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COLOUR PLATES

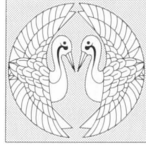
Front cover:

Zulaykhā's maidens struck by the beauty of Yūsuf, a miniature from the St. Petersburg Branch of the Institute of Oriental Studies manuscript *Yūsuf wa Zulaykhā* by Jāmī (call number B 2325), fol. 102b, 7.7 × 7.8 cm (see pp. 62—64).

Back cover:

- Plate 1.** Merchants rescuing Yūsuf on their way to Miṣr with a caravan, a miniature from the same manuscript, fol. 61a, 8.2 × 7.8 cm.
- Plate 2.** Yūsuf shepherding Zulaykhā's flock of sheep, a miniature from the same manuscript, fol. 72a, 8.8 × 7.8 cm.
- Plate 3.** Zulaykhā bringing Yūsuf to her Seventh Palace where he rejects her courting, a miniature from the same manuscript, fol. 90b, 8.9 × 7.8 cm.
- Plate 4.** Obeying heavenly command Yūsuf who marries Zulaykhā after her adopting Islam, a miniature from the same manuscript, fol. 132a, 7.7 × 7.8 cm.

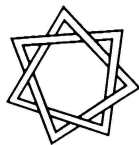
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PRESENTING THE COLLECTIONS

O. V. Vasilyeva

THE NATIONAL LIBRARY OF RUSSIA: NEW ACQUISITIONS OF ORIENTAL MANUSCRIPTS IN 1992—1996

The National Library of Russia (henceforth NLR) has a valuable collection of Oriental manuscripts (about 26 thousand items), mainly Hebrew and Arabographic codices and documents. The predominance of the Near Eastern and Middle Eastern materials here, which the author of the present article had a chance to note elsewhere [1], is a feature characteristic of the collection of the NLR as a whole. It also reveals itself in acquisitions of 1992—1996. During this period 4 Hebrew, 1 Georgian and 43 Arabographic (Arabic, Persian, Old Uzbek, Turkish) manuscripts, 4 block-prints (3 Japanese and 1 Chinese) and 1 Chinese painting have been acquired: in 1992 only one item came to the library, in 1993 — 5, in 1994 — 21, in 1995 — 22, and in January 1996 — 4 items. When comparing with the Russian [2] and West European acquisitions of the same period, the Oriental ones demonstrate an obvious tendency of constant increasing. Such a phenomenon can be explained by the recent changes in economic situation in the country, which make the owners part with their family rel-

ics. First of all the owners part with the Oriental objects, since these materials usually proves to be less significant for them. As a rule, those who sell Oriental manuscripts do not know the languages in which they were written. At the same time the financial capacities of the NLR make it the only purchaser of Oriental manuscripts in St. Petersburg. Another significant factor for increasing the number of Oriental manuscripts is the renewal of archaeological activities; we mean not outside ("field") work, but that within the city, by means of establishing contacts with manuscript collectors and their heirs.

In the reports of The Imperial Public Library (the former name of the NLR), which have been published since 1808, the new acquisitions are presented as the following: first the gifts (collections or single manuscripts) are named, as well as the names of their donors; then a list of collections and manuscripts purchased by the NLR goes (the names of the former owners usually are not mentioned). Here we follow the same scheme [3].

Donations

1. E. K. Sagidova, head of the Department of National Literatures of the NLR, donated two 19th century manuscripts formerly belonged to her father, turkologist Abdul-Karim Sagidov:

a) a collection of works in Turkish containing treatises on *shaykhs*, versification, instructions on reading and orthography, verse on the meaning of letters and on the correct way of writing them;

b) a collection of verse by different authors in the Tatar language.

2. N. N. Neelova donated two parchment leaves from a Georgian manuscript, apparently a collection of copies of documents which belonged to some noble Georgian family. The manuscript was most likely a family chronicle copied and illuminated with multicoloured miniatures on its bor-

ders. It was perhaps executed in St. Petersburg in the second quarter of the 19th century. The parchment leaves contain a fragment from a document dealing with the return of Tarkhān, the son of Aghām-aghā, from Persia to Tbilisi. Because of his great services performed to his country Tarkhān was pardoned by the Georgian Tsar, and a sword — a sign of an ancestral honour and glory — was presented to him. The fragment has no date and the Georgian Tsar is not named.

3. A scroll of the *Torah* (Exodus, 35.6 — to the end) in Old Hebrew, which was brought for expertise from the Kengisepp (a town on the Russian-Estonian frontier) customs and left to the Library. It was written at the end of the 19th—early 20th century on whitewashed parchment.

Library's Purchases

Collections

1. Two manuscript anthologies (late 18th—early 19th century) and a lithograph in Arabic, presenting a collection of comments, glosses and supra-comments to the most popular Islamic work *Al-'Aqā'id al-'aḍudiyya* by 'Aḍud al-Dīn al-'Ijī, copied in Central Asia. Many of its

pages bear additions and corrections which are written in the text or on the margins; there are some extra folios glued into the book with supplements from other commentaries. Its owner, most likely a theologian, apparently used these books for his investigations or perhaps worked on his own

commentary on *Al-'Aqā'id*. The seller of the books maintains that they belonged formerly to ballerina O. A. Petrushina (her signatures in blue ink are present), who brought them from Central Asia after the Second World War.

2. Fragments of two *Qur'āns*, and of two works on theology in Arabic and Persian, were also brought from Central Asia. Formerly they belonged to a zoologist living in Central Asia in 1934—1937.

3. A small but fine, from the artistic point of view, collection consisting of one Arabic and three Persian manuscripts, the last being wonderful examples of medieval Iranian book-art:

a) *Kulliyāt* (collected works) by Sa'dī copied in a specific script and decorated with head-pieces of unusual forms. It can be dated to the end of the 14th century. In the funds of the NLR there is a manuscript of the *Kulliyāt* by 'Imād Faqīh executed in the same style, with a date corresponding to A.D. 1370 [4].

b) *Timūr-nāma* by Hatīfī, copied in 1531 by Mīrzā Muḥammad. One miniature and a leather binding with stamped central medallion have survived.

c) *Khamṣa* by Niẓāmī copied in the middle of the 16th century and decorated after the tradition of the Shirāz school, with numerous head-pieces in the text and with three frontispieces. The margins of frontispieces are covered with golden and blue floral ornament. Unfortunately, it contains only three of the five poems. It seems that once the manuscript was divided into two parts and each of them was sold separately.

d) *Qur'ān*, 18th century, Turkey. The lower part of the lacquered cover with floral ornament on golden background has survived.

Judging by the paper used to restore the manuscripts, this small collection represents a part of some 19th century European collection. The last owners of these manuscripts obtained them just before the Second World War, along with printed books having nothing to do with the East.

4. A collection of manuscripts belonging formerly to S. N. Khanukayev (1907—1982), a famous collector of works of Oriental art. Despite the fact that almost all his life he spent in Leningrad, he retained his interest in chased works, which is especially characteristic of his native land, Daghestan. Later the range of his interests had widened and he began to collect objects of Russian and European art. Besides he assembled a considerable number of Oriental manuscripts — about thirty items, including separate miniatures. Unfortunately, the collection was dispersed after his death. We managed to restore the manuscript part of this collection:

a) *Ṭūfī-nāma* by Ḍiyā al-Dīn Nakhshabī. The manuscript was acquired in a second-hand bookshop. The copy was made at the end of the 16th—early 17th century in India. It contains nine early Moghūl miniatures which are not contemporary with the manuscript. Most likely they were taken from another copy of the same work and glued into the manuscript.

21 manuscripts, 2 lithograph posters and 1 printed book were sold to the library by the heirs of the collector. Among these materials there are 3 Persian manuscripts with miniatures. The manuscripts have black leather bindings:

b) a collection of *bayāds* and verses by different authors, which dates to 1829, containing 13 miniatures;

c) the *Dīwān* by Ḥāfiẓ of the 1820s—1830s, with 5 miniatures;

d) *Qissa-i Yūdhāsaf wa Bilawhar* (or *Būdāsaf wa Bulūhar*), a Persian translation of the Arabic version of "The Tale of Varlaam and Ioasaf" taken from *'Ayn al-ḥayāt* by Muḥammad Bāqir, 1829, with 9 miniatures.

Two manuscripts, copied after the Persian manner, date to the 16th century:

e) the poem *Yūsuf wa Zulaykhā* by the Turkish author Ḥamdī, copied in 1523 by Muṣṭafā b. 'Umar al-Brūsawī. Calligraphic *nasta'liq*, varnished paper of different tinges;

f) a treatise on prayer in Arabic with a parallel translation into Persian. Some missing leaves were replaced later.

A considerable number of Khanukayev's manuscripts came from Central Asia:

g) the most interesting item is a collection of works on *fiqh*, grammar and mathematics in Arabic, copied in April—July 1793 in Bukhārā, in the Qūlibābā Kūkal-tāsh *madrasa* by Muḥammad Sharīf Balkhī. Its binding was made by the same person (it bears stamped medallions "made by Muḥammad Sharīf"). The manuscript is decorated with 15 'unwāns, the text with golden speckles has a multicolour frame;

h) the poem *Muḥit-i a'zam* by Bīdīl, in Persian, copied "one hundred years after the death of the author", i. e. in 1233/1817—1818 by Mullā Muḥammad 'Ālim;

i) a collection of poems by different authors in Persian and Old Uzbek. Copied in 1887 in Khujand;

j) a collection of poems in Uzbek, containing *Hikmat* by Aḥmad Yasawī and the *Dīwān* by Shāhidī. The first half of the 19th century;

k) a compound manuscript of 1916, containing *Ahtam-nāma*, an Uzbek rendering by Ṣayqalī of the Tadjik poem, as well as different verse and fragments of two treatises in Arabic;

l) the second part of the Persian work *Maktūbāt-i imām-i rabbānī* by Badr al-Dīn al-Sirhindī. Composed by 'Abd al-Ḥay b. Khwāja Chākīr-i Ḥisārī. 18th century;

m) commentary on the *Qur'ān* in Arabic by an unknown author. The beginning and the end of the manuscript are missing. 19th century;

n) a collection of abstracts from different works in Arabic, the beginning of the 20th century.

Central Asian manuscripts are written, as a rule, on locally manufactured paper (yellowish white, varnished, with wide uneven vergé) in a specific Central Asian *nasta'liq*. Most of them have *muqawwā*-bindings with thick cardboard covers, lacquered and decorated with stamped central pieces and medallions.

Two manuscripts of Khanukayev's collection were copied in Turkey on an European paper:

o) a Turkish translation of a Persian treatise on poetry written in 1624. The copy was made on Austrian paper at the end of the 18th century. Restored and bound in the 19th century;

p) an Arabic work on the Muslim law by an unknown author. The beginning and the end of the manuscript is missing. Late 18th—early 19th century.

Four manuscripts came from Daghestan. They are distinguished by a peculiar kind of script, frequent use of red ink and large letters marking chapters and paragraphs, as well as by a rough friable paper of greyish colour:

q) commentary in Arabic by Muḥammad b. 'Abd al-Ghanī al-Ardabīlī on the grammatical work *al-Unmūdḥaj*

by al-Zamakhsharī. 17th century. Black leather binding with stamped central piece, medallions and corner-pieces. On the flap of the binding it is stamped: "Let not the hand of an infidel ever touch it" and the date — A.H. 1189/A.D. 1775—1776. Restoration of the 18th—19th centuries;

r) a treatise on the principles of Islam in Arabic by an unknown author. The beginning of the manuscript is missing. 18th century;

s) two 18th century copies of the Arabic work *Minhāj al-'ābidīn ilā jannati rabbi-l-'ālamīn* by al-Ghazālī. Torn leather bindings with flaps.

Besides these items Khanukayev's collection includes a fragment of a parchment scroll of the *Torah* (Deuteronomy, 17.2—21.23); two colour lithographed posters — training appliances on Arabic calligraphy for the Tatar schools (Kazan, 1900—1901); a book with 12 colour illustrations printed in Japan — "Le bras de l'Ogre" — a French translation by J. Dautermer (No. 18 of the "Les contes du vieux Japon" series); and at last a Persian lacquer miniature of Qājār style on cardboard and a lacquered casket of papier-mâché with 19th century miniatures bought in a curiosity shop.

5. Several manuscripts bought from a Moscow collector, three of them, according to the legend, formerly belonged to Academician I. Yu. Krachkovsky (his collection of Islamic manuscripts is now preserved in NLR):

a) a treatise on astrology in Arabic, by an unknown author. Written and copied in 1737. Acquired by Ulrich von Setzen in Cairo in 1808;

b) *Manār al-anwār fī uṣūl al-fiqh* by Hāfiẓ al-Dīn al-Nasafī, in Arabic, of 1666;

c) *Gulistān* by Sa'dī, copied in Central Asia in the late 18th—early 19th century.

From the same collector also came three remarkable, from the artistic point of view, items:

d) a Chinese painting on a silk scroll "A *lizhi* Branch" (china ink and water-colour) by Chan Du (1763—1844) from Hanzhou (the pen-name of Tian Shu Mei). There is a text written by the painter explaining what plant is depicted, where it grows, and of what taste its fruits are;

e) a manuscript executed in the *muraqqa'*-album style, after the Persian tradition, obviously in Turkey, in the second half of the 16th century. It contains fragments from the

Diwan by Hāfiẓ and separate lines from a *mathnawī*-poem about Alexander the Great. Hāfiẓ's *ghazals* were copied by Mir 'Alī al-Kātib in the middle of the 16th century. They were later put into a frame consisting of lines from the poem and glued within multicolour borders decorated with golden ornament. The binding is covered by dark brown leather with gilt central piece, medallions and corner-pieces; the inside is of brown leather with gilded leather net laid upon a coloured central piece, corner-pieces and medallions ("filigree decoration"). On the first folio there are owners' handwriting by 'Abd al-Rahmān, *kādī al-'askar* of Rumelia (the supreme judge of the European part of the Ottoman Empire);

f) the most remarkable and valuable acquisition made by the library is a manuscript coming from the same collection. It is a splendidly illuminated *takhmīs* [5] of the famous Arabic poem in praise of Muḥammad *Qaṣīdat al-burda* by al-Būṣīrī. The name of the person who ordered the manuscript is written on the front page in writing within a golden rectangle — Qulumṭāy al-dawwādār (the keeper of the ink-pot — a high-rank official of the Mamlūk court). On the margins of the same page there is a *waqf* record (testament) telling that on 16 Dhū'l-qa'da 895/1 October 1490 Mamlūk Sultan Ashraf Abū Naṣr Qāyīt-bāy (1468—1494) "in agreement with the law left this manuscript to the students seeking for knowledge, and made its abode in the *madrasa* he founded, on the condition of not taking it from the above mentioned *madrasa* except on the security of a deposit". The record is testified by 'Abd al-Razzāq ibn Aḥmad al-Baqālī [6]. The reverse of folio 1 is decorated with a golden 'unwān. Each stanza is adorned with two golden flower-rosettes. On the last leaf there is a golden disk with a colophon within it, containing the name of the copyist — Muḥammad b. Ḥusayn, known as al-Ḥusāmī, and the date that can be read as the last day of Jumādā I 748/7 September 1347. The text is written in scripts of different types and sizes (*muḥaqqaq* and *naskh*), in black and red ink, on dense varnished yellowish-white paper. The binding of the manuscript is also remarkable. It has a blind-tooled dark-brown leather cover and a flap decorated with "netted" and gilded "nail" stamped patterns. The manuscript bears traces of a restoration-work. It is in an excellent condition and its facsimile edition can be easily executed.

Other acquisitions

1. The *Dīwān* by Hāfiẓ, copied in 1878 in Central Asia, in a claret cardboard *muqawwa*-binding with stamped medallions containing the name of the binder — Mullā ... Muḥammad.

2. A Persian translation of the work on the history of the Ghaznavids — Sebuktegin (977—997) and his son Yamīn al-Dawla Maḥmūd (998—1030), written in Arabic by Abū Ja'far al-Jabbār al-'Utbi. Translated into Persian by Abū'l-Sharaf Nāṣiḥ al-Munshī al-Jārbādaqānī. The copy was made in Iran in the second half of the 19th century.

3. Two parchment scrolls of *Megillōth Esthēr* in Old Hebrew. 19th century.

4. Drawings by Katsushika Hokusai, a famous Japanese painter, — a manual for his pupils. A Japanese block-print of 1878.

5. "The Life of the Faithful Vassal Anao and of the

Men of Honour". An illustrated Japanese block-print of 1885 put in a calico cover with a later metal plaque representing the Orthodox St. Nicholas wooden cathedral in Harbin. It was built by Russians at the beginning of the 20th century and ruined in the 1960's during the Cultural revolution in China.

6. "The History of the East Zhou Kingdoms", a Chinese block-print of 1887, which contains the eighteenth-century novel, in two volumes, each comprising six separately bounded parts. With illustrations.

7. A 19th century Turkish coverlet of organdi-silk embroidered in silk and gold with decorative patterns and phrases in Arabic.

Despite the fact that some of the newly acquired manuscripts were already restored in the East, as well as in the West (including Russia), mostly they are in a bad condition and need a thorough restoration. It is connected not only

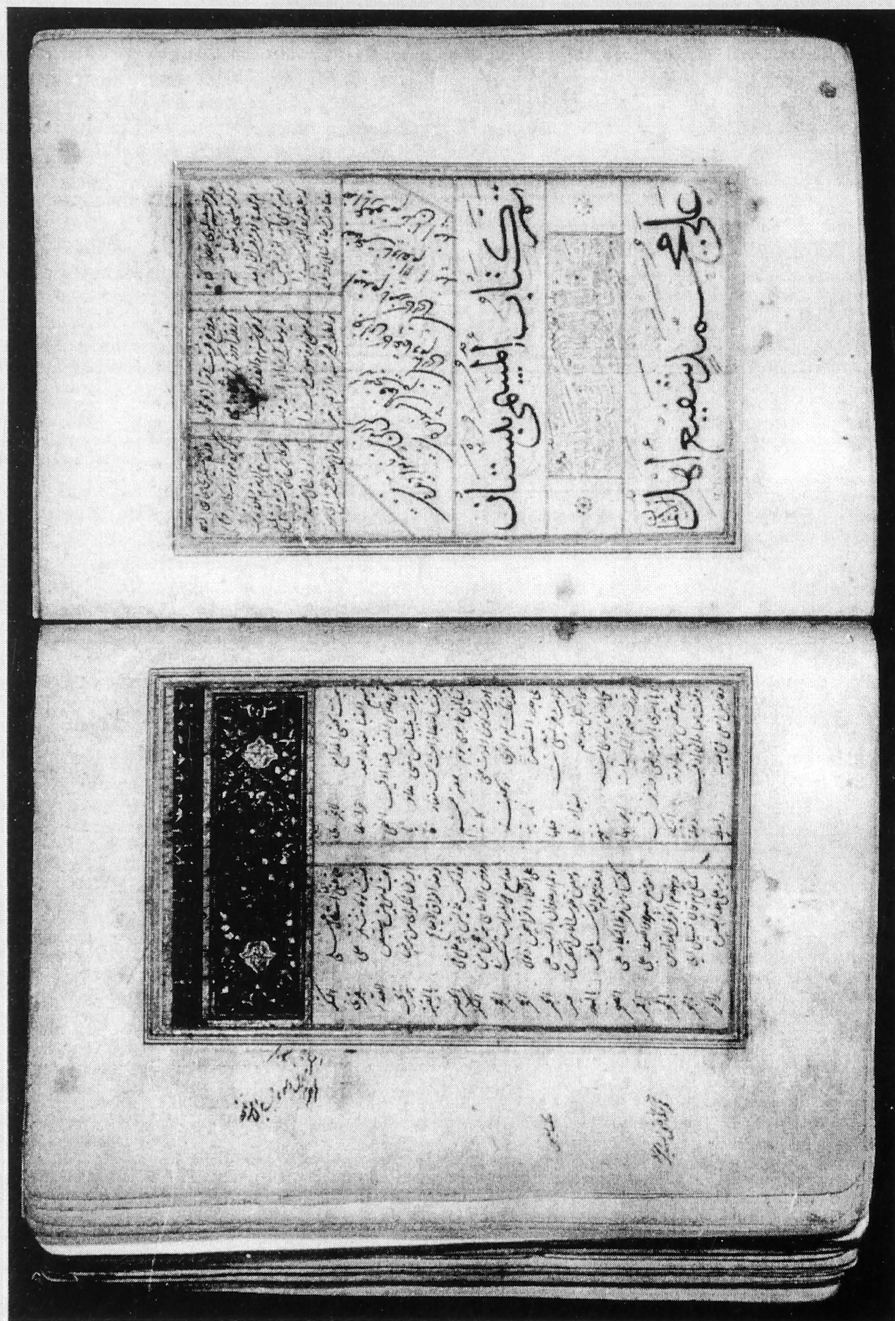


Fig. 1

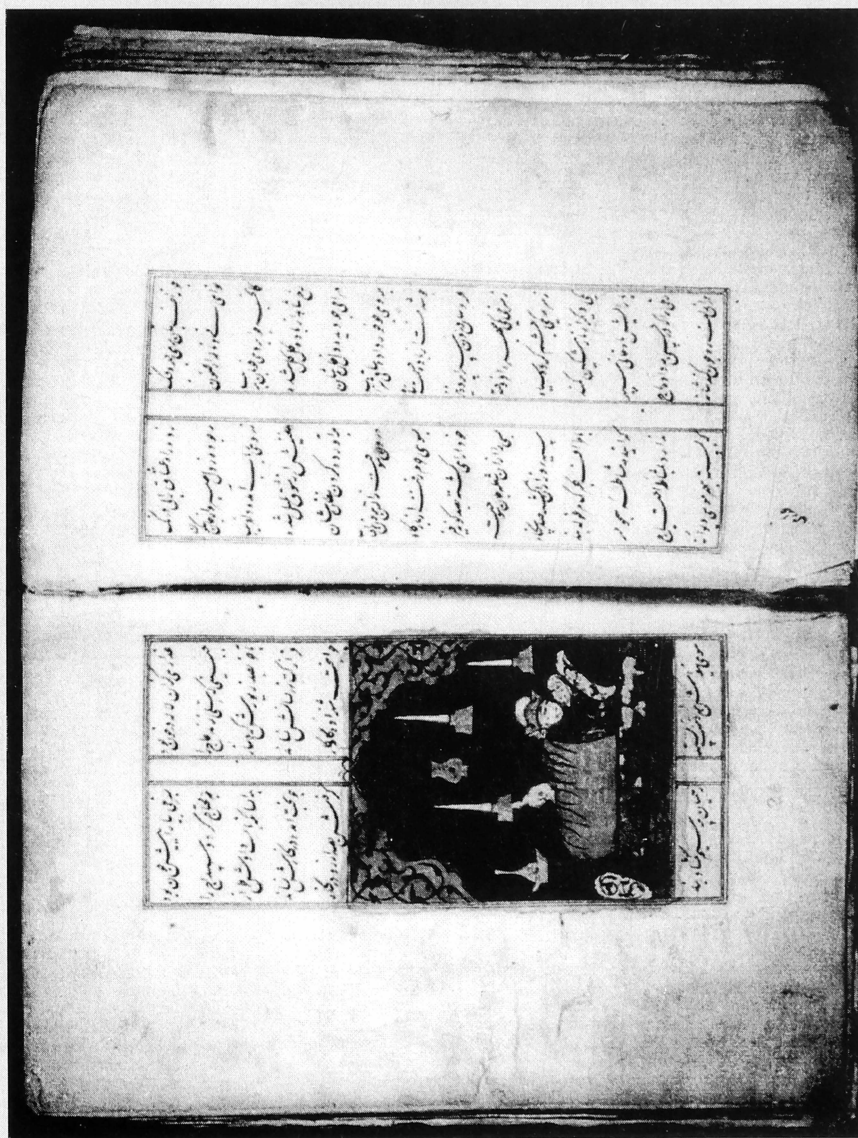


Fig. 2

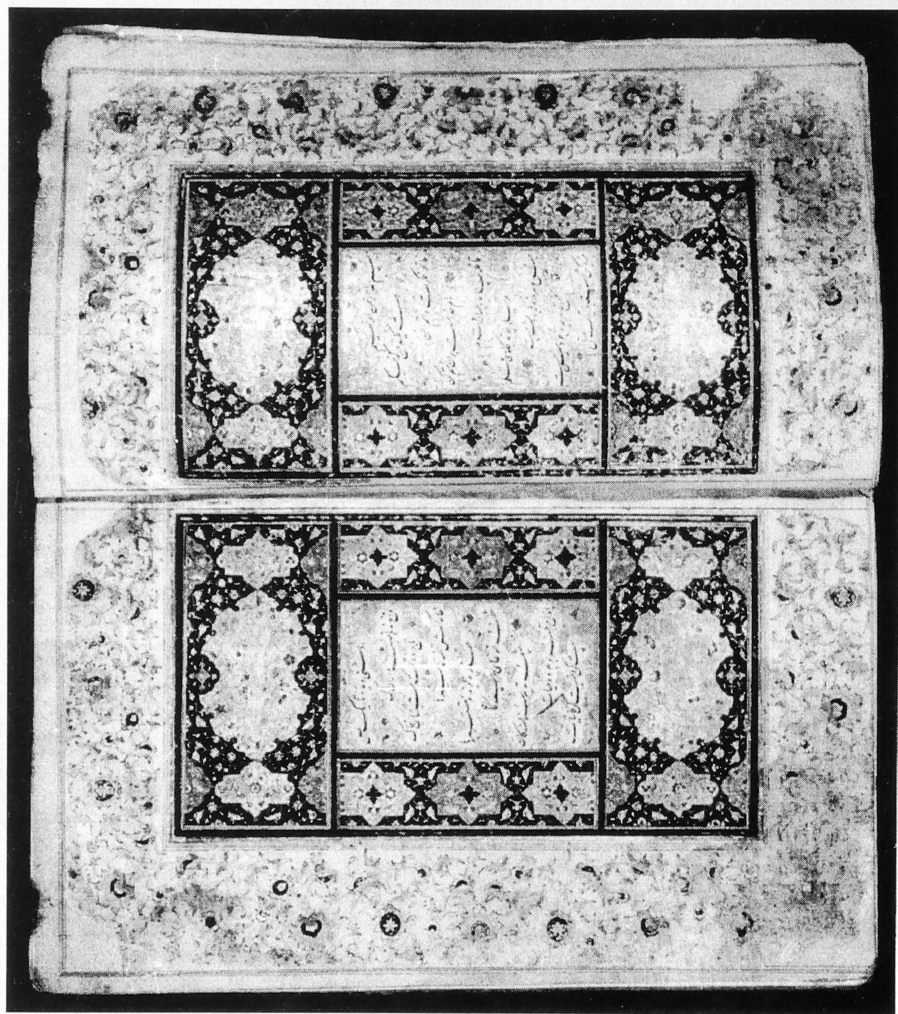
*Fig. 3*



Fig. 4

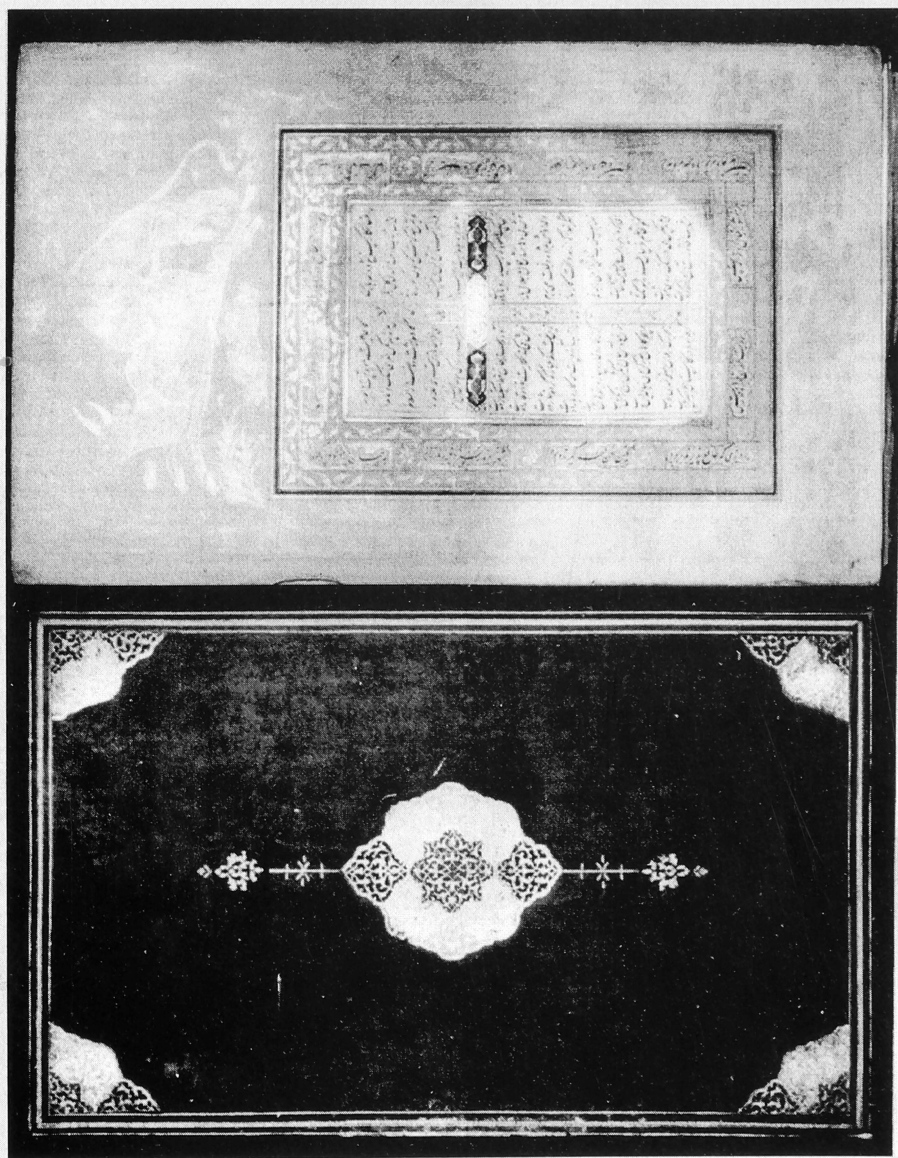


Fig. 6



Fig. 8



Fig. 9

with their wrong preserving, but also with their intensive usage by readers.

It should be noted that in St. Petersburg there are still many Oriental manuscripts left in private possession. It is rather amazing, that they have survived the revolution of 1917, that they have not been used as a fuel during the siege of Leningrad in 1941—1944, and that they were not just thrown away. We can hardly expect new items coming

directly from the East, and that means that our task is to collect, preserve and study everything that is available now.

We are grateful to those who have brought to the NLR these precious remnants of the historical past irrespective of the fact whether these people had devoted their lives to the collecting of Oriental items or just had kept them at home and thus preserved them from destruction.

Notes

1. For more detail see our article "Oriental manuscripts in the National Library of Russia", *Manuscripta Orientalia*, II/2 (1996), pp. 19—35.
2. We take into account only codices, not archive materials.
3. In some cases we rely upon the consultations made by Professor O. F. Akimushkin, Professor L. N. Menshikov and Dr. Val. V. Polosin.
4. Two pages from *Kulliyāt* of 'Imād Faqīh (call number Dorn 406) are published in the article by O. F. Akimushkin and A. A. Ivanov "The art of illumination", *The Art of the Book in Central Asia: 14th—16th centuries* (Paris—London, 1979), pp. 41, 43.
5. *Takhmīs* — a special poetical device when three extra lines are added to two original lines of some author.
6. There is a similar testimony record on another Mamlūk manuscript in the NLR (call number Dorn 103). According to its exlibris, it also belonged to Sultan Qāyīṭ-bāy. The upper part of the leaf with the original *waqf* record was cut off and replaced with a piece of paper with new *waqf* record, which tells that the manuscript was given to the Aḥmadiya mosque in the Georgian town of Ahaltsihe.

Illustrations

- Fig. 1.** *Kulliyāt* by Sa'dī, late 14th century (PNS, No. 551), 24.7 × 17.5 cm (restored in 1994 by N. B. Lebedeva).
- Fig. 2.** *Timūr-nāma* by Hatifī, of 1531, copied by Mirzā Muḥammad (PNS, No. 550), 21.5 × 13.0 cm.
- Fig. 3.** *Khamsa* by Nizāmī, mid-16th century (PNS, No. 552), 30.0 × 17.5 cm.
- Fig. 4.** *Yūsuf wa Zulaykhā* by Ḥamdī, of 1523, copied by Muṣṭafā b. 'Umar al-Brūsawī (Khanukayev, No. 3), 16.8 × 10.0 cm and the Turkish coverlet of organdi-silk embroidered with silk and gold (ANS, No. 651), 47.0 × 47.0 cm.
- Fig. 5.** *Takhmīs* of *Qaṣīdat al-burda* by al-Būṣīrī, of 1347, copied by Muḥammad b. Ḥusayn, known as al-Ḥusāmī (ANS, No. 656). The front page, 31.0 × 21.5 cm.
- Fig. 6.** Fragments from *Dīwān* by Ḥāfiẓ (copied by Mīr 'Alī al-Kātib) and separate verse from *mathnawī* about Alexander the Great, of the 16th century (PNS, No. 555). A sample of the manuscript's page and the inside of the binding, 29.5 × 18.0 cm.
- Fig. 7.** *Tūtī-nāma* by Ḍiyā al-Dīn Nakhshabī, late 16th—early 17th century (Khanukayev, No. 1), 26.0 × 15.5 cm.
- Fig. 8.** "A *lizhi* Branch" by Chan Du, late 18th—the first half of the 19th century (KNS, No. 187), 61.0 × 25.0 cm, with borders 98.0 × 43.0 cm.
- Fig. 9.** Illustrations from "Le bras de l'Ogre" printed in Japan (Khanukayev, No. 25), 15.5 × 10.5 cm.