags pa khye'u rin chen zla bas żus pa żes bya ba theg pa chen po'i mdo*. Sanskrit title: [*Ārya-ratnacandra-pariprcchā-nāma-mahāyāna-sūtra*] *Ārya ratna tsandra paripritstsha nāma mahāyāna sūtra*. Running title: *Rin chen zla ba*. 11 fols.; paginated 1—21 (pagination not entirely clear). See *Kanjur* No. 831, Peking ed., v. 33, p. 245, fol. 4 (*Mdo sna tshogs* section).

(4) *[*'Phags pa*] *stag mos żus pa'i mdo bżugs so*. Sanskrit title: *Ārya su ba bu barmi tam nāma sūtra* (*sic!*). Running title: *Stag żus*. 8 fols.; paginated 1—15. Located in a *Gzuṅs mdo* published in Delhi, 1966. The story is about Śakyamuni Buddha preaching to a tigress.

(5) *[*'Phags pa*] *bgres mos żus pa żes bya ba bżugs so*. Sanskrit title: [*Ārya-mahālalikā-pariprcchā-nāma-mahāyāna-sūtra*] *Ārya mahā la li kā pari pritstsha nāma mahāyāna sūtra*. Running title: *Bgres żus*. 7 fols.; paginated 1—13. See *Kanjur* No. 838, Peking ed., v. 33, p. 308, fol. 5 (*Mdo sna tshogs* section).

(6) * *'Phags* [*pa*] *glaṅ ru luṅ bstan pa żes bya ba theg pa chen po'i mdo*. Sanskrit title: [*Ārya-gośṛṅga-vyākaraṇa-nāma-mahāyāna-sūtra*] *Ārya gro śri ṅha bya ka ra ṇa nāma mahāyāna sūtra*. Running title: *Glaṅ ru*. 17 fols.; paginated 1—34. Half of one folio is missing. See *Kanjur* No. 1026, Peking ed., v. 40, p. 348, fol. 1 (*Mdo sna tshogs* section).

3031. * *'Phags pa stobs po che żes bya ba theg pa chen po'i mdo*. Sanskrit title: *Ārya-mahābala-nāma-mahāyāna-sūtra*. Running title: *Stobs po che*. Tibetan. Tibetan *dbu can* script. Xylograph. Category: Canonical Buddhist. 55.3 × 15.9 cm. 17 fols.; paginated 1-—33. 6—7 lines per page. Locally made paper of poor quality. 2 illustrations flank the text on the first page. See *Kanjur* No. 416, Peking ed., v. 9, p. 12, fol. 4 (*Rgyud* section).

3032. *Śāradā* script syllabary. 30.4 × 24.8 cm. 12 lines. Kashmirian paper. Incomplete. The syllabary shows the *Devanāgarī* script equivalents for all syllables and vowel modifications. It lists the letters of the Sanskrit alphabet followed by the characters for the conjuncts *kṣa, tra* and *jña*, sometimes considered by native opinion to be basic letters of the alphabet. It then lists the various vowel modifications, including °*aṃ* and °*aḥ* which by native opinion are vowel modifications. And it shows the vowel modifications for the first two consonants of the Sanskrit alphabet, *k* and *kh*. Some writing in *Devanāgarī* and *Śāradā* scripts in pencil in left margin and on verso.

3033. Miniature painting of Kṛṣṇa slaying Kaṃsa. Kahlur (Bilaspur), Punjab Hills, *ca.* 1700—1720. 15.8 × 20.6 cm. Damaged. Writing on the back in a crude *Nāgarī*, perhaps *Kaithi* script, with some lines having no top bar written in.

Brownish red border around a narrower black border with white and grey rules. Marked off to be of Kahlur (Bilaspur) provenance by such features as Kṛṣṇa's overly large head and dwindled lower limbs and the inclusion of an over-large figure beside an over-small one, and by the palette which juxtaposes the orange red of Kaṃsa's *jāmā*, the brown red of the mat, the deep red and black of Kṛṣṇa's scarf, the deep yellow with deep red trim of Kṛṣṇa's *dhoti*, the white and deep yellow of Kṛṣṇa's jewelry, and Kṛṣṇa's blue hue, against a flat pale green background above which there is a suggestion of orange leading into a blue sky agitated by slate blue clouds, and before which there is a white foreground.

Kaṃsa appears to be modeled on Raja Ajmer Chand of Kahlur (Bilaspur) (1692 [1712]—1741), who was renowned for his piety. Cf. the portrait of Ajmer Chand dating perhaps from *ca.* 1700 in the Raja Anand Chand collection shown in W. G. Archer, *Indian Paintings from the Punjab Hills*, vol. 2 (London and New York: Sotheby Parke Bernet, 1973), p. 177, No. 20 with regard to the massiveness of the right shoulder, the garb, including wristlets, and the full beard.

While the painting must be understood to be metaphorical it is based on a peculiar aspect of the popular *Bhāgavatapurāṇa*, mentioned once in the *Viṣṇupurāṇa* as well, in which hate and fear are considered to be stronger emotions than love. Kṛṣṇa is noted not to discriminate with regard to the motive behind devotion. On this account, it is easier for those who hate or fear Kṛṣṇa to gain salvation than for one who loves Kṛṣṇa. Kṛṣṇa is in their mind with greater constancy. Bhāgavatapurāṇa 7.1.26 states, "A mortal may not attain such absorption into Him by fixing his mind on Him through devotion as through constant hostility." *Bhāgavatapurāṇa* 7.1.24 states, "The insect imprisoned by a wasp (in its nest on) a wall and constantly thinking of the latter through (intensity of) hatred and fear attains a form similar to the wasp." Just so, Kaṃsa achieved salvation and the selfsame form as Kṛṣṇa when slain by Kṛṣṇa. As *Bhāgavatapurāṇa* 7.1.30 states, "Many attain Kṛṣṇa by focusing their minds on Kṛṣṇa through various emotions: the herder women through passion, Kaṃsa through fear, Śiśupāla and other kings through hatred, the Vṛṣṇis through being related, the Pāṇḍavas through affection, and Nārada through devotion". See in regard to this point T. S. Rukmani, *A Critical Study of the Bhāgavata Purāṇa (with special reference to bhakti)*, Chowkhamba Sanskrit Series 77 (Varanasi: Chowkhamba Sanskrit Series Office, 1970), 156—61.

The statement in the painting then is that Raja Ajmer Chand's devotion is as strong as Kaṃsa's devotion, whose devotion is of the strongest type, and that on his demise he will attain salvation as did Kaṃsa. On another level, how a king of renowned evil in the Indian tradition, such as Kaṃsa, can be depicted as a ruler of reputed piety such as Ajmer Chand is paralleled perhaps by the variant descriptions of Ajmer Chand as, on the one hand, having been at war for most of his reign and, on the other hand, as having had a peaceful reign of long duration. Also comparable perhaps is the nature of many modern Indian gurus in the United States who combine a mercenary monetary sense with spirituality. Ajmer Chand took over the administration of Bilaspur in 1692 when his father became a *sadhu*. It was probably not until 1712, when his father passed away, that he ascended the throne and reigned thereafter for close to 30 years. (Of note is that Raja Man Dhata of Nurpur can also be identified as having had himself depicted as Kaṃsa being slain by Kṛṣṇa.) Given the popularity of the *Bhāgavatapurāṇa* in the Punjab Hills, it is not at all surprising that this feature of this text would be picked up on and illustrated as well.

This painting has been presented and discussed in S. H. Levitt, "A Painting of Rājā Ajmer Chand of Kahlur (Bilaspur) as Kaṃsa Being Slain by Kṛṣṇa", in *Lalit Kalā* 24 [March 1990], 69—70, 1 plate (2 figures). V. C. Ohri in his article, "Reconsideration of a Painting of Rājā Ajmer Chand of Kahlur as Kaṃsa Being Slain by Kṛṣṇa", in *Lalit Kalā* 27 [March 1993], 42, 1 plate (2 figures), has suggested that the painting instead comes from Rajasthan, either Nāthdwāra or Jaipur, *ca.* 19th century, and is to be connected with a group of five paintings in the Himachal State Museum, Shimla which were probably brought to Shimla from Nāthdwāra. With due respect to V. C. Ohri, whose credentials are considerable, I do not see the similarity between the painting here and those he reproduces in his article, as far as these can be made out since the palette in these seems to be very dark. For one thing, Kṛṣṇa here in no way resembles Śrī Nāth-jī of Nāthdwāra, as does Kṛṣṇa in the paintings V. C. Ohri is reproducing. Further, as noted, the palette in these paintings seems to be very dark, unlike the palette in the painting here. And heads, as far as these can be made out, are not depicted in the same fashion as the square head of Kṛṣṇa in the painting here. Nor do I find any similarity with anything shown by Robert Skelton in *Rājāsthānī Temple Hangings of the Krishna Cult from the Collection of Karl Mann, New York* (New York: The American Federation of Arts, 1973). Nor is the painting similar to anything shown in Andrew Topsfield, *Paintings from Rajasthan in the National Gallery of Victoria* (Melbourne: National Gallery of Victoria, 1980), Krishna Chaitanya, *A History of Indian Painting: Rajasthani Traditions* (Atlantic Highlands, New Jersey: Humanities Press Inc., 1981) and R. K. Vashistha, *Art and Artists of Rajasthan* (New Delhi: Abhinav Publications, 1995).

I note I never thought of the painting as being a Rajasthani miniature because it looks like it comes from the Punjab Hills, and this was the consensus of the people to whom I showed the painting.

It should also be noted that the portrait of Ajmer Chand shown in my article for comparison's sake was taken from W. G. Archer, *Indian Paintings from the Punjab Hills*, vol. 2, p. 175, No. 14, and was inserted by the editor. I would have shown illustration No. 20 from this volume, an illustration from the Raja Anand Chand collection, Bilaspur which not only shows the similarity in garb, including wristlets, but also the massiveness in the depiction of Ajmer Chand's right shoulder, which cannot be seen in No. 14.

V. C. Ohri's real problem with the identification, though, seems to be that he has trouble accepting the idea that a king would have himself depicted as Kaṃsa and, without checking my references, seems to state that nowhere in the *Bhāgavatapurāṇa* does Kaṃsa attain *mokṣa*. This simply is not the case. I even quoted the passage from *Bhāgavatapurāṇa* 10.44.39 in my article which states that on being slain Kaṃsa attains the selfsame form as Kṛṣṇa and receives salvation. I can further forward the reader to a recent article by Dr. Noel Sheth, S. J. titled, "Salvation through Hate", in *Vidyajyoti* 46 (1982), 193—98, on the same subject. V. C. Ohri further seems to misconstrue what I said, and states that I am misusing literature. I do not state in my article that Raja Ajmer Chand is having himself depicted as Kaṃsa so as to attain *mokṣa*, or that the *Bhāgavatapurāṇa* glorifies Kaṃsa.

The Indian tradition often juggles seemingly contradictory points. The avenue to understanding these points, and other arcane points, is through the literature and art. To say that the understanding of one of these points through something in the other discipline is a "misuse of literature" or a "misuse of art" on the grounds of a preconceived notion is foolhardy. Before writing, "There is no tradition of the kind mentioned by Levitt in the Punjab Hills or other parts of India", V. C. Ohri should have checked the references cited. This is not a reference to a story in isolation, as he affirms.

3034. Popular paintings, mainly of religious themes, in Rajput style from Gujarat, *ca.* late nineteenth century — early twentieth century. Size varies (13.0 × 10.3 cm, 11.6 × 20.4 cm., etc.). There are 26 paintings in the group. They include paintings of Gaṇeśa, of the great god Śiva with his consort Parvatī seated on his lap, of the creator god Brahmā, of the sun god Sūrya, of Rāhu, and of particular interest of Ketu. There are also a few paintings showing secular figures wearing costumes of the day, such as of a woman holding a flower to be offered in worship, and of a man in a rugged terrain holding a drawn bow. The paintings of Rāhu and Ketu, of which there are three of each, have been presented and discussed in full in S. H. Levitt, "Some Paintings of Rāhu and Ketu from Gujarat", in *Journal of the Oriental Institute, Baroda* 40.3—4 (March—June 1991; issued 1993), 533—47, 6 figures (unnumbered). Regarding the style cf., for example, New York Public Library Spencer Collection Indian MS. 46, a *Saṅgrahaṇīsūtra* treating tortures in hell.

Transcripts of manuscripts and related materials

B 1. **Kālakācāryakathā*, by Samayasundara. Sanskrit. *Devanāgarī* script. Category: Jain. 21.5 × 27.8 cm. 24 fols., written on one side only. 23—24 lines per folio. Date of the original manuscript: *Saṃvat* 1896 (1839 / 40 A. D.). Transcript date: *Saṃvat* 1979 (1922/23 A. D.). Transcribed from a manuscript in the Jain Library, Benares. See W. Norman Brown, *Kālaka*, pp. 34—5.

B 2. Materials for work on the *Kāṭhakasūtra*. 32.2 × 21 cm. 170 pages. Ruled paper. This material includes concordances of *sūtra* contents, various tables of contents, references to books which discuss the *Kāṭhakasūtra*, notes on texts, a listing of manuscripts, and other items. It also includes the following transcripts of manuscripts:

(1) *Kāṭhakasūtra.* Sanskrit. *Devanāgarī* script. Category: *Veda, Sūtra.* Same size as above. 2 + 8 + 2 pages. 33 lines per page. Transcript date: December, 1901. Transcribed from a manuscript in the Library of the Sanskrit College, Benares.

(2) Related unidentified Sanskrit text. *Devanāgarī* script. Same size as above. 6 + 55 + 5 pages. 31 lines per page. Lacks end. There is also, together with this, an incompleted copy of the beginning of the same manuscript, 4 pages only.

(3) Related unidentified Sanskrit text. *Devanāgarī* script. Same size as above. 24 pages. 35 lines per page. Lacks end. Writing on one side only, except for last leaf.

There are as well 8 pages, written on one side only, of short, incomplete, crossed out transcriptions, in *Śāradā* script, of another unidentified Sanskrit manuscript.

B 3. Transcript (Roman) of descriptions of *mudrās*, or hand poses, from an old palm leaf Sanskrit manuscript belonging to an old Sakteya family of Malabar. They include descriptions of *mudrās* used to show reverence to one's guru, *mudrās* used for the consecration of the vessels for the respectful reception of a guest, *mudrās* used for homage to deities, and *mudrās* used for honoring *āvaraṇadevatās,* the minor *devatās* which accompany Devī and appear and disappear in consciousness. At the head of the descriptions is the title, *Mudrā-prakaraṇam,* which we can translate as, *A Treatise on mudrās*", but it is not clear that this is not just a recent added description of what follows. Orthographic peculiarities in the text would appear to indicate a Malayalam script manu-script as the original. The text is together with a brief note and negatives for photographs which were taken by W. Norman Brown showing Dr. L. A. Ravi Varma modeling the hand poses. 14.0 × 21.7 cm. 4 sheets, typewritten on one side only. Ruled paper. 29—30 lines per page. 33 negatives (6 strips), in folder. The text and photographs have been presented and discussed fully in S. H. Levitt, "A Sanskrit Text on *mudrās* from Kerala", in *The Adyar Library Bulletin* 52 (1988), 128—49, 6 plates (24 figures). See also S. H. Levitt, "A Note on the *Mudrāprakaraṇa*", in *The Adyar Library Bulletin* 54 (1990), 64—7. Source: Dr. L. A. Ravi Varma.

Text begins:

Mudrā-prakaraṇam. [/] (Guruvandana-mudrāḥ) [/] 1. Vikasitakalpam uttānāñjaliḥ Sumukham. [/] Its Bījākṣara hskhphrēm (only 1 vowel). [/] 2. Idam eva muṣṭikṛtam Suvṛttam. [/] Its Bījākṣara Hskṣmaḷavarayūm. [/] 3. Ūrdhvādhaḥ sthitayoḥ dakṣavāmakaratalayoḥ [/] aṅgulīnām mitho maṇibandhasambandhe [/] Caturaśram. Its Bījākṣaram Sahakṣmaḷavarayīm. [/]

B 4. Unidentified Sanskrit text on measures, with passage by passage translation. Roman script. Category: Architecture. 21.0 × 34.0 cm. 31 pages: the first 10 pages are loose, and are followed by three groups of 6 pages, 9 pages and 6 pages respectively which are individually clasped. Ruled paper. 31—33 lines per page. The text and translation are from a Sinhalese script manuscript. Source: Dr. Ananda K. Coomaraswamy (?).

Text begins:

Śrī nivesana Kailāse [/]
Deva brahmādi Sevite [/]
Vasantō Vyjayan tōyan [/]
Skandhena pruchchitō bruvi [/]

B 5. *Rayaṇavālakahā*, by Siri Candanamuni. Jain Prakrit, with glosses in Sanskrit at the foot of each page. *Devanāgarī* script. Category: Non-canonical Jain. 19.0 × 33.2 cm. 73 pages. 23—29 lines per page. Transcribed by Sodanalāla Caṇḍā.

B 6. Unidentified Jain Prakrit text. *Devanāgarī* script. 21.8 × 27.8 cm. 12 pages: pp. 47—58 only. 8 lines per page. Incomplete. Some interlinear corrections or glosses, and emendations.

Text begins:

cchāe phaliyaṃ nisejjāu kayāuṃ / tauṃ so kuviuṃ / aṇṇayā jiṇakappiyā vaṇṇijjaṃti //ba// [/] tam jahā //ba// jiṇakappiyā ya duvihā pāṇīpāyā padigāhadharāya / pāuraṇa-apāuraṇā [/] duvihā // so bhaṇai / eso kiṃ jiṇakappo sampayaṃ na kīnai ? / sūrīhiṃ [/] bhaṇiyaṃ vocchiṇṇo / so bhaṇai / jai paraṃ tumhaṃ, mama puṇa'jjavi na vochijjai / tā haṃ taṃ ceva ji[/]ṇakappamuva²sampajjittāṇaṃ nipariggaho viharissāmi /

B 7. *Sariputra*, by Sariputra. Sinhalese. Sinhalese script. Category: Art and Architecture, the making of images. 21.0 × 34.0 cm. 55 pages. 29—34 lines per page. Each page numbered. Occasional glosses and corrections toward the end in pencil and in a lighter color ink than the text proper. Source: Dr. Ananda K. Coomaraswamy.

B 8. Two texts on art and architecture. Sinhalese script. 16.6 × 21.0 cm. 36 pages, with blank page between the two texts and two blank pages at both the beginning and end (2 + 1—27, 28, 29—36 + 2). 18—19 lines per page. Pages unnumbered. Source: Dr. Ananda K. Coomaraswamy.

    (1) *Rūpamāla* [*Rūpāvaliya*, according to pencil note on first blank page and attached letter]. Sanskrit. Topic: The making of images. 27 pages.

    (2) *Gevalsatvargaya*. Sinhalese. Topic: House-building. 8 pages.

B 9. *The Sariputra*. Introduction and translation by E. R. Gooneratne. Hand-written, dated 15th September 1906. Leather bound, gold tooled. Ink and pencil frontis-piece. Paper hand-ruled with pencil. On inside cover: "From the Library of Ananda K. Coomaraswamy, Norman Chapel, Broad Campden". In pouch inside back cover: Letter to Ananda K. Coomaraswamy from E. R. Gooneratne, notes by E. R. Gooneratne for addition to introduction, two large ink drawings on heavy paper (folded) to accompany the translation, and a small booklet handwritten in Sinhalese script. 17.0 × 22.1 cm. vii + 57 leaves. The leaves are numbered ii—vii and 2—55. Writing on recto and verso of each leaf. 16—18 lines per page. [Formerly, University of Pennsylvania Library Indic manuscript No. 2841. Not listed in Poleman's *Census*. Displaced to present location on account of suitability.]

    a. The small booklet in the pouch, written in Sinhalese script, is 10.4 × 16.8 cm. 14 leaves, written on both recto and verso, with the last 4 leaves left blank. 18—19 lines per page. The first blank leaf has on its verso a statement that the booklet was written on Oct. 14, 1906 by W. R. M. Puncibanda. The first two leaves (4 pages) of the booklet contain multiplication data, in Tamil written in Sinhalese script, for the numbers 1 through 9 multiplied by 1 through 9 respectively given in a list format. This is followed by a prose statement of the same material, the whole of which is referred to as *ganiṇākramai*, "the system of counting". Beginning in the middle of the third leaf verso — p. 6, l. 9 — there is text in exceedingly corrupt Sanskrit, mixed with Sinhalese, treating mainly astrological subjects. The Sanskrit vocabulary in the text appears to be influenced by vernacular forms and usage.

The text begins:

rājanīpajanā surasthānudhenu hu[/]tam palaṃ [.]ay avyaya tathā yoniṃ [/] kṣvārā sakam mataṃ. kā[/]lika pālika kaṇālī ca piṅgalīdhī vadhikā[/]hanir aidrā bhūtitārāpatī saptāṃ [/] samva bairavī ca subhāsabhaṃ vau[/]khi satākramena.

The material in the text is perhaps related to the theory of the *Yoginīdaśās*. This is followed, on the ninth leaf verso and tenth leaf recto, by a multiplication table for the numbers 1 through 12.

Photographs and / or negatives

Photographs and / or negatives of the various MSS used in three of W. Norman Brown's editions of texts, and of some MSS of one of these texts not used in the edition, are also being kept with the collection now. These include:

KĀLAKA

W. Norman Brown, *The Story of Kālaka: Texts, History, Legends, and Miniature Paintings of the Śvetāmbara Jain Hagiographical Work The Kālakācāryakathā*, Oriental Studies 1 (Washington, D.C.: Freer Galleiry of Art, Smithsonian Institution, 1933).

    Long Anonymous Version (L.A.V.), MSS. s¹, s², s³, n, J (Edition), b. (See *Kālaka*, pp. 36—70).
    Variations of L.A.V. not used in the edition: (1) Sanghākā Bhaṇḍār, Patan 35.2, (2) Sanghākā Bhaṇḍār, Patan 234, (3) Jñāna Vimala Suri, Cambay 504 (in book, 122).
    Anonymous Prakrit Version, only MS used. (See *Kālaka*, p. 27.)
    Haya·Padinīya·Payavo Version, MSS. b¹, b², d¹, d², f, l. (See *Kālaka*, pp. 71—86.)
    Anonymous Prakrit Version in 105 Stanzas, only MS of this version known to W. Norman Brown. (Referred to only in *Kālaka*, p. 33).

Dharmaprabhasūri's Version, MSS. l, n, b. (See *Kālaka*, pp. 92—7.)

Bhavadevasūri's Version, MSS. c, d, a. (See *Kālaka*, pp. 87—92.) Not used in edition: (1) Preuss Staat Bibliothek, Berlin, MS. Or. Fol. 3357.

Srīvīravākyanumataṃ Version, MSS. w, c, p, m¹, m². (See *Kālaka*, pp. 98—101.)

Not Used in the Edition: I. Variation of Samayasundaram, B.O.R.I. (no number) dated *Saṃvat* 1682 (see *Kālaka*, pp. 34—5 for Samayasundaram's Version); II. Assorted Versions, (1) Unidentified, (2) Nagin Das Bhaṇḍār, Cambay 60(3), (3) Sanghākā Bhaṇḍār, Patan 2.2, (4) Sanghākā Bhaṇḍār, Patan 6.2, (5) Sanghākā Bhaṇḍār, Patan 82.1, (6) Sanghākā Bhaṇḍār, Patan 221, (7) [–?–], Patan [no number given], (8) Lohar Pal Bhaṇḍār, Ahmedabad No. 91.3.14, (9) Sanghākā Bhaṇḍār, Patan 5.2, (10) Nagin Das Bhaṇḍār, Cambay 60(4), (11) Unidentified, (12) Unidentified, (13) Praśasti of Patron of Sanghākā Bhaṇḍār, Patan 46.2; III. Unidentified Photographs and Negatives; IV. Unidentified Kālaka-related material.

Also, page proofs of photographs for the edition.

SAUNDARYALAHARĪ

W. Norman Brown, *The Saundaryalaharī, or Flood of Beauty, traditionally ascribed to Śaṅkarācārya*. Edited, translated, and presented in photographs. Harvard Oriental Series 43 (Cambridge, Massachusetts: Harvard University Press, 1958).

MSS. B 1, B 2, B 4, B 5, Bh 1, Bh 2, R V, S 1, S 2, S 3, T, Tr. (See *Saundaryal°*, pp. 31—43.)

VASANTA VILĀSA

W. Norman Brown, *The Vasanta Vilāsa: A Poem of the Spring Festival in Old Gujarati Accompanied by Sanskrit and Prakrit Stanzas and Illustrated with Miniature Paintings.* Critically edited and translated, with an introduction and description of the paintings. American Oriental Series 46 (New Haven, Connecticut: American Oriental Society, 1962).

MSS. A, B, C, P, S, L. (See *VV*, pp. 9—10.)

Also, photographs of plates for the edition from Waverly Press, 1 letter of correspondence regarding the manuscript search.

Photographs and / or negatives of assorted Indic manuscripts, etc. are also currently placed in a folder together with the transcripts of Indic manuscripts. These photographs and / or negatives are currently unnumbered in the folio. They include:

P 1. Photograph of Aśokan rock inscription found near Jhansi, U. P. in the 1950's + accompanying letter from K. K. Dass. The inscription does not appear to be included in the discussions of recent finds of Aśokan inscriptions in the recent books on these. Reproduced in S. H. Levitt, "The Indian Attitude toward Writing", in *Indological Taurinensia* 13 (1985—86), 229—50, 23 plates (42 figures).

P 2. Jain Tirthankaras, negatives of illustrations in MS. "ASB 1544". The folios are noted to be "11.8 × 8.2". Nine negatives with one painting filmed on each. "ASB" might stand for Asiatic Society, Bengal. "1544" is a manuscript number of their type. A. R. Bhattacharya, *A Descriptive Catalogue of the Sanskrit Manuscripts in the Collections of the Asiatic Society*, vol. 13 (fasc. 1 and 2) *Jaina Manuscripts* (Calcutta: The Asiatic Society, 1958—66), does not list a manuscript with this number, however, though it lists manuscripts with numbers quite close to it in sequence.

P 3. Jain Cosmological Diagram depicting heaven and hells within the figure of Puruṣa. Negative. Depository unidentified.

P 4. Assorted negatives of manuscript illustrations, (a) negative of palm leaf illustration of Viṣṇu reclining, (b) 3 negatives of illustrations from an unidentified bound *Devanāgarī* manuscript, one showing the 10 avatars of Viṣṇu.

P 5. Photograph and negative of 2 sets of facing folios of an unidentified manuscript in Old Hindi on each side of which there is one verse in *Caupāī, Gaurī, Dohā*, and *Caupāī* metres respectively.

Other photographs are also currently placed in a separate folder together with the transcripts of Indic manuscripts. These include, (a) Sikander, Agra, 2 negatives (one damaged); (b) assorted photographs of sculpture at Halebid and Udayagiri, and of a Santali dance and Santali man with a bow.

Addenda

2998. Buddhist commentaries. Pali. Khmer *mūl* script. 55.5 × 5.1 cm. 410 fols. 5 lines per folio. Palm leaf. Gilded edges. Manuscript date: Buddhist Era 2377 (1833/34 A. D.). The date of copying is given in a passage in Thai script on the cover folios of each section of the manuscript. The scribe has also signed each of the 15 sections of the manuscript, but his signature is difficult to read. Plainly cut, stained wooden covers. The texts are as follows:

(1) *Sambyaṅgaṭīkāmukhamaggasāra* (also written, *Sambhyaṅga°*). Referred to on cover folios after the first three sections as, *Sambyaṅgaṭīkānayāsadīpanī*, but mentioned in the margins consistently as *ṭikāmukhamagga*. (The word *ṭīkā*, which means "commentary", is spelled variously as both *ṭīkā* and *ṭikā* throughout.) *Phuk* 1—3, 5—10, 12—15.

(2) *Aṭṭhakathāvimānavatthuvitthāna. Phuk* 12, 13. Section only of a sub-commentary on Dhammapāla's *Vimānavatthuaṭṭhakathā*? The *Vimānavatthu*, a later and more fantastic section of the Buddhist canon which discusses the most heavenly of paradises which could be imagined in the popular belief, is a section of the *Abhidhamma*.

2999. [*Abhidhammapiṭaka. Pakaraṇas* 1—7, with summary only of *Pakaraṇas* 2 and 5.] Pali. Khmer *mūl* script. Category: Canonical Buddhist. 58.0 × 5.3 cm. 335 fols. 5 lines per folio. Palm leaf. Gilded edges. The manuscript is divided into 7 sections, with blank folios at the beginning and end of each section and each with its own tie cord. Two lateral holes for tie cord. Plainly cut stained wooden covers. The sections are titled individually, in two instances incorrectly Sanskritized, as follows:

(1) [*Dhammasaṅgani*] *Abhidharrmmasaṅgīnī. Phuk* 1.

(2) [*Vibhaṅga-ppakaraṇa*] *Vibhaṅgapakaraṇa-atthakathā. Phuk* 2. *Saṃkepa.*

(3) [*Dhātukathā*] *Dhātukathā-ātmāprasaṅsa. Phuk* 3.

(4) [*Puggalapaññatti*] *Puggalapañatti. Phuk* 4.

(5) [*Kathāvatthu-ppakaraṇa*] *Kathāvatthupakaraṇa. Phuk* 5. *Saṃkepa.*

(6) [*Yamaka*] *Yamakakaṇḍam. Phuk* 6.

(7) [*Paṭṭhāna*] *Mahāpaṭṭhāna-anantanaya. Phuk* 7.

3000. **Dhānaparikhā.* Pali. Lao *tham* script. Category: Non-canonical Buddhist. 65.6 × 6.3 cm. 28 fols., numbered 1—28, + 2 folios. 5 lines per folio. Palm leaf. Folio edges have a design in red and gold. Two lateral holes for tie cord. Two wooden covers and tie string. On the outside of the covers, there is a continuous abstract lotus pattern in gold and black. The insides of the covers are stained and varnished. The manuscript is in a muslin slip case. The folio preceding the first folio of text contains material in Lao. Numbering the folios, instead of lettering them, is not usual practice.

3001. *Pravacanasāroddhāra[sūtra]*, by Nemicandra. Prakrit. Category: Non-canonical Jain. The text is together with an inter-linear glossary or commentary in Old Gujarati (?). Text in *Jainanāgarī*, glossary in *Devanāgarī*. 25.5 × 11.8 cm. 151 fols.; fols. 1—145¹, 145²—150. 7 lines per folio. Illustrated with 9 paintings and 16 tables and charts. 7 of the paintings are in full color, 2 are in red or red and black only. 4 are full page paintings. The date given is *Saṃvat* 1709 (1652/53 A. D.). Note from W. Norman Brown: "Judging from the appearance of the paper, this date is likely not the date of the manuscript, but the date either of the author or the date of the copying of another manuscript which became the origin of this present manuscript. ... Probably this manuscript is the only illustrated one we have." Purchased by Professor Stella Kramrisch and given to W. Norman Brown, who in turn gave it to the Library's Special Collections area to hold.

3002. Unidentified texts (3) in mixed Tamil and *Grantha* scripts. The second and third texts are perhaps in mixed Sanskrit and Tamil. The second, which is the lengthiest, appears to contain a listing of equivalencies, sometimes with numerical amounts. It is perhaps pharmacological in nature. It is followed by a short section of discursive text in Sanskrit. The third also appears to contain a listing, but its nature is even less clear. Both contain at their conclusions, and the second at its beginning as well, similar chartings of numbers. The first text is incomplete, and its folios are broken off on both the right and left sides so that sections of each line are missing. It contains occasional Malayalam script characters as well, and appears to be in a highly Sanskritized Tamil. The presence of Malayalam script characters in the text suggests that this part of the manuscript comes from the extreme south of Tamilnadu, India's Tamil-speaking region. Only an occasional folio of the second and third texts are damaged. Text (1): 18.0 × 3.1 cm. 5 fols. 8—9 lines per folio. Text (2): 21.7 × 3.1 cm. 31 fols. 8—9 lines per folio. Text (3): 20.6 × 2.1 cm (left side of each folio) — 3.2 cm. (right side of each folio). 21 fols. 6—7 lines per folio. Palm leaf. Powder rubbed into incised letters. Two lateral holes and tie cord.

3003. Assorted individual folios from various texts. The writing is mainly a mixture of Tamil script and *Grantha* script characters, with the language of most appearing to be highly Sanskritized Tamil. But one folio of verse is written in Telugu script. 38.4/43.8 × 2.9/3.6 cm. 24 fols. 4—8 lines per folio. Palm leaf. Many folios chipped and broken, often destroying text.

3004. Two Oriya texts. Oriya script. Category: Devotional Literature. 34.7 × 2.4/3.6 cm. 112 fols.; 2 blank folios + 101 fols. + 9 blank folios numbered 102—6, 108—11. 4—5 lines per folio. Palm leaf. Two stained and varnished wooden covers with modern make-shift tie cord. The two covers are different from one another. Purchased by W. Norman Brown and given to the Library's Special Collections area to hold.

The texts are:

(1) **Chadarasagītā*, by Kṛṣṇa Dāsa (Dinakṛṣṇa Dāsa, Gopinātha Dāsa). 55 fols.; fols. 1—55. A note together with the manuscript reads: "This is written in question-answer style between Arjuna (the hero of the Mahābhārata) and Lord Kṛṣṇa. Divided into 12 chapters, it describes the favourity of the Lord, the different kinds of sins and punishment for those sins. It enumerates five deadly sins: (1) Cohabit one's mother (2) one's guru's (teacher's) wife (3) to kill a brahmin (4) to drink wine (5) to steal a brahmin's property and to slight and dishonor a brahmin. It narrates in some detail instances of people who indulged in such sins, the punishment meted to them in hell, their redemption at the sight of the Lord, and established the supreme power of Kṛṣṇa."

(2) **Bhuta Keḷi*, by Kṛṣṇa Dāsa. 45 fols.; fols. 56—101. The note together with the manuscript reads: "Describes the amorous sports of Kṛṣṇa and his eternal consort Rādhā. Lord Kṛṣṇa frightens the kinfolk of Rādhā in the shape of a ghost, enjoys the company of Rādhā and the *gopi*s [cowgirls] and finally passified by the entreats of the devotees returns her (Rādhā) to her people. Due to the miraculous power of Kṛṣṇa nobody is able to know this trick."

Consolidated index of texts

Index to illustrated manuscripts and other art objects

3027   *Yantra*s (14) for various purposes, Sri Lanka.
3028   Painted wooden bookcover, with painted inside, Sri Lanka.
3029   Carved and stained wooden bookcover, Sri Lanka.
3031   *'Phags pa stobs po che žes bya ba theg pa chen po 'i mdo.* 2 xylographic illustrations, Tibet.
3033   Miniature painting of Kṛṣṇa slaying Kaṃsa. Kahlur (Bilaspur), Punjab Hills, *ca.* 1700—1720 A. D.
3034   Popular paintings (26), mainly of religious themes, in Rajput style from Gujarat, *ca.* late nineteenth —
          early twentieth century A. D.

Illustrations

Fig. 1. Illustration from *Kṣetrasamāsa*, by Ratnaśekhara (3021).
Fig. 2. Illustration from *Mālatī Madhu* (3024).
Fig. 3. Diagram of the *ramal cakra* and invocatory illustration from *Ramalanurakīsukanāvalī* (3026).
Fig. 4. Sample illustrated folios from an unidentified Braj manuscript on the auspicious and inauspicious
          effects of encountering different birds and animals (3025).

E. A. Rezvan

ORIENTAL MANUSCRIPTS OF KARL FABERGÉ. II: RĀGAMĀLĀ MINIATURES OF THE ALBUM (*MURAQQAʿ*) (PART TWO)

The most important jewelers of the nineteenth century — Lui Cartier, Henri Vever and Karl Fabergé — all had collections of Eastern manuscripts and miniatures that inspired them to create the marvels of their art that today adorn the world's great museums and private collections. These outstanding artists and jewelers most likely did not fully understand the ancient traditions that inspired the examples of Eastern miniature and calligraphy in their collections. But it was undoubtedly the profundity and power of this tradition that contained the bewitching energy that springs to life anew in their marvelous works. Today we continue the study and publication of *rāgamālā* genre miniatures from the album (*muraqqaʿ*) of Karl Fabergé that we began in the preceding issue [1].

Albums of the type under discussion here represent a specific genre that contains the most varied materials. The researcher who studies them must be prepared for unexpected discoveries. In the course of writing this article, for example, reasons emerged to "shift" the dating of the earliest materials some 300 years, from the sixteenth to the thirteenth century. In the view of the Album's compilers, one of the calligraphy examples it contains (*qitʿa*) is an autograph by the outstanding Iraqi calligrapher Yāqūt al-Mustaʿṣimī (1221—1298). This can only be confirmed or refuted by a comparative analysis of several samples created by the *qalam* of one of the greatest Muslim calligraphers.

In the preceding article we discussed in detail three folios from the Album that contain miniatures that stem from the *rāgamālā* tradition. We continue this description below [2].

1. Kakubha Rāginī (7.6 × 11.5 cm) (see front cover of the present issue).

This miniature (fol. 20b) depicts a lone young woman in a plush red dress who stands beneath a tree surrounded by three peacocks. The background consists of bright-yellow hills with a sprinkling of green treetops and yellow-white buildings (one notes a minaret and fragments of a mausoleum or palace complex) and a dark-red sky. The anxious mood evoked by the colours is underscored by the silhouettes of low-flying birds. The margins display a dark-blue background with large flowers in delicate gold. According to Mark Zebrovski, "after 1750 the bold eroticism of such paintings as *Kakubha Rāginī* changes. Figures

become delicately sinuous; a taste for lighter, more thinly applied colour replaces the dark palette" [3]. The seductive female figure in our miniature confirms this observation, but the palette remains mostly dark. Deccan, second half of the 18th century [4].

The miniature rests in a complex yellow-green border adorned in gold (outer dimensions: 15.5 × 20.4 cm). The middle, and widest, part of the border contains an inscription the meaning of which is unclear at present. It apparently provides descriptions of several "genealogies" (آل) of people, for example: "eaters" (خوردن), "warriors" (سپاهی), "eunuchs (or merchants)" (خواجه), "muezzins" (موذن).

The *qitʿa* is written in *nastaʿlīq* on a yellow background, and the groups of words are separated by areas of gold and coloured pigment decorated with a floral motif. The technique was called *tarsīʿ wa taḥrīr* in Persia and *abrī* in Ottoman Turkey.

The *rāginī* usually plays on the *rudra vīṇā*, an ancient instrument used in Indian classical music. The instrument is depicted in temple art of the sixth century A.D. There are also references to a bottle-gourd *vīṇā* in texts dated as far back as 500 B.C. This instrument has dominated Indian music for nearly 2000 years [5].

The reverse of the folio (*fig. 1*) contains a calligraphy sample (*qitʿa*): five diagonal lines in large-scale *nastaʿlīq* written into a central rectangle (7.3 × 14.5 cm) in a complex border (outer dimensions: 17.8 × 26.0 cm). The central part of the latter also contains a Persian text in even larger *nastaʿlīq*. The groups of words, as on the reverse, are enclosed in a thin black line (*tarsīʿ wa taḥrīr*). The gold background bears a gold ornament of small blue, red and pink flowers identical to that on the reverse side. The margins display a yellow background with large flowers in delicate gold.

The Persian text in the central cartouche contains relatively standard moral-ethical maxims:

هو الرحيم
اى كشته بدولت وسعادت فروز
بايد كه دهى سيم بسايل هر روز
گر مرد كريم است زخاكش بركير
ور مرد لئيم است دهانش بردوز

"O, Merciful one!
O, you who has been blessed with luck and success!
You must give silver to the indigent each day.
If a man is generous, raise him from ashes,
If a man is greedy, sew up his mouth!"

The Persian-Arabic text written around the perimeter is of a religious nature and presents four high-placed representatives of the Shi'ite spiritual hierarchy: the Prophet Muḥammad, the "Rightly-guided caliph" 'Alī, and the grandsons of the Prophet, Ḥasan and Ḥusayn, who died tragic deaths:

ناد عليا مظهر العجايب
حسن وحسين صاحبزاده اند
تجده عونالك فى النوايب
نبى [و] ولى هردو صاحب اند

"The prayer of 'Alī is the bringing of miracles.
Ḥasan and Ḥusayn are the grandson of the ruler
And aid you against the vicissitudes of fate
The Prophet [and] saint (i. e. Muḥammad and 'Alī — *E. R.*) are both lords."

2. *Gujarī Rāginī* (6.5 × 11.5 cm) (see *Plate 1*).

The miniature (fol. 21a) depicts a lone young woman in a plush red dress. The woman stands on a rocky island in the middle of a river. In each hand she holds garlands of white flowers with red spots. To her right is a thick, brown tree trunk with a branch in blossom hanging above the woman. A symbolically depicted pink rocky shore becomes a cliff adorned at the top with a mosque framed with green cupolas. A yellow valley extends to the horizon. At the top we find a strip of blue sky with grouped clouds. Small white birds dot the air and water. The grey-blue water of the river is enlivened by bright-red fish. The margins present a green background with large flowers in delicate gold. Deccan, second half of the 18th century. This and the preceding miniature were undoubtedly authored by the same artist, as is indicated by numerous compositional and depictive elements (for example, the telling depicting of the minaret tops) [6].

The miniature is located in a complex yellow-green border adorned in gold (outer dimensions: 15.5 × 20.4 cm). The middle, and widest, part of the border contains an inscription that is surely linked with the preceding inscription; it is just as difficult to read.

The *qiṭ'a* is written in *nasta'līq* on a yellow background, and the groups of words are separated by areas of gold pigment (*tarsī' wa taḥrīr*).

The reverse of the folio (*fig. 2*) contains a calligraphy sample (*qiṭ'a*): eight lines in large *nasta'līq* written into a central rectangle (16.5 × 25.0 cm) in a complex border adorned in gold. Seven of the eight lines are written on a yellow margin and separated by gold strips in *ta'shīr* style. The lower line is separated from the others by a strip identical to the outer border and written on a white background. The margins present a green background with drop-shaped leaves in delicate gold.

The text in the border is a calligraphic exercise (مشقه) by Sayyid 'Alī Bukhārī (the name breaks off where the edge was trimmed, see line 7); it contains wise sayings in Persian, and partially in Arabic (8 lines). The last line is separated from the others by a border:

ترتیب مال از بهر آسایش عمر است نه عمر از بهر کرد
کردن مال است
عاقلی راپرسیدند که نیکبخت کیست و بدبخت چیست
گفت بدبخت آن که مرد و هشت و نیکبخت انکه خورد
و گشت
مکن نماز بران کس که هیچ نکرد که عمر در سر
تحصیل مال کرد و نخورد
مهتر موسی علیه السلام هارون را نصیحت کرد که
احسن کما احسن الله إلیک نشنیده عاقبت شنیدی که
چه دید
انکس که بدینار ودرم خیر نیندوخت سر عاقبت اندر
سر دینار ودرم کرد
ولا تمنن لأن الفایده إلیک عایده
مشقه سید علی بخاری (روشز؟)
الهی ازهمه نیك آید ازجعفر بد الهی کفتی کریم امید
بران است

"The acquisition of property is for the sake of peace in life, and not life for the sake of acquiring wealth.

They asked a wise man, who is lucky and who is unfortunate.

He answered: "Unfortunate is he who has died and is abandoned; lucky is he who eats and walks.

Do not perform the *namāz* over one who has done nothing, living only to acquire wealth, without eating through anything.

Lord Mūsā, may peace be upon him, counselled Hārūn: 'Be a patron to all, just as

Allah is a patron to you. It is better that you not hear that which you have heard about the end [of time], than that you see it.

He who has not acquired goods with the *dīnār* and the *dirham* will in the end receive his share only as a *dīnār* and a *dirham* ' [7].

Do not render favours hoping to profit for yourself".

Calligraphic exercise by Sayyid 'Alī Bukhārī [...]

O, Lord! Good comes from all places, and from Ja'far, evil!

O, Lord! You said: 'I am merciful'. Only in this lies hope".

3. Gunkālī (Gunkārī) Rāginī (11.5 × 12 cm) (see Plate 2).

This small miniature (fol. 24b) presents a young woman adjusting garlands hung on decorative boughs in two large gilded vases. The scene takes place in a courtyard surrounded by a high red-brown wall behind which one sees the crowns of green trees. To the left is the corner of a house and part of a door. A tall, bright-green plate with fruits stands at the woman's feet. The margins present a dark-blue background with small, bright yellow-red flowers. A number of features indicate that this miniature is 150—200 years older than the other miniatures in this series. Mughāl, second half of the 16th century (?).

The miniature is located in a complex yellow-gold border adorned in gold (outer dimensions: 14.5 × 27.0 cm). Above and below are rectangular cartouches (4.3 × 12.7 cm; 3.53 × 11.5 cm), with two calligraphic samples (qiṭ'a) on a bright-green background with gold spots:

Persian text at the top:

معجز قلمی که دستگیر قلم است

"The marvel of the *qalam* is in that which aids the *qalam* (i. e. the hand — E. R.)".

Persian text at the bottom:

اگر تن برور است اندر فراخی

"If a man tends to his health, he will live in abundance".

The reverse side of the folio (*fig. 3*) contains calligraphic samples (*qiṭ'a*) in medium and large *nasta'līq* written into six cartouches in a common green border adorned in gold (14.0 × 26.0 cm). The background of the central cartouche is bright-green; that of the two vertical outer and upper cartouches, bright-red; of the two small upper cartouches in a blue border, yellow. The inscriptions are in gold, with gold spots scattered over the background. The margins present a yellow background with the small buds of white flowers painted in delicate red.

Persian texts (from top to bottom and left to right):

الهی جعفر را بنا هی در دو جهان بده
یا سبحان یا سلطان
الهی من ضعیف وعاجز دردمندم
الهی بحرمت علئ مرتضئ ولی دو جهان به بخش
الهی من بنده عاصی وضعیفم

"O Most Gloroius! O Master!

O Lord! Grant Ja'far [8] refuge in the two worlds [9].

O Lord! I am a nullity, infirm and long-suffering!

O Lord! Revere 'Alī, the chosen one, master of two worlds.

O Lord! I am a disobedient and weak servant".

4. *Kakubha Rāginī* or *Soraṭh Rāginī* [10] (10.0 × 19.0 cm) (see *Plate 3*).

The miniature is located in a complex yellow-gold border adorned in gold. The margins form an even dirty-gold background.

A young woman (fol. 26b) dressed in a transparent tunic and pink jodhpurs strolls through a garden with a girl who holds a red *ṭanbūr* and *sāz* and feeds two peacocks. To the right of the girl are seven nearly square flowerbeds with rows of motley flowers. To the right is a salad-green meadow, the dominant colour in the miniature. At the top are gathering clouds of a violet colour. Somewhat lower we find a clarifying inscription: سازبك. We were unable to find a direct parallel for our miniature. Elements of its iconography can be found in other miniatures from the *rāgamālā* tradition: a woman feeding two peacocks (*Madhumādhavi Rāginī* or *Dipsadika Rāginī*); a woman strolling in a garden (*Gauri or Gauḍi Rāginī*) [11]. Deccan, second half of the 18th century.

The reverse of the folio (*fig. 4*) contains a calligraphy sample (*qiṭ'a*) in a yellow-gold border with gold (10.0 × 19.0 cm). It contains a two-line text (lovely calligraphic *naskh* on a brown background). The text lines are separated by a gold line and enclosed in a thin black line

(*tarsī' wa taḥrīr*). An intermediary line in smaller *naskh* is written on the gold background. The Album's compilers felt that this particular fragment was an autograph by the famed Iraqi calligrapher Yāqūt al-Musta'ṣimī; the inscription in the upper part of the border — خط یاقوت [12] — indicates this. The cartouche is surrounded by yellow margins adorned with small gold flowers and laves. They are smaller than the folio's vertical dimensions and are enclosed in a thin gold border. 27 virtually illegible lines in Devanāgarī (in mirror image) are visible through the yellow paper in the upper part of the folio.

The Arabic text is a fragment of a religious nature:

فاسئل ألهك وبالأنابة مخلصا دار الخلود
وتال روح مسا كن لا تخرب وقال

"Ask paradise of your God sincerely, with repentance,

He grants peace of abodes, does not destroy, and He said" [13].

On the left side there is a note in a much smaller hand between the lines:

سؤال من يتقرب

"The question is, who is approaching... (?)".

Unfortunately, I lack at present the experience and comparative material to identify a number of miniatures in the Album. For this reason, I do not rule out the possibility that there are other *rāgamālā* miniatures. One of them may be a curious miniature on fol. 27a (see *Plate 4*). The signature reads as [جو کی اسادری [ورى; it has not yet been deciphered. Another issue of *Manuscripta Orientalia* may yet feature an article on materials from this truly unique "late medieval oriental multi-media" tradition; in my view, it has been underestimated and is little known to the broader public.

I have now finished a book on Qur'ānic manuscript E 20 from our collection [14]. It is entitled "The Qur'ān of 'Uthmān (Katta Langar, St. Petersburg, Bukhara, Tashkent)" (St. Petersburg, Paris, 2001—2002, Russian-English and French editions) and will contain a research section, black and white facsimile publication, CD-ROM with the publication of the text in colour and video CD with film "Searching for the Qur'ān of 'Uthmān", which I am preparing to shoot in Uzbekistan. The film will allow everybody interested in Islamic culture to visit Katta Langar, a place where life has changed little since the sixteenth century (people living close to the place continue to speak Arabic as their native language and assert that their distant ancestors were resettled here from Syria by order of Tīmūr).

I call this "three-dimensional publishing" (the printed text — 1st dimension (it could be stored on a floppy because of the comparatively small amount of information), 2nd is the CD-ROM, with many colour illustrations, maps, Internet links, etc, 3rd is the video CD, supplying the "reader" with another level of information. Moreover, the third level will provide a link between pure scholarship and material for general reader as well as for educational purposes. In our case, the story of the Muslim scripture based on unique manuscript and field materials could be very important for mutual understanding and inter-confessional dialogue both in Russia and Europe.

Fig. 1

Fig. 2
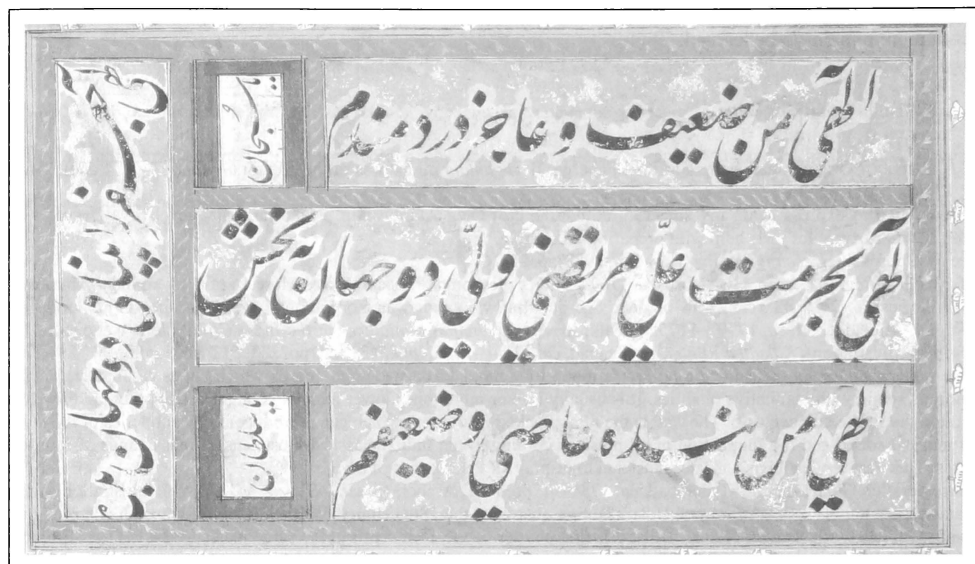
Fig. 3
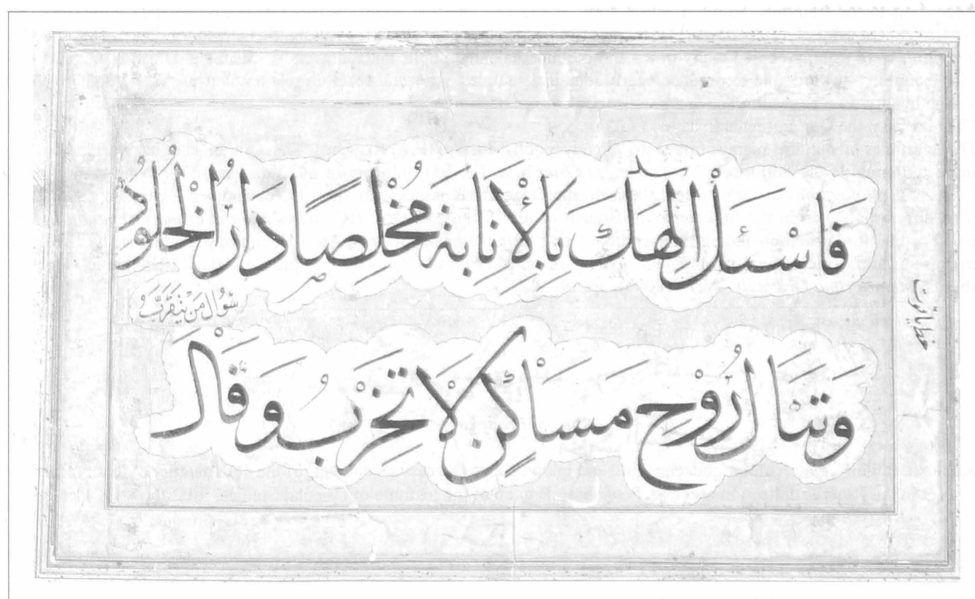
Fig. 4

God willing, I pan to prepare a similar edition of Fabergé's collection. I firmly believe that the publication of miniatures from this *rāgamālā* series with sound (and, if possible, video) supplements will allow us to gain a different view of this material, about which much has been written, and even more remains to be learned.

In any case, I am grateful that fate brought me into contact with this striking cultural phenomenon. Writing the articles on miniatures in the cycle, I found myself growing younger, regaining a student's sense of wonder at the world's inexhaustible beauty and its power to enchant us.

Notes

1. E. A. Rezvan, "Oriental manuscripts of Karl Fabergé. II: *rāgamālā* miniatures of the Album (*muraqqa'*) (part one)", *Manuscripta Orientalia*, VII/2 (2001), pp. 36—45.

2. I would like to express again my sincere gratitude to Prof. Oleg Akimushkin, Prof. Margarita Vorobyova-Desyatovskaya, and my daughter, Maria Rezvan, for their help with preparing this article.

3. See M. Zebrovski, *Deccani Painting* (London, 1983), p. 254.

4. Cf. *Kakubha Rāginī*, Deccan, Hyderabad, *ca.* 1700—1725, collection of Prince of Wales Museum of Western India, Mumbai, call number 22.3316, dimensions 24.1×43.6 cm (with border). See at http://www.indiawatch.org.in/bombaymuseum/powm/jubilee/ragamala.htm; *Kakubha Rāginī*, Murshidabad, *ca.* 1770—1775, T. Falk, M. Archer, *Indian Miniatures in the India Office Library* (London, 1981), 383 xvi, pp. 204, 490 (illustration); *Kakubha Rāginī*, Hyderabad, *ca.* 1784—1785, *ibid.*, 431 xxi, pp. 233, 517 (illustration).

5. The modern *vīṇā* or *been* features a hollow bamboo tube mounted on two large gourds which act as resonators. They generate a deep, sonorous sound with meditative qualities. It is usually five or more tones lower than its younger cousin, the *sitār* (developed from the *vīṇā* around the fourteenth century). The *vīṇā* is the only plucked instrument which can reproduce all the subtleties of the human voice (the purest musical sound and the foundation of all music according to the Indian classical musicians). It has a range of four to four and a half octaves. This vast range allows a master musician to display all the nuances of a *rāga*.

6. Close parallel: *Gujarī Rāginī*, Hyderabad, *ca.* 1784—1785, Falk, Archer, *op. cit.*, 431 xxi, pp. 233, 517 (illustration); for architectural and landscape parallels see *Paraj Rāginī*, Bidar (?), first quarter of the 18th century, William Rockhill Nelson Gallery of Art, Kanzas City, Missouri, 31—131/10; *Asavari Rāginī*, Bihar (?), first quarter of the 18th century, the same gallery, 31—131/11. Both miniatures could be found at Zebrovski, *op. cit.*, pp. 226—7.

7. Cf. Luke, 16:9: "I tell you, use worldly wealth to gain friends for yourselves, so that when it is gone, you will be welcomed into eternal dwellings".

8. Ja'far al-Ṣādiq, sixth Shi'a *imām* (d. 148/765).

9. *Id est* in the earth-bound and upper worlds.

10. Cf. *Soraṭh Rāginī*, Hyderabad, *ca.* 1760, Falk, Archer, *op. cit.*, 426 xxiv, pp. 230 and 511 (illustration).

11. K. Ebeling, *Ragamala Painting* (Bâle, 1973), p. 60.

12. According to the tradition, Yāqūt al-Musta'ṣimī "wrote one hundred Arabic verses every day for the Caliph and seventy for the viziers" (Būdāq Qazwīnī, *Jawāhir al-akhbār*, manuscript of the National Library of Russia, St. Petersburg, Dorn, 288, fol. 107 v). The *qiṭ'as* left by him were usually copied many times and the most talented pupils and followers — Shams al-Dīn Baysonghūrī (early 15th century), for example, — were able to produce nearly identical samples. Appearance of a great amount of "false Yāqūt" *qiṭ'as* of comparatively high quality was the result of such a practice.

13. The text from the Qur'ān seems to have to follow.

14. Three articles about the manuscript were already published, see E. A. Rezvan, "The Qur'ān and its world: VI. Emergence of the canon: the struggle for uniformity", *Manuscripta Orientalia*, IV/2 (1998), pp. 13-54. You can find a continuation of the study as well as several photographs at http://orient.thesa.ru/supplement/mo_issues/v6n1.htm ("Yet another "'Uthmānic Qur'ān" (on the history of manuscript E 20 from the St. Petersburg Branch of the Institute of Oriental Studies", *Manuscripta Orientalia*, VI/1 (2000), pp. 49—68). For the third article including radio-carbon dating of the manuscript using AMS technology (conducted by Dr. J. van Plicht, Groningen), see http://orient/thesa.ru/supplement/mo_issues/v6n3.htm ("On the dating of the "'Uthmanic Qur'ān" from St. Petersburg", *Manuscripta Orientalia*, VI/2 (2000), pp. 19—22).

Illustrations

Front cover:

"Kakubha Rāginī", watercolour, gouache, gold and ink on paper. Deccan, second half of the 18th century. Album (*Muraqqa'*) X 3 in the Fabergé collection at the St. Petersburg Branch of the Institute of Oriental Studies, fol. 20 b, 7.6 × 11.5 cm.

Back cover:

Plate 1. "Gujarī Rāginī", watercolour, gouache, gold and ink on paper. Deccan, second half of the 18th century. Same Album, fol. 21a, 6.5 × 11.5 cm.

Plate 2. "Gunkāli (Gunkāri) Rāginī", watercolour, gouache, gold and ink on paper. Mughāl, second half of the 16th century. Same Album, fol. 24b, 11.5 × 12 cm.

Plate 3. "Kakubha Rāginī or Soraṭh Rāginī", watercolour, gouache and gold on paper. Deccan, second half of the 18th century. Same Album, fol. 26 b, 10.0 × 19.0 cm.

Plate 4. "Rāginī" (unidentified), watercolour, gouache and gold on paper. Deccan, second half of the 18th century. Same
Album, fol. 27a, 11.5 × 17.0 cm.

Inside the text:

Fig. 1. Calligraphic sample (*qiṭ ʻa*), watercolour, gouache, ink and gold on paper. Mounted in India, mid-18th century.
Same Album, fol. 20a.
Fig. 2. Calligraphic sample (*qiṭ ʻa*), watercolour, gouache, ink and gold on paper. Mounted in India, mid-18th century.
Same Album, fol. 21b.
Fig. 3. Calligraphic sample (*qiṭ ʻa*), watercolour, gouache, ink and gold on paper. Mounted in India, mid-18th century.
Same Album, fol. 24a.
Fig. 4. Calligraphic sample (*qiṭ ʻa*). Probably, calligraphic exercise by Yāqūt al-Mustaʻṣimī (1221—1298). Watercolour,
gouache, ink and gold on paper. Mounted in India, mid-18th century. Same Album, fol. 26a.

PRESENTING THE MANUSCRIPT

Elisabeth Zack

YŪSUF AL-MAGHRIBĪ'S EGYPTIAN-ARABIC WORD LIST. A UNIQUE MANUSCRIPT IN THE ST. PETERSBURG STATE UNIVERSITY LIBRARY

Introduction

The library of the Oriental Faculty of the St. Petersburg State University contains among its collection a unique manuscript (call number Ms O. 778) entitled *Daf' al-iṣr 'an kalām ahl Miṣr* ("Removing the Burden from the Speech of the People of Egypt"; hereafter referred to as *Daf' al-iṣr*). This manuscript dates to the beginning of the eleventh century A.H. (the beginning of the seventeenth century A.D.). The author of the work, Yūsuf b. Zakariyā b. Ḥarb al-Maghribī, died in 1019/1611. The importance of the manuscript lies in the fact that, to the best of my knowledge, it is the first dictionary of the Egyptian Arabic dialect. Moreover, the manuscript is the autograph. As far as I know, there are no other copies of the work [1]. This unique manuscript is the subject of the Ph. D. research by the author of the present article. The research will consist of an edition of the text and a study of its contents.

This paper is an attempt to summarize the issues I intend to discuss in my Ph. D. research. I am going to highlight the following topics: (i) the life of the author of the work, Yūsuf al-Maghribī; (ii) the St. Petersburg copy of the work: its history and present form; (iii) the contents of the manuscript. It includes not only a dictionary but also poetry, anecdotes, and remarks on the culture and customs of the seventeenth-century Egypt.

Yūsuf al-Maghribī

Unfortunately, not much is known about Yūsuf al-Maghribī, except what we read about him in *Daf' al-iṣr*, and in the chapter in the *Rayḥānat al-'albā' wa zahrat al-ḥayāt al-dunyā* dedicated to him by his friend al-Khafājī [2]. However, al-Khafājī does not provide many facts about al-Maghribī [3]. Yūsuf al-Maghribī was born in Egypt. His exact birth date remains unknown, but from what we know about his teachers, who are mentioned in different sources, we can deduce that he must have been born at the end of the sixties or beginning of the seventies of the tenth century A.H., which corresponds to the sixties of the sixteenth century A.D.

In his *Daf' al-iṣr*, al-Maghribī relates a very personal anecdote about his childhood, which gives us an insight into the background of his family (fols. 70a—71a). When al-Maghribī was about seven years old, he went with his father to al-Ḥijāz, where his father died and was buried in al-Baqī' (the cemetery of al-Madīna). Upon returning to Egypt, Yūsuf al-Maghribī stayed with his maternal uncles who were famous manufacturers of embroidered sword belts (*ḥamā'il al-suyūf*). Al-Maghribī had learnt this craft from them and worked for them. Every year they sold a huge amount of these belts to the caravans that came from the Sudan. In the evening, Yūsuf al-Maghribī would go to the mosque of Ibn Ṭūlūn to learn the Qur'ān. The language of the Qur'ān awoke his interest in grammar, and in the evening, after his uncles were asleep, he studied by heart the *'Alfīya*, the famous grammar of Ibn Mālik. He had to do this discreetly because one of his uncles was against his studies, stating that there were no scholars in the family, so why should he become one? Once, when a regular caravan from the Sudan did not arrive, al-Maghribī's uncles gathered their wares and set off to the Sudan. They left Yūsuf at home and entrusted their shop to him so that he could provide a living for himself and the family, but soon after they left, Yūsuf sold the shop, bought books for the proceeds, and joined al-Azhar University. His uncles never returned, and some reports reached al-Maghribī that they fathered so many children there that, according to the account, they had to drive them into the house with sticks in the evening .

Unfortunately, little is known about al-Maghribī's further career, although he mentions that he held a *wazīfa*, but he does not mention what kind of service it was (fol. 51a). He was also an intellectual who joined *majālis*, social gatherings where Muslim intellectuals discussed various topics. According to al-Maghribī himself, he was the author of approximately ten works, among which we find a translation from Persian of Sa'dī's famous *Gulistān*. None of those has come down to us except *Bughyat al-arīb wa ghunyat al-adīb* ("The Desire of the Skillful and the Wealth of the Cultured") [4].

History of the manuscript

After the death of Yūsuf al-Maghribī, the manuscript of *Dafʿ al-iṣr* came into the possession of Muḥammad b. Abī al-Surūr al-Bakrī al-Ṣiddīqī (d. 1087 / 1646), who made its abridged version (see below). Then the manuscript passed into the hands of Yūsuf al-Malawī b. Wakīl (date unknown) and later came into the possession of the Egyptian scholar Muḥammad ʿAyyād al-Ṭanṭāwī (1810—1861) [5]. Al-Ṭanṭāwī played an important role as professor of Arabic at St. Petersburg University. He was born, as his name indicates, in a village in the neighbourhood of Ṭanṭa, in the Egyptian Delta. He first received his education in the local *kuttāb* and after that at al-Azhar University in Cairo. After he had finished his studies, he became a lecturer at al-Azhar. He also gave private lessons to foreigners, among whom we find, for instance, the famous Orientalist Edward William Lane (1801—1876). Two Russian diplomats, who studied with al-Ṭanṭāwī, succeeded in obtaining an invitation for him to teach Arabic at the

Institute of Oriental Languages in St. Petersburg when the post became vacant. He arrived in St. Petersburg in 1840. In 1847, he was appointed professor of the Arabic language at St. Petersburg University, and this position was kept by him until his death in 1861.

Al-Ṭanṭāwī has left us the important work entitled *Traite de la langue arabe vulgaire* (Arabic title is *Aḥsan al-nakhb fī maʿrifat lisān al-ʿarab*; the first edition appeared in 1848). It is one of the most interesting sources for our knowledge of the nineteenth-century Egyptian-Arabic [6]. Al-Ṭanṭāwī had brought with him to St. Petersburg about 150 manuscripts; among them there was *Dafʿ al-iṣr* by Yūsuf al-Maghribī. After Ṭanṭāwī's death, these manuscripts became part of the collection of the St. Petersburg University Library. Almost a century later, in 1968, al-Maghribī's *Dafʿ al-iṣr* was published in facsimile, with an introduction and indices, by ʿAbd al-Salām Aḥmad ʿAwwād [7].

Description of the manuscript

The manuscript under discussion in its present form consists of 134 folios; 18—25 lines per page. The manuscript's dimensions are 15.5 × 21.5 cm [8]. The manuscript is an autograph; it is the first draft, which is clear from corrections and comments made by al-Maghribī in the margins of the manuscript. We also encounter many times the word *unẓur* in the margins when the author hesitates over the origin of a word, planning to consult his sources later. He wrote the text between Shawwāl 1014 and Jumādā I 1015 / February — September 1606.

The St. Petersburg manuscript is in a good condition; only a few pages are slightly damaged (fols. 1a, 2a, 10a and 10b). However, eleven quires of the manuscript are missing — quires 3 to 13 inclusively. Originally, the manuscript contained 25 quires. The last quire consists of four leaves. Quire 3 ends with the entry قطرب (fol. 20b) and quire 14 starts with the entry حقف (fol. 21a) [10]. We also notice another irregularity in the 23rd quire: it consists of eight leaves (fols. 111a—118b) instead of usual ten. However,

there is no text missing, so one may assume that this must have been an error made by al-Maghribī himself.

According to Sharbatov, *Dafʿ al-iṣr* contains entries for 1,371 words (134 folios in all) [11]. Taking into account that 110 folios were lost, a simple calculation shows that the whole manuscript must have included almost 2,500 entries before part of the manuscript was lost.

What the missing part of the manuscript contained can be reconstructed to a certain extent thanks to another work, *al-Qawl al-muqtaḍab fīmā wāfaqa lughat ahl Miṣr min lughāt al-ʿarab* ("The Brief Speech Concerning What Agrees in the Language of the People of Egypt with the Languages of the Arabs") by Muḥammad ibn Abī al-Surūr. This is a dictionary of Egyptian Arabic, based on *Dafʿ al-iṣr*, but it is an abridged version of it. Ibn Abī al-Surūr did not include in his work all the words of non-Arabic origin. He also left out most of the references to other dictionaries, anecdotes, etc. It is important that he based his work, written in 1057/1647, on the manuscript of al-Maghribī which was still complete at that time.

Manuscript's title

The title of the manuscript was at first *al-Faḍl al-ʿāmm wa-qāmūs al-ʿawāmm* ("The General Benefit Concerning the Dictionary of the Common People"), as can be read on fol. 2a. However, al-Maghribī erased this title on the folio and wrote down a new one in the margin: *Dafʿ al-iṣr ʿan kalām ahl Miṣr* [12]. Elsewhere in the manuscript he gives the title as *Dafʿ al-iṣr ʿan lughāt ahl Miṣr* (this title can be found in several places) [13], while we find the word *kalām*

in the work's title, instead of *lughāt*, only on fol. 2a. We cannot say with certainty which of the titles al-Maghribī preferred. However, the manuscript has become known under the title *Dafʿ al-iṣr ʿan kalām ahl Miṣr*.

On fol. 111a, the author changes the old title, and on fol. 119a the new title appears without any sign of the author's correction, which proves that al-Maghribī changed the title in the process of writing the manuscript.

Manuscript's contents

1. Dialect words.

As was mention above, *Dafʿ al-iṣr* is an important source for our knowledge of Egyptian Arabic in the seventeenth century; there are only a few other sources of dialectal material from this period [14].

The dictionary follows the so-called "rhyme arrangement" which organises roots according to their final radi-

cals. The roots are given in alphabetical order, with the only exception: the letter *wāw* goes before *hā*', unlike the current order of the alphabet, although it is common in the dictionaries of that time [15].

Al-Maghribī aimed at showing that Egyptian Arabic was in fact "correct" Arabic, as is already clear from the (second) title of his work. To prove this, he presents Egyp-

tian Arabic words and finds evidence for these words in the dictionaries of Classical Arabic. For this purpose, he uses mainly *al-Qāmūs al-Muḥīṭ* of al-Fīrūzābādī, and to a lesser extent *al-Ṣiḥāḥ* of al-Jawharī, and some other dictionaries. In fact, he quotes from *al-Qāmūs al-Muḥīṭ* so often that he does not even find it necessary to mention the title or the author, simply indicating: *wa yaqūl...* ("and he says...").

Although I have qualified *Dafʿ al-iṣr* as a dictionary, and even though al-Maghribī names his work like this in the first title he gave to the book, it is not strictly speaking a dictionary; it is not an exhaustive list of the words used in Egyptian Arabic. Al-Maghribī describes certain words but leaves many unmentioned. He also does not explain the meaning of all the words he lists. He mentions, for example, a word and then adds that this word is not correct, because *al-Qāmūs al-Muḥīṭ* says: ..., without offering an explanation of the meaning of the word. It remains unclear to me whether al-Maghribī considered these words generally known or he believed their meaning to be the same as is given in *al-Qāmūs al-Muḥīṭ*, and he therefore did not find it necessary to explain them. This is the point that needs further investigation.

It is interesting, al-Maghribī also indicates in which part of society some of the words are used. He writes, for example, that a certain word is used by peasants or country people (*ahl al-aryāf; ahl al-rīf; al-fallāḥīn*), by people from Upper Egypt (*al-Ṣaʿīd*), by the upper class (*al-khawāṣṣ; al-khāṣṣa*), the common people (*al-ʿawāmm*), by women, little children, etc. Sometimes he mentions that a certain word is used by non-Egyptians, e.g. people from North Africa, al-Ḥijāz, the Levant, or by Turks, etc. It is possible that al-Maghribī changed the title from *al-Faḍl al-ʿāmm wa-qāmūs al-ʿawāmm* to *Dafʿ al-iṣr ʿan kalām ahl Miṣr*, because he realised that the words mentioned did not belong to the *ʿawāmm* alone and covered a much wider range of vocabulary.

Al-Maghribī does not focus only on the words of Arabic origin; he also tries to give an explanation for the words which he could not trace back to the Arabic language. It should be noted that he mastered both Persian and Turkish [16], of which he gives many proofs, and he traces back some words to these languages. Sometimes, his explanation is not correct, mainly because he does not realise that words can be subjected to certain phonetic changes.

As a source for Egyptian Arabic the St. Petersburg manuscript is of great importance. Not only does it give us an insight into the vocabulary of the language in the sixteenth — seventeenth centuries, but it gives us materials to the study of the dialect as it was spoken in this period (e.g. reference is made for cases where *dhāl* has become *dāl* and where the *hamza* has disappeared).

2. Poetry.

Al-Maghribī was an accomplished poet, of which he gives many proofs in his *Dafʿ al-iṣr*. Often, when al-Maghribī describes a certain word, he quotes some lines of poetry containing this word. The quoted verses are either his own or by some famous poet (e.g. al-Mutanabbī is quoted several times). Sometimes, he cites some famous poem or song of his time. It happens that a word he describes inspires him to write some verses which show all the meanings of this particular word. His favourite genre is *mawwāl*, a type of poetry with a homonymous rhyme (the rhymed word is the same in each line, but has different meanings) [17]. Professor Olga Frolova dedicated several studies to al-Maghribī's poetry containing in *Dafʿ al-iṣr*, and I do not enter here into the details of the issue [18].

3. Culture and customs.

Dafʿ al-iṣr is also an important source of information about life in Egypt at the seventeenth century. For example, al-Maghribī includes in his work an interesting account about the introduction of tobacco in Egypt (fol. 16b):

> "And among the events that took place in Egypt this year, which is the year 1014, is [the introduction of] a herb which became known under the name of 'tobacco'[19], whose smoke they breathe in (drink in the text — *E. Z.*). The use of it has increased now to the point that it is sold every day in a world which has crime (?), and it has become a general necessity to all nationalities (?) in special shops [20], and the idea appeared to open special houses for it like coffeehouses. I do not know any reliable information about it. They say that it came from the west [21]. It is praised in a long *qaṣīda* that I heard. I sipped a bit of its smoke after which something like dizziness came over me, and [it is] no wonder, because the smoke called *dukhkh* [22] is close to it" [23].

Further in the text he again shortly mentions tobacco (fol. 75b):

> "I heard something strange (...) that is that Shaykh al-Ziyādī gave a legal opinion that using the plant for smoking, which is a novelty in Egypt, at daytime during the fasting, does not invalidate the fasting. So I said, 'I ask God's forgiveness, there is no power and no strength save in God'".

This anecdote is cited to explain the word *radhl* ("low, despicable, base etc."). Al-Maghribī states that he finds this anecdote very suitable to be mentioned at the entry.

Besides anecdotes like these, the text contains other valuable information about various aspects of Egyptian life, e.g. clothing, food, musical instruments, etc. Al-Maghribī mentions as well many personal names, some of them are familiar to us and some are not.

Conclusion

Despite the fact that Yūsuf al-Maghribī remains a rather obscure personality in Arabic literary history, his work *Dafʿ al-iṣr ʿan kalām ahl Miṣr* can serve as a rich source for the history of the Arabic language as it was spoken in Egypt in the late sixteenth — early seventeenth century. It also enables us to make insight into the daily life of the Egyptians of the period. Given the exceptional value

of the information the manuscript kept in the Oriental Faculty of St. Petersburg State University provides, and the fact that only a facsimile edition has been published, the author of the present article is preparing its edition and critical study in order to make its contents accessible to a wider scholarly circle.

Notes

1. A. Müller and A. Socin do mention a copy of *Daf' al-iṣr* made by Heinrich Thorbecke, in Halle, Germany (see their "Heinrich Thorbecke's wissenschaftlicher Nachlass und H. L. Fleischer's lexikalische Sammlungen", *ZDMG*, 45 (1891), p. 480, No. 124). Unfortunately, this copy remained inaccessible to me.

2. Shihāb al-Dīn Aḥmad b. Muḥammad b. 'Umar al-Khafājī, *Rayḥānat al-albā' wa-zahrat al-ḥayāt al-dunyā*. Taḥqīq 'Abd al-Fattāḥ Muḥammad al-Ḥilw (al-Qāhira, s. d.), ii, pp. 32—7.

3. Al-Muḥibbī (see his *Khulāṣat al-athar fī a'yān al-qarn al-ḥādī 'ashar* (al-Qāhira, A.H. 1290), iv, p. 501) gives al-Maghribī's death date not mentioned by al-Khafājī.

4. According to Brockelmann (see *Geschichte der Arabischen Litteratur* (Leiden, 1937—1942), Supplementband II (1938) p. 395), a copy of this manuscript is kept at the library of Gotha, Germany.

5. For more information about al-Ṭanṭāwī, see Ighnātiyūs Krātshkūfskī, *Ḥayāt al-shaykh Muḥammad 'Ayyād al-Ṭanṭāwī*. Tarjama: Kulthūm 'Awda (al-Qāhira, 2000) (dhākirāt al-kitāba; 14). This is a translation of I. Krachkovsky's work written in Russian: *Sheĭkh Tantavi, professor S. Peterburgskogo Universiteta (1810—1861)*, published in 1929.

6. See M. Woidich, "Das Kairenische im 19. JH.: Gedanken zu Ṭanṭāwī's 'Traité de la langue arabe vulgaire'", *Dialectologica Arabica: A Collection of Articles in Honour of the Sixtieth Birthday of Professor Heikki Palva* (Helsinki, 1995), p. 271. — Studia Orientalia, edited by the Finnish Oriental Society, 75.

7. Yūsuf al-Maghribī, *Daf' al-iṣr 'an kalām 'ahl Miṣr*, with an introduction and indices by 'Abd al-Salām Aḥmad 'Awwād (Moscow, 1968).

8. The facsimile is a slightly reduced photograph of the manuscript, approximately 83% of the real size.

9. Al-Maghribī states it on fol. 133a. However, on fol. 1a, l. 19, he writes: *dhalika fī awā'il dhī al-ḥijja 'ām arba'at 'ashar wa-alf* (i.e. April, 1606).

10. The publisher of the manuscript 'Abd al-Salām Aḥmad 'Awwād states in the foreword that after the missing part the entry ردف follows (see Yūsuf al-Maghribī, *Daf' al-iṣr 'an kalām 'ahl Miṣr*, with an introduction and indices by 'Abd al-Salām Aḥmad 'Awwād, p. 11); however, this is not correct. Indeed, a word with the root ردف is mentioned: كالحقف ردف المحبوب ردف الشعرا اي ويقولون (line 3), but the word which is explained here is حقف, which becomes clear from line four onward where different plurals of the word are given, and also from the fact that the next entry is the word جلف (fol. 21a, l. 9). Furthermore, the last word which is explained in the missing part has the root حقف (the quotation at the top of fol. 21a is from *al-Qāmūs al-Muḥīṭ*, chapter حقف).

11. G. Sharbatov, "Makhṭūṭa qāhiriyya farīda li-Yūsuf al-Maghribī", *Abḥāth al-nadwa al-duwaliyya li-tarīkh al-Qāhira*, māris—abrīl, 1969 (1970), p. 310.

12. Ibn Abī al-Surūr erroneously quotes the title as *Raf' al-iṣr 'an kalām ahl Miṣr*. See Muḥammad ibn Abī al-Surūr, *al-Qaul al-muqtaḍab fīmā wāfaqa lughat ahl Miṣr min lughāt al-'arab*. Taḥqīq Sayyid Ibrāhīm Sālim wa Ibrāhīm al-Abyārī (al-Qāhira, 1962), p. 9. The error can be explained by the existence of a very similar title of the well-known book called *Raf' al-iṣr 'an quḍāt Miṣr* by Abū al-Faḍl Shihāb al-Dīn al-'Asqalānī. Ibrāhīm al-Abyārī, who wrote an introduction to Ibn Abī al-Surūr's work, was unaware of the existence of *Daf' al-iṣr*, believing that it had been lost. He, therefore, refers to it as *Raf' al-iṣr* (see Ibn Abī al-Surūr, *op. cit.*, pp. 1—2).

13. In the margins of fols. 51a, 81a, 91a, 101a, 111a, 119a, and 129a.

14. Other important sources for Egyptian Arabic from the same period are Yūsuf al-Shirbīnī (see Humphrey Taman Davies, *Seventeenth-Century Egyptian Arabic: A Profile of the Colloquial Material in Yūsuf al-Shirbīnī's 'Hazz al-Quḥūf fī Sharḥ Qaṣīd Abī Shādūf'*. Unpublished Ph. D. thesis. University of California, Berkeley, 1981); the above-mentioned work by Ibn Abī al-Surūr; and the Judeo-Arabic Geniza-documents described by Blanc. See H. Blanc, "Egyptian Arabic in the seventeenth century. Notes on the Judeo-Arabic passages of Darxe No'am (Venice, 1697)", *Studies in Judaism and Islam* (Jerusalem, 1981), pp. 185—202.

15. See J. A. Haywood, *Arabic Lexicography: Its History, and Its Place in the General History of Lexicography* (Leiden, 1965), 2nd photomech. repr., p. 48.

16. He does not mention where or how he learned these languages.

17. See P. Cachia, "The Egyptian mawwāl — its ancestry, its development, and its present forms", *Journal of Arabic Literature*, 8 (1977), pp. 77—103.

18. See O. B. Frolova, "Egyptian folk songs in the unique manuscripts of the St. Petersburg University Library", *Dialectologica Arabica: A Collection of Articles in Honour of the Sixtieth Birthday of Professor Heikki Palva* (Helsinki, 1995), pp. 87—93. — Studia Orientalia, edited by the Finnish Oriental Society, 75; *idem*, "Mavvali Iusufa Magribi" ("The mawwāl of Yūsuf al-Maghribī"), in *Pis'mennye Pamiatniki Vostoka. 1975* (Moscow, 1982), pp. 163—7; *idem*, "K probleme sootnosheniia literaturnogo arabskogo iazyka i dialektov (na materiale koranicheskikh tsitat v slovare Iusufa al-Magribi)" ("To the problem of the correlation between literary Arabic and dialects: on the basis of the Qur'ānic citations in the dictionary by Yūsuf al-Maghribī"), *Peterburgskoe vostokovedenie; St. Petersburg Journal of Oriental Studies*, 9 (1997), pp. 280—4.

19. *Ṭābigha* (today called *tibgh*). 'Abd al-Salām Aḥmad 'Awwād did not include the word *ṭābigha* in his index of entries.

20. In the margin is added: "one *raṭl* is sold for three gold pieces".

21. Sharbatov is erring in rendering this word (see Sharbatov, *op. cit.*, p. 316).

22. Al-Maghribī probably means that the word for smoke (*dukhkh*) sounds like the word denoting dizziness (*dawkha*). He, therefore, establishes a link between the meanings of the two words.

23. One should note that smoking took spread in Egypt between the years 1601 and 1603 (see J. Kárpáti, *Turkish-Type Egyptian Pipes from the Material of the Hungarian Excavation in Theban Tomb 32* (Budapest, 1998), p. 16). Therefore, this account from the year 1606 can be considered as very early information on this innovation among Egyptians.

ORIENTAL MANUSCRIPTS AND NEW INFORMATION TECHNOLOGIES

Hala Kaileh

THE CREATION OF THE ARABIC MANUSCRIPTS METADATA BASE

One of the major difficulties which confront those who study Arabic manuscripts lies in the determination of necessary metadata for the digitalized manuscripts' description. The metadata is considered to be the key search element by which the user is able to make search of manuscripts or their different fragments. The present article aims at the determination of a set of data applicable to Arabic manuscripts: it directly addresses manuscripts' users to facilitate their manuscripts' using and searching, and to define possible needs in this domain.

As a first step in this direction, a questionnaire has been compiled to be distributed among the specialists in Arabic manuscripts at the MELCOM conference in Venice (May, 2000). A number of questionnaire's copies were also distributed at the Bibliothèque nationale de France by the responsible for the Bibliothèque's Oriental Manuscripts Department. Unfortunately, the number of the questionnaires returned was not large and to get more information we had to put the questionnaire on the Internet through the discussion group list — "List-Middle East" [*LIS-MIDDLE-EAST@JISCMAIL.AC.UK*]. As a result of all these attempts, we have received 15 answers which can be considered quite exploitable. In the present article, we shall try to analyse the answers received thanks to the questionnaire in order to present important data the 15 answers contain.

First, we provide here information about our respondents: their nationality, profession, age and sex. Then we shall attempt to analyse the contents of the respondents' answers concerning the investigation of manuscripts from the viewpoint of typology, codicology, palaeography, etc. In the article we also treat the problems and perspectives of information search relating to Arabic manuscripts. Finally, the article deals with the problem of the digitalisation of Arabic manuscripts in the light of their users' expectations in this field.

Table 1*

Respon-dent	Nationality	Profession	Users' age					Sex	
			20–30	31–40	41–50	51–60	60–	F	M
Q 1	Français	Prof. d'université			×			×	×
Q 2	Américain	Bibliothécaire			×				×
Q 3	Grecque	Maître de conférences (arabisante)			×			×	
Q 4	Canadien	Erudit				×			×
Q 5	Palestinien	Chercheur, études islamiques	×						×
Q 6	Tunisien	Directeur de recherches					×		×
Q 7	Belge	Maître de conferences		×					×
Q 8	Anglais	Conservateur de bibliothèque		×					×
Q 9	Allemande	Bibliothécaire, spécialisée en littérature arabe			×			×	
Q10	Français	Directeur de recherches				×			×
Q11	Marocain	Maître de conferences			×				×
Q12	Français	Chercheur CNRS				×			×
Q13	Italien	Chargé d'enseignement		×					×
Q14	Française	Etudiante	×					×	
Q15	Français	Maître de conférences				×			×

* Q1, Q2, Q3, etc. are used to indicate the respondents. The general numbering was made without any particular order. We also preserve in this *Table* the French variants of nationalities and professions of the respondents as they define themselves.

The following points can be underlined as presented in *Table 1*:

(i) We have a rather representative list of the respondents' nationalities. Five are French, of whom four are men and one is a woman; the rest are arranged alphabetically as follows: American, Belgian, British, German, Greek, Italian, Moroccan, Palestinian, and a French of Tunisian origin.

(ii) The age of thirteen out of fifteen respondents is between 31 and 60 years, which seems to testify to their rich experience in the field of manuscripts research.

(iii) Given the experience of the respondents as professionals in the domain (researchers, lecturers, librarians, etc.), their answers can serve as a rich source of information to facilitate the task of the determination of the metadata base applicable to Arabic manuscripts.

There is given below the answers of our respondents to the questions included in the questionnaire.

Question: *What is the area of your interests in the study of manuscripts?*

Table 2

Field of interests	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Total
Texts edition	×	×	×	×	×	×	×	×			×	×	×		×	12
Consultation of texts	×	×		×		×	×	×		×			×		×	9
History of collections		×		×	×		×	×		×			×			7
Palaeography		×				×	×	×	×			×				6
Codicology							×	×	×			×	×			5
History of art		×												×		2

As *Table 2* shows, the majority of the respondents (twelve out of fifteen) deal with the *edition of manuscript texts*; nine need *consultation of texts*; seven indicate the *history of manuscript collections*; six — *palaeography*; five — *codicology*; finally, two respondents indicate the *history of art*.

Thus, the edition of manuscripts is the domain which interests almost all the respondents. The publication of different copies of a text greatly enlarges the possibilities of the user to consult the manuscript he examines.

The consultation of a manuscript's contents is also often important. It is interesting that many respondents take interest in the history of manuscript collections, and almost half of the respondents indicate palaeography, and only a bit less codicology. History of art comes last in the scale of interests of our respondents. A more detailed picture of interests is presented in *Table 3*.

Table 3

Area of interests	First priority	Second priority	Third priority	Fourth priority
Frontispieces	Q1, Q6, Q7, Q8, Q13, Q14	Q5,	Q9	—
Illustrations	Q5, Q9	Q8, Q13, Q14	—	—
Text's decoration	—	Q1, Q7, Q9	Q8, Q13, Q14	—
Binding's decoration	—	—	Q1, Q7	Q9, Q14
Additions:				**Respondent number**
Texts consequence in a manuscript				Q3
Text's contents				Q4
Text's edition in its connection with the history of the Holy Land, Palestine, etc.				Q5
History of art in its connection with the history of the manuscript				Q8
Text's scientific contents				Q10
Text's history, history of the volume, production techniques				Q12
Incipit				Q13
Text, images' legends				Q14
Text's contents from the viewpoint of the classical Arab thought				Q15

We can distinguish two categories of answers concerning particular points of manuscripts study. The first category units the answers proposed by the questionnaire; these were classified according to their priority as demonstrated by the respondents. The second category includes the answers containing additional information provided by the respondents.

We notice that *frontispiece* is the most important element among those which interest manuscripts' users. In the second and in the third place come *illustration* and *text*

decoration. The importance of these elements for the users makes us take them into consideration in the future creation of the metadata base. *Binding's decoration* occupies only the fourth position in the list of priorities; this element interests almost one third of the respondents.

The second category includes eight new elements added by the respondents. They can be presented as follows:

(i) Text's contents interests Q3, Q4, Q5 Q10, Q14, and Q15. Five answers display interest in scientific and philosophical information contained in the text, in particular,

data on the evolution of the classical Arab thought, and also images' legends. As for Q5, who showed his interest in text's contents, he communicates that information relating to Jerusalem is his sphere of interests.

(ii) History of the text and production techniques is what interests Q12.

(iii) One answer is "history of art" in its connection with the establishment of the manuscript's provenance or date (Q8).

(iv) Incipits interest only Q13.

Question: *What category of Arabic manuscripts are you working on?*

Table 4

MSS category	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Total
Islamic Arabic	×	×		×	×	×	×	×	×	×	×	×	×	×	×	14
Christian Arabic		×	×		×								×			4

Two groups of Arabic manuscripts were named by the respondents: Islamic Arabic and Christian Arabic manuscripts; each group has its own characteristics. Our purpose was to know manuscripts of what category are used most to take this fact into consideration in the process of the creation of the metadata base.

Table 4 shows that 14 out of 15 respondents work on Islamic Arabic manuscripts, while four persons (Q2, Q3, Q5, and Q13), which makes 27 % of the whole respondent group, take interest in the Christian Arabic manuscripts. Q2, Q5 and Q13 indicate both Islamic and Christian manuscripts.

Question: *What Arabic texts are you working on?*

Table 5

Text type	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Total
Qur'ān		×		×		×		×	×							5
Other religious texts	×	×		×			×	×			×		×			7
Science					×		×	×				×	×	×		6
Literature		×	×		×		×	×	×			×	×	×		9
Additions:										**Respondent number**						
Documents										Q 2						
Medieval Islamic juridical texts of Andalusia and Maghrib										Q 6						
Above-mentioned texts studied in the cataloguing purposes										Q 8						
Philosophy										Q10						
History										Q11						
Grammar										Q12						
Islamic Arabic mysticism and philosophy										Q15						

From the answers we can conclude that nine respondents work on Arabic *literature* texts. The rest of the answers can be represented as follows:

(i) 7 respondents deal with religious texts other than the Qur'ān, such as *ḥadīth, tafsīr,* etc., and with Christian Arabic religious texts.

(ii) Scientific texts, in spite of their abundance, especially in the field of medicine, pharmacy, astronomy, etc., occupy a rather feeble position (only 6 respondents).

(iii) Five respondents take interest in the study of Qur'ānic manuscripts.

In addition to the above-mentioned texts proposed by the questionnaire, we have received the following answers: documents (Q2); medieval Islamic juridical texts of Andalusia and Maghrib (Q6); Islamic Arabic mysticism and philosophy (Q15); history (Q11); philosophy (Q10); texts on the grammar of the Arabic language (Q12).

Question: *What period are you interested in?*

Table 6

Period	Respondent number	Subject and period	Respondent number
4th — 10th centuries	Q11	Codicology, 9th — 16th centuries	Q12
6th — 7th centuries	Q6		
7th — 15th centuries	Q1, Q8		
8th — 16th centuries (700—1500)	Q9	Palaeography (all periods)	Q12
10th — 20th centuries	Q7		
12th — 14th centuries	Q6	Islamic and pre-Islamic Jerusalem	Q5
12th — 15th centuries	Q15		
Islamic period	Q4	Grammatical texts, 9th — 16th centuries	Q12
All the periods	Q14		

As is seen from *Table 6*, in·some answers not only dates by also the subject of interest in its connection with a certain period were indicated. Q11, Q6, Q1, Q8, Q9, Q7, Q6, Q15 gave the exact period limits, while Q5, Q4, and Q14 indicated a wide period range of their interest. All these do not mention a special field of their interests. Q12 indicates codicology, palaeography, and grammatical texts as his sphere of research but his interest is connected with different historical periods. Though indicating wide limits of the period (Islamic and pre-Islamic period), Q5, in effect, takes interest in all the manuscripts relating to the Islamic and pre-Islamic Jerusalem.

Question: *Is the aim of your research is to make comparison of the following elements?*

Table 7

Comparison object	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Total
Manuscript's different titles	×		×			×	×	×	×	×		×	×		×	10
Name of the author as presented in different manuscripts					×	×	×	×		×	×	×	×		×	9
Colophon in different manuscripts	×			×		×	×	×		×	×	×	×	×	×	11
Manuscripts' copyists	×			×	×	×	×	×				×	×	×	×	10
Additions:											**Respondent number**					
Scripts											Q12					
Text's variants											Q4, Q12					
Incipits											Q13					
Page layout and images											Q10					
Identification of the author											Q11					

This question in the questionnaire aimed at revealing particular elements of the respondents' interest in the do-main of Arabic manuscripts. Eleven respondents' aim is the collating *colophons in different copies* of the same text. This part of manuscripts is extremely important allowing the researcher to track down information concerning the name of the author and / or the name of the copyist, place and date of the manuscript, if indicated. Ten respondents deal with the collating of *the names of copyists* and the form in which the name appears in different manuscripts. Nine answers reveal interest in the collating of *the author's name variants*. Ten respondents deal with *the titles* of the same work as they are presented in different manuscripts.

Some answers provide important additional information. Q12 takes interest in examining Arabic scripts. Q12 shares his interest with Q4 in text's variants. Q13 is the only one who investigates incipits, while Q10 deals with page layout and images. Finally, Q11 shows authorship as his field of research.

Question: *Which of the following codicological elements are the most interesting for you?*

Table 8

Codicological element	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Total
Quires	×		×		×	×	×	×				×	×			8
Type of support	×				×	×		×	×			×	×			7
Pagination type						×	×					×				3
Binding technique						×	×		×					×	×	5
Pages layout	×					×	×	×	×	×		×	×	×		9
Additions:														**Respondent number**		
Notes on the margins														Q10		
Paper dating														Q15		

The answers show that what interests the respondents most is *pages layout* (9), that is, page ruling, number of lines per page, divisions within the text (between chapters, sub-chapters, paragraphs, etc.). Eight take interest in the *composition of quires* (five, ten, etc. sheets). Seven answers reveal interest in *type of support* (paper, parchment), five —

in *binding technique.* And finally, three respondents deal with *pagination of manuscripts*, especially custodes.

Two additional elements were indicated by Q10 and Q15: *notes on the margins* and *paper dating. Table 9* presents information received from the respondents about what elements of *pages layout* interest them most.

Table 9

Page layout element	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Total
Number of lines per page	×			×	×	×	×	×					×		×	8
Page ruling	×			×		×	×	×	×			×	×	×		9
Text structure	×			×	×	×	×	×		×		×	×			9

Text structure and *page ruling* are equally important for nine of our respondents. The second position in

importance is occupied by the *number of lines per page.*

Question: *What elements of your research are most important from the viewpoint of a manuscript's history?*

Table 10

Manuscript's history elements	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Total
Collection	×	×	×	×	×	×	×	×	×				×	×		11
Owner's name	×	×		×	×			×					×	×	×	8
Seals	×	×		×		×	×	×					×	×		8
Additions:														**Respondent number**		
Manuscript's provenance														Q13		
Colophon														Q14		
Dedication														Q14		
Various indications aiding manuscript's dating														Q15		
Manuscript's importance in the scientific or philosophical context														Q10		
Manuscript's relation to the pre-Islamic history of Jerusalem														Q5		

As *Table 10* demonstrates, *owners' names* and *seals* are points of interest for eight respondents respectively, while what interests the majority of the respondents (11) is *collections* (the names of the collectors to be exact).

The points of interest added by the respondents are:

(i) Q13 points to the importance of the *place* where a manuscript was executed (Andalusia, Middle East, etc.).

(ii) Q14, who enters the large group of respondents naming *collection* as the most important element of his

research of manuscripts' history, adds to this colophons which enable the researcher to trace down the history of a given manuscript. He also indicates the importance of *dedications* for this aim.

(iii) Q10 considers important the study of manuscripts in the scientific or philosophical context.

(iv) Q15 is most general in his answer; he mentions all *indications aiding manuscript's dating.*

Question: *Which of the following palaeographic elements are the most important for you?*

Table 11

Palaeography element	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Total
Morphology	×		×		×	×		×				×				6
Style					×	×	×	×				×			×	6
Calligraphy			×			×		×	×		×				×	6
Additions:													Respondent number			
All of the elements which are helpful to dating and localising manuscript													Q10			

Almost half of the answers reflect interest in palaeography in general. The palaeographic elements such as *morphology*, *style*, and *calligraphy* appear to be equally interesting for our respondents. Despite the richness of types and beauty of handwritings in Arabic manuscripts, no special interest was shown to calligraphy. Finally, Q10 is the only one who reveals another point of interest — manuscripts' provenance.

Information searching

It is important to point to the difficulties connected with information searching while using manuscripts. We shall try here to focus on the points, indicated by respondents, connected with information searching and on the problems of manuscripts digitalisation.

Question: *How do you search information in manuscripts?*

Table 12

Search tools	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10	Q11	Q12	Q13	Q14	Q15	Total
Table of contents	×	×		×	×			×		×			×			7
Chapters and sub-chapters' titles	×	×	×		×	×		×		×		×	×			9
Leafing through manuscript	×	×		×		×	×	×	×	×	×	×	×	×	×	13
Additions:													Respondent number			
Catalogues													Q4			
Major bibliographical sources (e.g. Brockelman, etc.)													Q8			
Biographical and bibliographical information													Q15			

As is seen from *Table 12*, most of the respondents (13) make search of necessary information simply by leafing through manuscripts, which we consider the least effective and even annoying way of searching. Besides, it takes a lot of time, not to mention that leafing through a fragile manuscript is not an easy thing to do and it can damage the manuscript. Nevertheless, this method is used most frequently, especially when the table of contents is lacking in a manuscript.

Nine respondents' answers reveal that they find the information they need by tracking down the titles of chapters and sub-chapters. The number of users of the tables of contents is seven. Unfortunately, Arabic manuscripts contain tables of contents but rarely, which makes information searching a rather difficult task. In most cases, the researchers are compelled to leaf through the manuscript so as to find necessary information.

It is interesting that three additional search means were proposed: catalogues (Q4); bibliographical sources, such as Brockelman, Sezgin, etc. (Q8); biographical and bibliographical data (Q15).

Question: *Do you find the information you are looking for easily?*

Table 13

General answer	Respondents' particular answers	Respondent number	Total
YES	Not always	Q1, Q4	2
	Always	Q6, Q7, Q11, Q13, Q14, Q15	6
	Generally easy, but it depends	Q8	1
NO	Always not easy	Q3, Q5, Q9	3
	Not easy, but it depends	Q10	1

Six respondents declare that they always find the information they need easily. Information searching is also an easy process for Q1 and Q4, but it is not always the case. Q8 says that, in his view, this depends on the experience of the researcher. Furthermore, four respondents find the process of information searching a difficult task (Q3, Q5, Q9, Q10), but in the case of Q10 it depends.

Question: *What kind of problems do you encounter when searching information in manuscripts?*

The answers to the question were as follows:

(i) Insufficiency of knowledge (Q3).

(ii) Various difficulties: lack of titles (*acephalous* manuscripts), folios disarray, etc. (Q10).

(iii) Lack of tables of contents and of indices in most of Arabic manuscripts.

(iv) Several factors which make information searching difficult: inaccessibility of a great deal of manuscripts scattered all over the world; lack of necessary copies on the same subject to be collated; bad preservation of many manuscripts (Q5). Q5 also adds that there should be more active interchange of manuscripts on international level and high-tech equipment is needed to safeguard manuscripts.

Manuscripts digitalisation

Question: *What do you think of manuscripts digitalisation?*

Twelve out of our fifteen respondents are for Arabic manuscripts digitalisation for the following reasons:

(i) For Q1 and Q6, the digitalisation presents a welcome and interesting initiative.

(ii) Q2 thinks that the digitalisation is a step forward in the process of manuscripts study.

(iii) For Q3, the digitalisation would mean elimination of a significant part of problems relating to the reading and classification of manuscripts, but only "if we succeed in establishing a sample which will gather maximum of cases".

(iv) Q4's answer is also conditional. He thinks that it is a good idea if access and resolution are possible.

(v) From the viewpoint of his experience, and taking into account the character of the corpus of manuscripts he deals with, Q5 finds the idea very good. However, he remarks that we need corresponding experts to carry out manuscripts digitalisation work on a high level.

(vi) For Q7, the digitalisation is a technical problem of access which needs wise employing.

(vii) Q11 and Q7 are unanimous in stating that the digitalisation is a very effective means comparable with revolution, which makes Arabic manuscripts available throughout the world.

(viii) Q9 is the only one who specially mentions the importance of the digitalisation for facilitating his task of using manuscripts.

(ix) For Q11, the digitalisation is a good means of protecting originals by reducing the direct contact with manuscripts.

(x) Q8 shares his views with other respondents in some respects: the digitalisation can provide wider public access to Arabic manuscripts; it can serve as a means of producing excellent surrogates of the originals, particularly when it concerns the illuminated and illustrated manuscripts, let alone unique copies; the digitalisation is a beneficial thing for manuscripts' conservation and preservation, since the readers can study manuscripts without physical contact with them.

(xi) Q10 gives no exact answer, referring to the lack of experience in this field.

Question: *Do you think that putting manuscripts on the Internet can facilitate the research work?*

Table 14

General answer	Respondents' particular answers	Respondent number	Total
YES	I do not know the answer but I hope it can.	Q1	1
	Yes (without special comments).	Q2, Q3, Q4, Q13, Q14	5
	Yes, but there are researches who already read texts very fast. With the aid of this modern means they will do it faster.	Q6	1
	It will make faster access to essential data and enable the user to consult manuscripts.	Q7	1
	Yes, the remote user will be able to consult manuscripts on-line and to do a great deal of his research work at home before consulting the originals; again, less handling precious manuscripts.	Q8	1
	You can look into a manuscript using your personal computer and have no troubles of getting its copy or making travels from library to library.	Q9	1
	Yes, but is it possible to get access to a great number of manuscripts through digitalisation?	Q10	1
	Yes, if we could thus gather a large collection of manuscripts.	Q11	1
NO	No, though, there is a lot of important information these manuscripts absorb. Putting it on the Internet might endanger the owners and so on. Yet, if this takes place on the international level, it might be fine.	Q5	1

One can notice that the most numerous group of the respondents includes those who are for manuscripts digitalisation and putting them on the Internet, but they do not enter into any details in their answers (Q2, Q3, Q4, Q13, Q14).

The second group is also positive in their attitude towards digitalisation and provides some opinions: Q7 welcomes faster access to essential data and the possibility for a direct consulting manuscripts; Q10 joins Q7's opinion but doubts that putting manuscripts on the Internet can provide access to a great number of manuscripts.

According to the third group (Q8, Q9 and Q11), the digitalisation can facilitate the work of the users by offering them an on-line access to Arabic manuscripts (Q11 notes in particular that it is very important for the researches who live far from big libraries). Really, the on-line access save the researchers from strolling through libraries in search of necessary information; the Internet and personal computers enable them to find easily a manuscript they need. This point is stressed by Q9 in particular. Q8 adds that the digitalisation

and putting manuscripts on the Internet contribute to better manuscripts' conservation by reducing direct contact with often very old and fragile Arabic manuscripts.

The answers of the fourth group of the respondents are obviously conditional. Q8 points to the quality of the digitalisation process. Q6 is concerned with the new possibilities of rapid reading texts which the digitalisation provides, while Q15 warns about the necessity of gathering a good number of manuscripts to be digitalised.

One answer stands somehow alone. Q5 is against putting manuscripts on the Internet, which, in his view, is not always good for the owners of manuscripts. Manuscripts are considered as historical witnesses which sometimes can provoke polemics. It is from this viewpoint that Q5 foresees possible dangers which, he says, can be avoided if the project of the digitalisation becomes an international project. The last view still give us the ground to regard Q5 as a conditional supporter of the digitalisation and putting manuscripts on the Internet.

Question: *What are your expectations from an electronic research of manuscripts?*

The answers received can be presented as follows:

(i) Easy information searching (Q1, Q6, Q7). The Internet makes information constantly available. An advance in electronic search can considerably facilitate the research work in general (Q6). Q7 underlines the exhaustiveness and the rapidity of information access.

(ii) The growing possibilities to collate manuscripts (Q15, Q8). The concern of these users is the collation of manuscripts on the same subject and the possibility to make a comparative study.

(iii) Maximum systematisation of information contributing to the process of "globalisation", and the collection of scattered information, which can bring to new conclusions (Q3).

(iv) Identification, understanding and text interpretation: the expectation of Q4 is the possibility to read manuscripts. Q10's expectations are reading texts easily on

screen and also to have access to a sort of lexicon to explain the vocabulary, etc.

(v) High quality image: Q2 and Q9 wish to have good quality images of manuscripts, and the possibility of manipulating these images (Q2 in particular).

(vi) Catalogues' correction and their completion (Q2).

(vii) Vision of the whole of a manuscript "to leaf it through" (Q14).

(viii) Q5 believes that the digitalisation and electronic information search can lead to the distortion of the text, so it will make the process of collating manuscripts on the same subject more difficult.

The respondents also propose some additional points of electronic search which they consider to be indispensable in the creation of the metadata base. These additions are reflected in *Table 15*.

Table 15

Additions	Respondent number
Proper names	Q1
Subjects	Q1
Titles	Q7
Chapters	Q7
Codicological data	Q7
Types of illumination	Q8, Q14
Types of illustrations	Q8
Colophons	Q8
Indices by chapters' titles	Q9
Miniatures	Q14
As much information concerning authors as possible	Q15

In addition to what is shown in *Table 15*, one of our respondents, Q5, expresses his desire that electronic information search in the field of Arabic manuscripts should be free of charge.

Question: *Would you like to add some other pertinent elements not mentioned in the questions?*

To this question we received to following answers:
(i) Electronic classification of manuscripts (Q3).
(ii) Scientific use of the contents (Q15).
(iii) Q5 expresses his personal hope that the project of

digitalisation will be a suitable means to collect all the manuscripts dealing with Palestine and Jerusalem in particular, and to bring them back to the Holy Land, the answer which seems to stand somehow apart from other views.

Conclusion

The results which we have obtained thanks to the answers of our respondents allow us to start the process of creating the Arabic manuscripts metadata base. What was offered by the respondents can be always improved and complimented with the aid of additional studies or digitalisation projects such as MASTER, BAMBI or DEBORA.

In *Table 16* we summarise all the answers provided by the respondents*.

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* Please, compare the approach proposed by E. A. Rezvan at the 4th International Conference and Exhibition on Multi-Lingual Computing (London, 1994). See E. Rezvan, N. Kondybaev, "New tool for analysis of handwritten script", *Manuscripta Orientalia*, II/3 (1996), pp. 48—51 (*Manuscripta Orientalia* editors).

Table 16

No.	Data		
1	Author		
	Copyist		
	Owner's name		
	Collector's name		
2	Title	Manuscript's title	
		Chapters' titles	
		Sub-chapters' titles	
		Manuscript's title as presented in the colophon	
		Incipit	
3	Colophon	Date	
		Place	
4	Period of study	Period	4th — 10th centuries
			6th — 7th centuries
			7th — 15th centuries
			8th — 16th (700—1500)
			10th — 20th centuries
			12th — 14th centuries
			12th — 15th centuries
			Islamic
			All the periods
		Subject and period	Codicology, 9th — 16th centuries
			Palaeography (all periods)
			Text on grammar, 9th — 16th centuries
			Islamic and pre-Islamic Jerusalem
5	Data which help to establish manuscript's date	Owner's name (persons or institutions)	
		Collector's name	
		Seals	
		Place of manuscript's copying	
		Colophons	
		Notes	
		Dedications	
6	Field of interests	Edition of texts	
		Consultation of texts	
		History of collections	
		History of art	
		Palaeography	
		Codicology	
7	MSS category	Islamic Arabic	
		Christian Arabic	

8	MSS subject	Qur'ān		
		Other religious texts		
		Science		
		Literature		
		Documents		
		Medieval Islamic juridical texts of Andalusia and Maghrib		
		Above-mentioned texts studied in the cataloguing purposes		
		Philosophy		
		History		
		Grammar		
		Islamic Arabic mysticism and philosophy		
9	Codicology	Quires		
		Writing material		
		Pagination type		
		Binding technique		
		Page layout	Number of lines by page	
			Page ruling	
			Text structure (chapters, sub-chapters, etc.)	
		Marginal notes		
		Paper dating		
10	Palaeography	Morphology		
		Style		
		Calligraphy		
		All data helpful to dating and localising manuscripts		
11	Decoration	Frontispieces		
		Illustrations		
		Miniatures		
		Illumination		
		Binding decoration		
12	Additional information	Tables of contents		
		Subjects		
		Indices by chapters' titles		
		Proper names		
		Titles mentioned in manuscripts		
		Information concerning authors		
		Images' legends		
		Texts consequence in manuscripts		

CONSERVATION PROBLEMS

Catherina Koch

THE RESTORATION AND GLAZING OF TURFAN FRAGMENTS AT THE STAATSBIBLIOTHEK ZU BERLIN — PREUSSISCHER KULTURBESITZ

Around 40,000 ancient written documents from Central Asia are kept among the treasures entrusted to the Berlin State Library. They bear evidence of a thousand years of rich culture flourished along the Silk Road. The conservation of Turfan fragments and their restoration is important part of the work carried out at the Library restoration workshop. Four of the Library's sixteen restorers are familiar with the material. At the Third International Conference, the author of this paper had a chance to present the restoration approaches and practices of the Staatsbibliothek zu Berlin.

In the 1920s, most of the fragments were put between glass panes and have been thus preserved in that way until recently. Some words can be said about the method from a curatorial point of view. The method evidently has four main benefits:

(i) transparence of the material;

(ii) glass protects the contents from dust and insects;

(iii) delicate fragments need not be touched when reading them;

(iv) glass is relatively little reactive material, ensuring long storage of documents.

There are, however, disadvantages too: glass is a fragile material and if it is broken, the paper may be damaged by sharp edges of the splinters. Besides, some fragments of a document stored in this fashion may get stuck to the glass, as a result of possible high concentration of moisture because of a barrier effect of the glazing.

Despite these risks, the head of the restoration workshop, Ernst Bartelt, and the curators of the Oriental Department decided to continue with the glazing. Yet an important aspect had to be modified. The new concept avoids the paper being pressed between the glass plates and makes some air exchange possible. To achieve this, a frame of cardboard band is pasted on one of the glass panes in order to avoid detrimental climatic effects.

A test shows the difference between the old and new glazing methods: Chinese and Japanese paper are evenly wet with water and glazed afterwards (see *fig. 1*). After one day, the difference is already visible: the conventional glazed samples (see *fig. 2*, right) look quite humid and the glass is steamed up, while the others with the "air frame" (see *fig. 2*, left) are drying evenly. This difference can be noticed till the fourth day. Therefore, one can say that the new method of conservation with the employment of an additional frame brings about a better air circulation between the glass panes, improving preservation conditions. In the present paper, I offer the description of the working process to demonstrate the new method.

Restoration process

First the objects are handed over to us, together with an order form the desired restoration steps to be checked. Then we take photographs of the objects for documentation, open the old glazing, examine the condition of the fragment and write it down in the restoration report.

Broken glass and splinters are removed, the glass is cleaned and the cardboard frame is pasted on. After that the fragment is mounted with small triangles of Japanese papers and paste (see *fig. 3*). Finally, the glazing is bordered with a gummed textile tape (see *fig. 4*).

What was glued can be removed if necessary. The restoration treatment and the materials applied are written down in the report; reversibility and documentation of the restoration are thus ensured. In the last seven years, about

400 fragments have been processed in this fashion to conserve them.

Not all of the objects demand mounting. Often treatment with more operations is required.

Fig. 5 demonstrates a detail of a fragment with some parts folded (the paper and an adhesive tape from an old repair). I applied a water/alcohol solution and a hair pencil to unfold the edges and remove the paper tape. The adhesive tape was taken off by mechanical means. *Fig. 6* gives the result of the operation.

Fig. 7 shows a crumpled fragment. To improve the legibility of the text the whole paper was moistened with a water/alcohol solution. I waited for the paper to relax, drew it carefully apart and dried it under weight. The ink spots were not treated as they did not make the text illegible (see *fig. 8*).
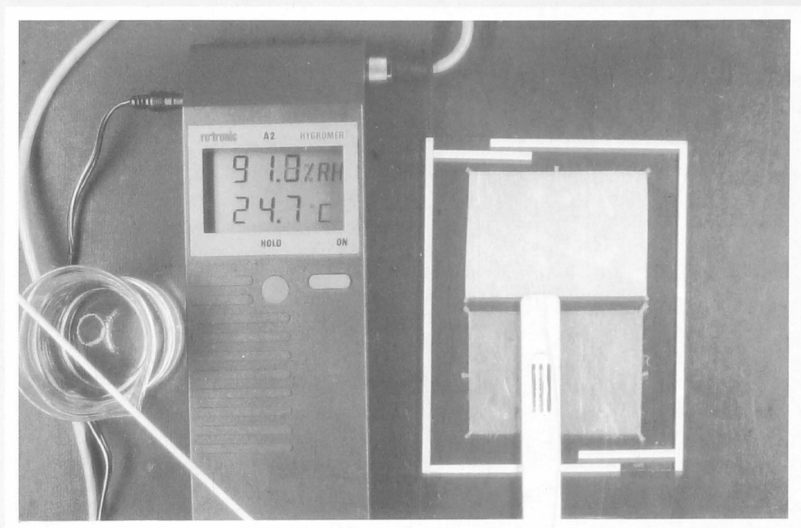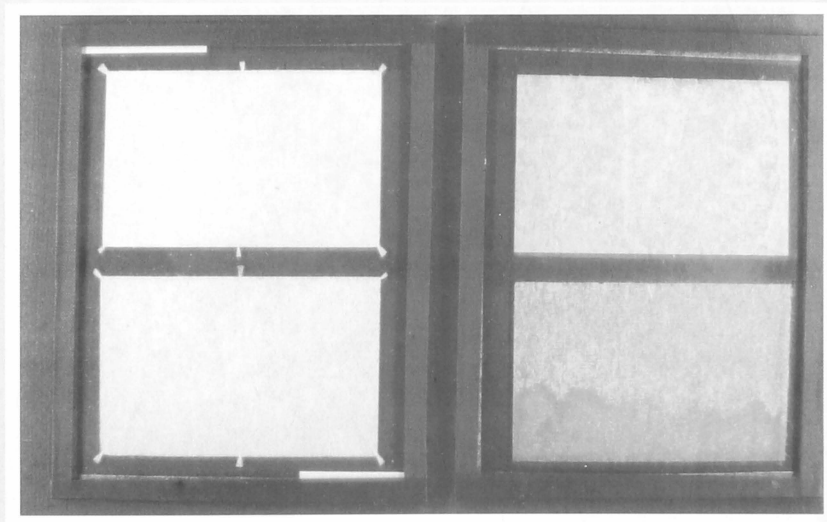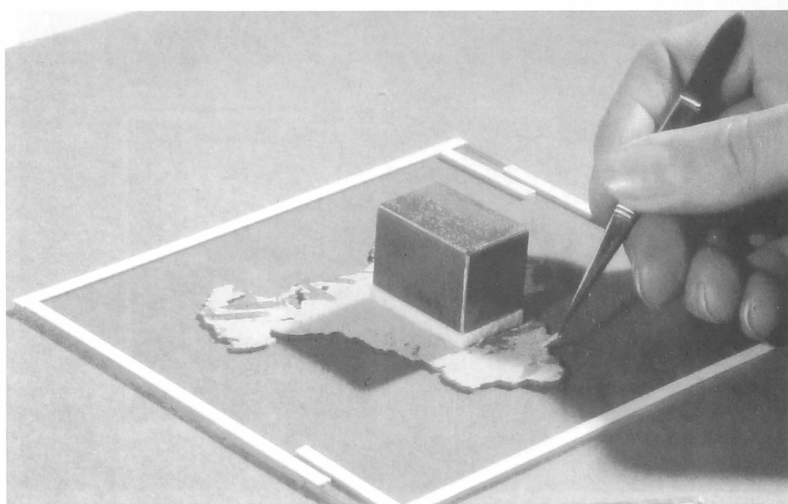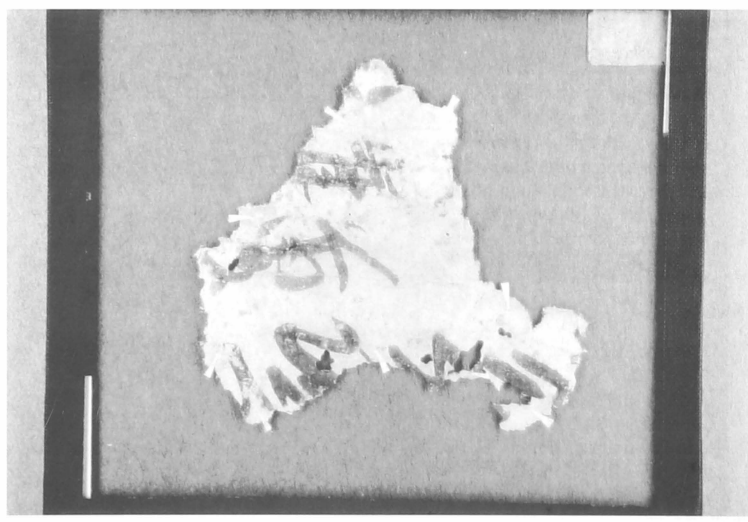
Fig. 1

Fig. 2

Fig. 3
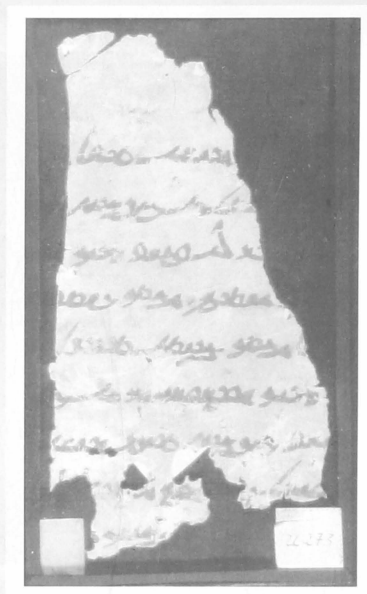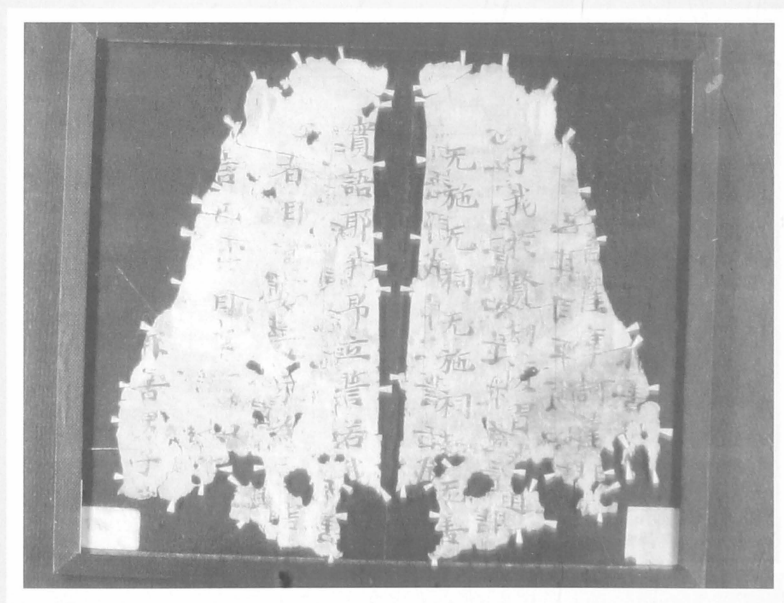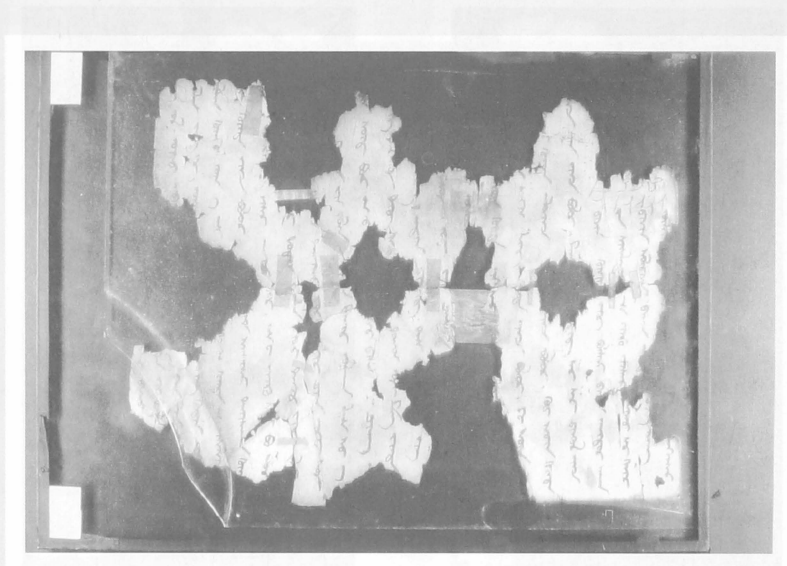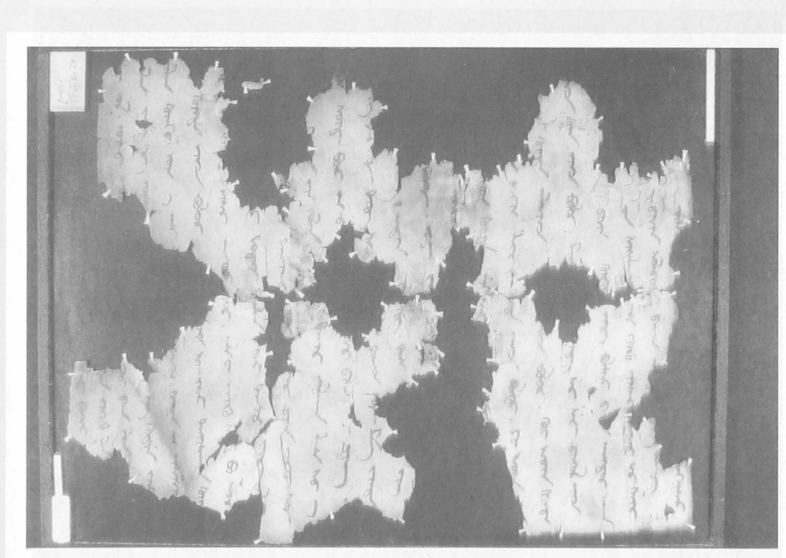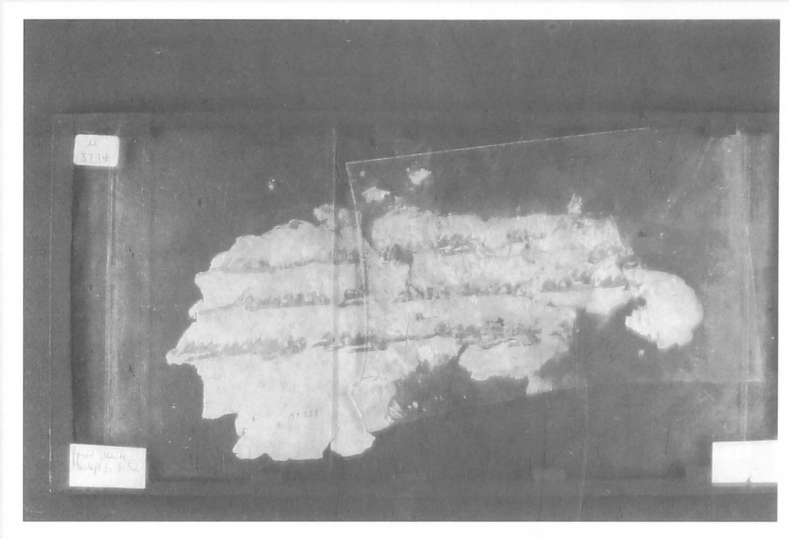

Fig. 4

Fig. 5

Fig. 6

Fig. 7
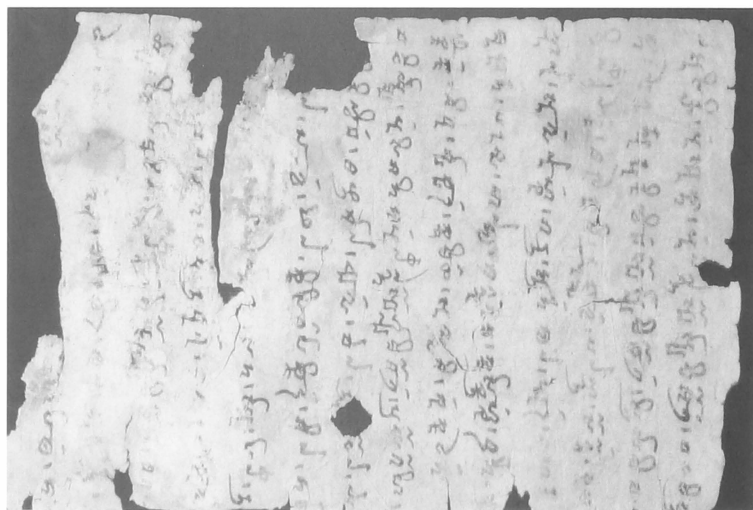
Fig. 8

Fig. 9

Fig. 10

Fig. 11
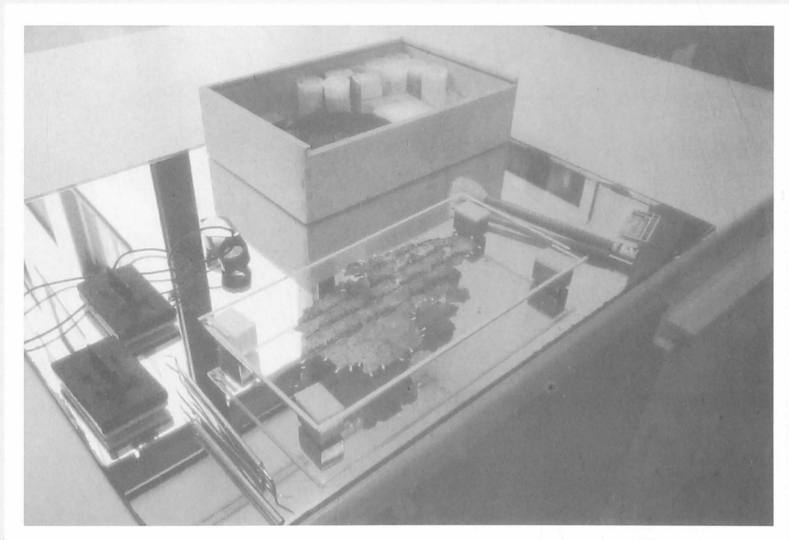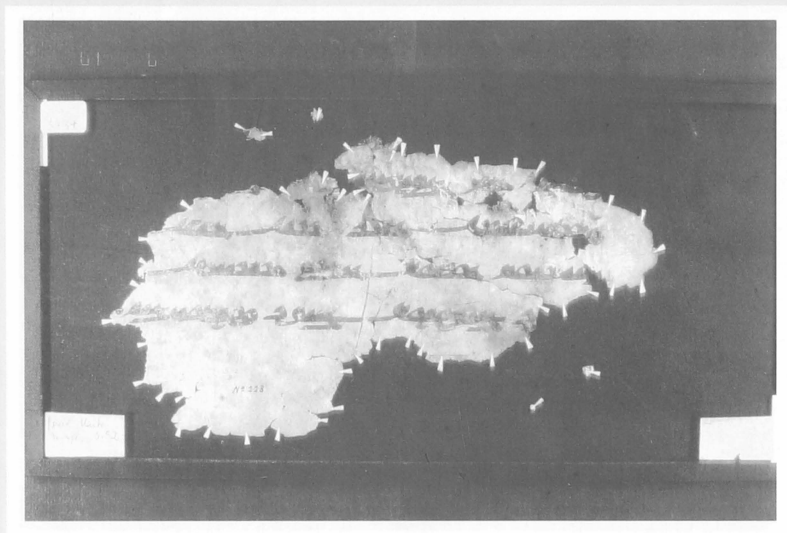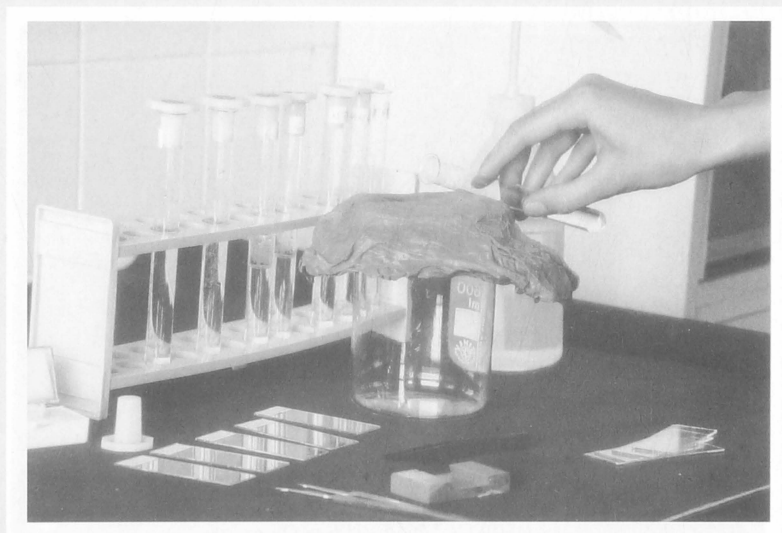
Fig. 12

Fig. 13

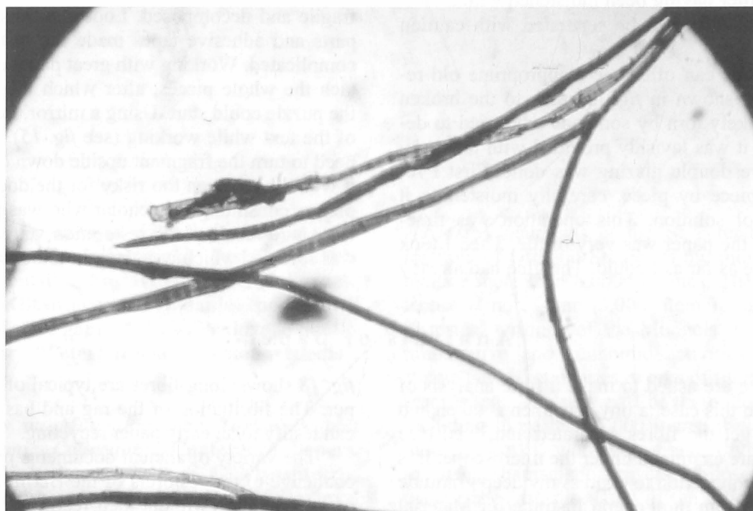*Fig. 14*

Fig. 15

Fig. 16

Fig. 17

Fig. 18

Fig. 19

Figs. 9 and *10* show both sides of one Uighur fragment, while *fig. 11* demonstrates two documents with a Chinese text revealed as a result of the separation of the Uighur fragment into two layers. The Chinese text was made visible by using transillumination. The paper of the Uighur fragment was split after having been moistened with a blotting paper compress. It had to be separated with caution since it was humid.

Unfortunately, one can often see inappropriate old repairs. The document shown in *fig. 12* stuck to the broken glass; it was most likely torn by someone who tried to detach it. Afterwards, it was lavishly provided with pressure-sensitive tape before double glazing was done. First I removed the paper, piece by piece, carefully moistening it with a water/alcohol solution. This operation was time-consuming because the paper was very brittle. Then I took off the adhesive tape as far as I could. The glue had already penetrated into the paper and was not soluble by un-risky methods (see *fig. 13*). It should be noted that preservation of the object is the priority for the restorer's ambition.

One fragment (see *fig. 14*) was also sticking to the broken glass and was at one time seriously damaged at the attempt to take it off. Moreover, the paper was extremely fragile and decomposed. Loose and displaced pieces, split parts and adhesive tapes made the restoration work more complicated. Working with great patience, I managed to detach the whole pieces, after which the putting together of the puzzle could start. Using a mirror, I could see both sides of the text while working (see *fig. 15*). Thus, there was no need to turn the fragment upside down each time, otherwise it would have been too risky for the document. I joined the pieces, consulting the scholar who was planning to edit the text. As a result of the restoration, an extra line of the text was revealed which was thought to be lost (see *fig. 16*).

Analysis of paper

It occurs that we are asked to make a fibre analysis of Turfan fragments. In this case, a tiny specimen is taken and boiled in water to get the fibres separated and dyed (see *fig. 17*). The fibres are examined under the microscope. It is my pleasure in this connection to express my deep gratitude to Renate Borowski from the Federal Institute for Material Research and Testing (Bundesanstalt für Materialprüfung, Berlin) for her assistance in examining the slide preparations, which is necessary to carry out a fibre analysis. As *fig. 18* shows, long fibres are typical of Eastern sorts of paper. The fibrillation of the rag and bast fibres (see *fig. 19*) can testify to an early paper recycling.

The variety of ancient documents presents a permanent challenge to the restorers of the Berlin State Library. Even often remaining without their readers, Turfan fragments are pieces of art capable to fascinate all those concerned with them.

BOOK REVIEWS

*Archivnye materialy o mongol'skikh i tiurkskikh naro-
dakh v akademicheskikh sobraniiakh Rossii.* **Doklady
nauchnoĭ konferentsii. Sostavitel' I. V. Kul'ganek,
pod red. S. G. Kliashtornogo. Izdanie podgotovili
I. A. Alimov, I. V. Kul'ganek, E. V. Pavlova. Sankt-
Peterburg: Tsentr "Peterburgskoe vostokovedenie",
2000, 152 str.**

*Archival Materials on Mongolian and Turkic Peoples
in Russian Academic Collections.* **Conference Papers.
Compiled by I. V. Kulganek, ed. S. G. Klyashtorny.
Prepared by I. A. Alimov, I. V. Kulganek, E. V. Pavlova.
St. Petersburg: St. Petersburg Center for Oriental
Studies, 2000, 152 pp.**

The collection under review unites thirteen papers delivered
at the conference "Archival Materials on Mongolian and
Turkic peoples in Russian academic collections" held in
April, 2000, which revealed great interest to the theme. The
authors have done great service to broad scholarly circles
by introducing original materials, often neglected for years,
into academic circulation. These are materials on literature,
history and ethnography of the Mongols and Turks, kept
in the archive of the Institute of Oriental Studies,
St. Petersburg Branch of the Institute of Oriental Studies,
the St. Petersburg Branch of the Archive of Academicians
of the Russian Academy of Sciences, the Russian State
Military-Historical Archive, etc. It is also for the first time
that the scientific description of the P. K. Kozlov's archive
at his museum in St. Petersburg is given in the edition
under review.

It is important that some papers are dedicated to indi-
vidual manuscripts kept in Russian academic archives, let
alone most interesting documents on the history of Mongo-
lian and Turkic peoples. Many accounts of expeditions,
travels or reports of diplomats, merchants, scholars, etc. are
observed in the collection. The materials cover a long his-
torical period, beginning with the Hun invasions up to the
rise of the first Mongolian state and the political events of
the first half of the twentieth century.

A survey of the Mongolian collection in the holdings of
the St. Petersburg Branch of the Institute of Oriental Stud-
ies is given in the article "The collections of Mongolian
manuscripts and xylographs at the St. Petersburg Branch of
the Russian Academy of Sciences Institute of Oriental
Studies" by the well-known expert in Mongolian manu-
scripts, A. G. Sazykin. Among world collections of Mongo-
lian manuscripts and xylographs outside Mongolia, which
are more than forty, the collection of Eastern manuscripts

and rare documents at the St. Petersburg Branch of the
Institute of Oriental Studies is the most representative and
include more than 8,000 volumes. The old part of the col-
lection (more than 3,000 items) comprises almost all
historical writings of the Mongols, materials on their ad-
ministrative and economic activities, collections of the
steppe laws, dictionaries, works of literature, epics, folklore
records, etc. The new part of the collection is even larger,
including more than 5,000 items: these are canonical and
didactic works, works on ritual, divination and medical
manuals, shamanistic prayers, philosophical writings. All
these riches are discussed in the article by A. G. Sazykin.
His description of the collection strikes by a profound
knowledge of the subject and betrays the author's love to
what he so successfully studies for years.

One can easily notice that obsession with Mongolian
folklore is a characteristic feature of all investigations on
Mongolian folklore of the other contributor, I. V. Kulganek
who this time gives a description of materials on Mongo-
lian, Buryat and Kalmyk folklore which encompass heroic
epics, folk tales and poems, etc. An indefatigable explorer
of new folklore materials in Mongolia, I. V. Kulganek
made her many personal discoveries in this field, and
the unique experience of the author permits her to present
the archival materials kept at the St. Petersburg Branch of
the Institute of Oriental Studies with rare penetration to the
subject. Many of the materials she offers to the attention of
the scholars are often unique and have not been investi-
gated hitherto.

Of interest are also materials on the Kalmyks from the
archives in Kalmykia and outside it. Two articles are dedi-
cated to them. E. U. Omakaeva in her "Materials on the
Kalmyks in the archival collections of Kalmykia and else-
where" acquaints the specialists in this field with Kalmyk
vocabularies, books on grammar, literary works, works on
the Oirat language, documents and letters devoted to differ-
ent sides of Kalmyk life, folklore and ethnography.

V. L. Uspensky's article "Archival materials on the his-
tory of the Volga Kalmyks from the collections of the li-
brary of St. Petersburg University" describes most precious
documents collected by G. S. Lytkin in the Kalmyk steppes
during his two-years journey to Kalmykia between 1858
and 1860. The documents contain valuable information on
the period shortly before the migration of the Kalmyks
from Russia to Jungaria in 1771, and on Russian-Kalmyk
relations in this period. Especially interesting are the letters
of the Kalmyk khans and rulers to Russian officials. Part of
the materials discussed by V. L. Uspensky is devoted to the
everyday life of the Kalmyks, their rituals, and social and

economic conditions in the mid-nineteenth century. The materials include lists of feasts, expenditure books, and statistics. Among these documents one can find drafts of letters, translations and petitions which are of some importance to the history of the Kalmyks in Russia in the eighteenth — first half of the nineteenth centuries.

M. I. Golman's contribution entitled "Russian archival documents on the history of the seventeenth-century Mongolia" acquaints us with the historical treasures relating to the seventeenth-century Mongolia kept in the Russian Academy of Sciences Archive. The author focuses on the so-called "Müller (in Russian usage Miller) portfolios" containing copies of numerous official documents from Tomsk, Tobolsk, Tumen, Tara, etc. Among them there are valuable records of negotiations between the Russian officials and Mongolian envoys, Tsars' edicts to the governors of Siberia, etc. But what is most valuable are rare samples of the Mongolian and Oirat *tod bičig* ("clear script") introduced by Zaya pandita in 1648. In all, there are 17 originals of letters of the leading Mongolian rulers to Russian Tsars, not to mention many other documents dealing with political and economic relations between the Mongols and Russians.

Numerous archival documents were employed by I. V. Zaytsev in his article entitled "Russian archival sources on the history of the Astrakhan khanate (the chronology of the reigns of khans Janibek and Huseyn)". The article is all the more interesting as it opens new pages of the little-known history of the Astrakhan khanate. The author establishes in particular the exact dates of Janibek's rule and of other historical events linked with the history of the Astrakhan khanate.

Of special interest is a contribution by A. I. Andreev. His article discusses the items kept in P. K. Kozlov's (1863—1935) museum. We find the description of many documents from the archive of the museum containing materials linked with the life of Kozlov and his expeditions. The most famous of these was his excavations of Khara Khoto, but not less valuable were the finds made by him during his excavations of the Hun tombs in the Noïn-Ula mountains in North Mongolia.

The articles by V. K. Shivlyanova entitled "Phonogram recordings of the folklore of Turkic-Mongolian peoples at the Pushkin House" presents the phonogram treasures brought to Russia by many Russian scholars, including B. Ia. Vladimirtsov. The sound recordings of Turkic and Mongolian folklore were made in Russia, Central Asia, Kazakhstan, Transcaucasia, Mongolia and China. The author of the contribution has dealt with the phonograms for a long time and identifies these unique documents with rare professionalism. She indicates not only the collector and the ethnos to which the material discussed relates but also a musical genre of the recordings. These include a great number of folk songs, shamanistic ritual melodies, epics, fairy tales, prayers, and instrumental music. The recordings were made by Russian scholars and travellers during the period from 1899 to 1939; the recordings can be considered as real rarities and are of great scholarly value.

As a whole, the collection under review highlights many half-forgotten episodes of Mongolian and Turkic history. In this connection, the article "A work on the history of Buddhism in Mongolia from the library of the Institute of Oriental Studies" by A. Tsendina presents a good exam-

ple. Her most interesting article is dedicated to the typed manuscript entitled "What is the cause of religions followed by the Mongolian tribes" of Erdenipel (1877—1960). This text in Russian, whose translators were Rinčen and Sambu, comprises 200 pages. Erdenipel was one of the most educated men in Mongolia and the first prior of the Gandan monastery in Ulan-Bator after it re-opening in 1944. Most probably he wrote his work in the 1930s when he had to leave his post because of a cruel persecution of Buddhist monks by the government. The work by Erdenipel treats many interesting episodes of the history of Mongolia, its old beliefs and the introduction of Buddhism here. The composition is also interesting from the viewpoint of the circumstances that surrounded its appearance and translation.

In her article "An unsuccessful expedition to Mongolia (on the materials of the Russian State Military-Historical Archive)", E. A. Boykova presents an interesting document kept at the Russian State Military-Historical Archive; it tells about A. G. Belinsky's travel to Mongolia. An extraordinary person, Belinsky was believed to be either an adventurer or enthusiast who once appointed himself head of a shady expedition to Mongolia in 1907 in the attempt to organize an uprising of the Mongols against the Chinese. The action was without success and brought neither political nor other results he planned.

T. A. Pan's contribution is devoted to a Russian translation of an important document connected with the history of the Manchu; the translation was made by the outstanding specialist in Manchu studies, A. V. Grebenshchikov (1880—1941). The document translated by him is "The Statute of the Manchu Shamanistic Service Confirmed by His Majesty's Edict"; it provides valuable information on Manchu history, religion and culture.

A. A. Burykin's "The handwritten and printed sources of the 'Description of the Yakutsk province'" analyses an important archival source which was previously investigated by the specialists, but until recently has been underestimated and poorly understood.

The materials on the Turks in the collection are treated by the well-known historian of the Old Turks, S. G. Klyashtorny. The scholar presents to the attention of the academic audience an archaeological diary of an explorer of Siberia, Central and North-West Mongolia, and Tuva, director of the Ethnographical Museum, D. A. Klements (1848—1914), who made important archaeological discoveries relating to the history of the Old Turks. The contents of the diary permit us to understand better the importance of the Ikhe-Hanyn-nor and Khentey inscriptions. The high scholarly value of this document makes us be more attentive to his other diaries which may contain information of exclusive value concerning the ancient history of Siberia and Mongolia, especially to his information on the 1848 Turfan expedition.

As a whole, the collection is very helpful to all those studying the history of Mongolian and Turkic peoples. We can only thank all the contributors for their presenting so valuable information hidden on the shelves of the Russian academic archives.

I. Petrosyan

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Miss *Hala Kaileh* — Post-graduate student at the École Nationale Supérieure des Sciences de l'Information et des Bibliothèque (Lion, France).

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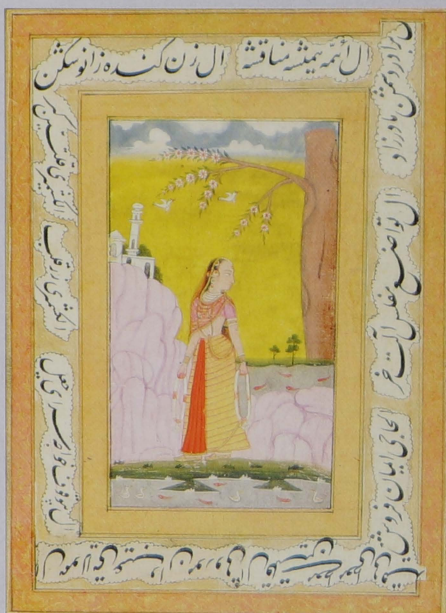
Notes to Contributors

Submissions

Plate 1

Plate 2

Plate 3

Plate 4