BOOK REVIEWS


The work by Mirzá Muhammad Haydar Ta’rikh-i Rashídí was always highly appreciated by all scholars who studied the history of Moghútístan of the second half of the fourteenth—first half of the sixteenth century. The appearance of its new edition with a translation into Russian is no doubt a remarkable event. Moreover that the author of the work himself was such a gifted and prominent figure, that, in our opinion, his personality deserves special consideration. It is difficult to refrain from mentioning that Mirzá Muhammad Haydar was a close relative of the famous Oriental author and the founder of the Great Moghúl dynasty (1526–1858) Bábur (d. 1530). The mothers of Bábur and Mirzá Haydar were sisters.

Mirzá Haydar himself, or, as he called himself, Mirzá Haydar, came from a very influential and noble Dúghlát family. In the fourteenth—sixteenth centuries his ancestors were powerful amirs enthroning and dethroning princes of the ruling dynasty in the eastern part of the Chagatay empire — the territories of the present-day Kazakhstan, Kirghizstan and Xin-jiang — or Moghúlístán, as all these lands are named in the medieval Muslim sources.

Mirzá Haydar was born in 905/1499—1500 in Tashkent, which at that time belonged to the ruler of Moghúlístán Mahmúd-khán. The mother of Mirzá Haydar was a daughter of the Moghúlístán ruler Yûnus-khán (1462–1487). The famous husband of her sister, Bábúr, as well as Moghúl khán Sultán Sa’íd (who ruled in Kashgaria in 1514–1533) showed active interest in Mirzá Haydar’s life and career. He received a good Muslim education, becoming well-versed in literature, different branches of science, arts and crafts according to the standards of that time. Being endowed with poetic gift he wrote poems in Türk and Farsí with equal fluency. Besides his outstanding literary abilities he was at the same time a gifted military leader and a man of great personal bravery.

Mirzá Haydar’s noble origin and personal abilities determined his official career: he was close to the khán’s court, under Sultán Sa’íd he held prominent offices in the Moghúl state. On the khán’s command he several times led campaigns into Badakhshán, Káfíristán, Ladaq, and Tibet. After the death of his patron, Sa’íd-khán, his fortune, however, changed. The throne of Yárkend was occupied by Sa’íd-khán’s son ‘Abd al-Rashíd, who was extremely hostile to the Dúghlát tribe. It became dangerous for Mirzá Haydar to stay in his own country, so he decided to move to India, to the successors of Bábúr. He spent some time wandering in Tibet Minor, then arrived in Lahore. In 1541, Mirzá Haydar managed to conquer Kashmír by a military ruse and established a practically independent state there. Here, in Kashmír, his famous work Ñàirkh-i Rashídí was written in Persian between 1542 and 1546.

In a foreword to his work Mirzá Haydar explains the reason which made him take the pen. He writes that in his youth he became familiar with the tradition about the Moghúl khán narrated by old men, and later became involved in many historical events. “Looking back”, writes Mirzá Haydar, he realised that no one who knew those stories and could tell about those events had been left. Thus developed the idea to create a work dealing with the history of the Moghúl khán’s and their tribes after their conversion to Islam supplemented with what the author had heard from trustworthy story-tellers and with what he had seen himself in the course of his life. In the introduction to his work Mirzá Haydar does not avoid the usual for medieval authors self-disparaging words of his modest literary abilities, when he writes that only all these above mentioned circumstances could force him to start “dragging [my] worthless pen over the whiteness of paper”.

The main contents of Ta’rikh-i Rashídí is the story of the eastern branch of the Chaghatáids (the descendants of Chaghatáy, the second son of Chinghiz-khán, who died in 1242), the internal strife within the ultus which resulted in the rise of the Dúghlát tribe and its rule in East Turkestan. Being the principle source on the history of Moghúlístán in the second half of the fourteenth—first half of the sixteenth century Ta’rikh-i Rashídí contains also rich and often

1 Mirzá Muhammad Haydar, Ta’rikh-i Rashídí, a manuscript C 395 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, fol. 102a.
unique materials on the history of several Turkic peoples of Central Asia, as well as on Tibetans, Kafsirs and the inhabitants of Kashmir.

Not going beyond the frames of the usual medieval view on history as the sphere of actions exclusively of rulers, military leaders and dignitaries, Mirzâ Haydar is nevertheless more broad-minded in his observations and estimations than most medieval historians. Rendering the Moghul historical tradition and narrating the events of his own life he appears as a keen observer of human characters, marking characteristic features of historical figures and events. In his Târirkh-i Rashâdî, as well as in the "Memories" of his famous relative Bâbur, we find a curious human document reflecting a vivid impression of that politically unstable period in the history of Central Asia. Mirzâ Haydar never loses a chance to describe his own impressions of different events, as well as the impressions of those people who were close to him. Their individual tune is extremely valuable for reconstructing the whole picture of human perspective at that time crucial for the history of the greater part of the Asian continent.

The personality of Mirzâ Haydar and his historical work did not remain unnoticed. This is how the author and his work were estimated by a late sixteenth—early seventeenth century Iranian-speaking author Amin b. Ahmad Râzî: "From him came to the world good deeds, he was of many and high talents; his spelling was blameless, his style clear, [and] his verse gracious. He was of outstanding courage and bravery and an artful military leader... His Târirkh-i Rashâdî written for Rashid-khân, the ruler of Kâshgar, is known universally".

Târirkh-i Rashâdî by Mirzâ Haydar Dughlât doubtless became very popular in the East. The manuscript tradition connected with this work is rich and variable. At present more than thirty copies of his historical work are known. Passages from Târirkh-i Rashâdî are often cited by many Muslim authors, there are also several translations of this work into Turkî 1.

The work by Mirzâ Haydar considerably influenced the development of Oriental studies in Europe. Beginning from the early nineteenth century every scholar working in the field of the medieval history of Central Asia and North India had to apply to this important source. In 1895, by the efforts of N. Elias and E. Ross the work by Mirzâ Haydar was translated into English and published with a foreword, a vast introduction and a supplement 2. In 1973 this translation was reprinted in Panta without any changes.

As for Oriental studies in the former Soviet Union, the discussion about the necessity of a complete translation of Târirkh-i Rashâdî into Russian has been going for several decades. Time went, but the translation of this unique source on the history of Central Asia did not appear. Fortunately, at the very end of the twentieth century, the first Russian translation of Mirzâ Haydar’s work was published.

This important task has been fulfilled by prominent Uzbek scholars A. Urumbaev, R. P. Dzhaliyova, and L. M. Epifanova.

The basic manuscript used for the Russian translation is the copy of Târirkh-i Rashâdî from the manuscript collection of the Institute of Oriental Studies of the Uzbek Academy of Sciences (No. 1430). In the course of their work the translators used also three copies of the Persian original of Târirkh-i Rashâdî from St. Petersburg. Textological variants are marked at the bottom of every page, notes to the text follow each chapter separately.

The survey of all achievements and faults of the Russian translation of Târirkh-i Rashâdî requires a lot of work. It is enough to mention here that the translation is very precise and easy to read. At the same time, in my opinion, the style of the Russian version of the text is more dry than the Persian original, losing much of its beauty in this Russian translation.

It should be mentioned also that the Introduction to the translation and notes are not free from errors. It is enough to mark here the most obvious of them. It is said in the Introduction that "besides the historical work there is also a Turkic treatise on geography in verse, Jahân-nâma, also by Mirzâ Haydar" (p. 9). But the statement calls for comment. True, Mirzâ Haydar Dughlât was not only a talented historian but also a fine poet. His treatise in verse entitled Jahân-nâma was discovered by pure chance among Martin Hartmann’s manuscripts in the State Library of Berlin (Berlinische Staattliche Bibliothek) (Ms. Oz. Oct. 1704) in 1924 by Z. V. Toğan, who was the first to study it 3. He discovered, first, that the manuscript marked in M. Hartmann’s index as untitled and anonymous actually represented an unknown work by Mirzâ Haydar named Jahân-nâma; second, that Mirzâ Haydar had used takhallus Ayâz; that, finally, the subject of the poem was a fairy-tale about prince Frîrz-shâh and princess Perîzâd. However, though Jahân-nâma contains information of geographical, historical and autobiographical character, the work the main subject of which is the story of a prince and a princess can hardly be assigned to the genre of geographic literature.

It is mentioned in the Introduction that the whole text of Târirkh-i Rashâdî by Mirzâ Haydar came to light in the English translation made by E. Ross (p. 14). Meanwhile the translation by E. Ross presents an abridged translation of the work. Omissions are marked by the translator himself in footnotes (see, for example, E. Ross’ translation, pp. 342, 397, 400, etc.). Long rhetoric periods and verse were usually abridged or omitted; sometimes longer passages are left out — all inserted treatises, a chapter on prominent historical figures from Herat, author’s conclusion to the second book (daftar), etc.

Further, in footnotes to the edition under review we read that Dasht-i Qipchâq was a vast territory, in the elev-
enth—fifteenth centuries embracing all the steppes from the Dnieper to the River Irtysh. Here the eastern Dasht-i Qipchak is meant, i.e. steppes to the east of the Volga. It would have been reasonable to mention here that Dasht-i Qipchak was usually divided into two parts: the Western Dasht-i Qipchak and the Eastern Dasht-i Qipchak. The Western Dasht-i Qipchak spread from east to west from the River Yaik (the Ural) to the Dniester, from south to north from the Black and the Caspian Sea to the city of Ukek (its remains located near modern Saratov). The borders of the Eastern Dasht-i Qipchak were marked by the Irtysh on the east, by the Yark, on the north—by the River Tobol, on the south—by the Lake Balkhash and the territories adjoining the middle course of the Syr-Darya.

The following note is made to the name of Sháhibek-khán: Muhammad Shaybání-khán, grandson of Abú'-l-Khayr-khán (b. 855/1451—d. 916/1501) (a misprint here, for "1501" read "1510"—T.S.). In the 1480s became the leader of the Uzbek state and achieved the conquest of Mawarannahr. The founder of the Shaybání dynasty" (p. 620, note 6 to Chapter 26). Unfortunately, the translators are repeating here an out-of-date opinion, therefore this passage requires a new and a more expanded note.

Sháhibek-khán, a descendant of Shibán or, according to P. Pelliot, of Sibán, the junior brother of Baty, son of Juchr-khán, son of Chinghiz-khán. Sháhibek-khán was the elder son of Sháh-Budáq-khán. He was born in 1451. According to Bíná'ti and Khvándamír, his mother’s name was Aqqoż’-begün and she was "of the line of Altán-khán". The personal name of this prince was Muhammad. It is known that in the Muslim East a complicated system of names went hand-to-hand with a noble origin, so a complete name of a grown-up person could include three to five or even more components. According to Bíná’ti, Háfiz-i Tanish and Yúsuf Munshí, when Muhammad was just born, his grandfather Abú’l-Khayr-khán gave him a honorary name (lakah) — Sháhsháhákht. His other names, which he received later, were Abú’l-Fath, Sháhibek-khán, Shidák-khán. Sháhibek-khán was one of the most educated men of his time and a poet famous in literary circles. Because he was a descendant of Shibán-khán, writes the khán of Khiva Abú’l-Ghází (also a descendant of Shibán, son of Juchí, son of Chinghiz-khán), as a poet he took the pen-name (takhállus) of Shaybání. In V. V. Barthold’s opinion, the reason for turning the name Shibán (Sibán) into Shaybán (Shaybán), whence from originated Shaybání (Shaybání) was the existence in the Muslim world of a popular nickname identical with the name of one of the Arab tribes, the name of the famous theologian al-Shaybání, whose full name was Abú ‘Abdalláh Muhammad b. al-Ḥasan (749—805). The full name of Sháhibek-khán, as it usually appears in the sources, was Abú’l-Fath Muhammad Shaybání-khán.

At the very beginning of the sixteenth century the descendants of Shibán, son of Juchí, son of Chinghiz-khán, led by Muhammad Sheybání-khán moved to the south from Dasht-i Qipchak, conquered Mawarannahr and founded there an independent state — the khánate of Bukhárá. Muhammad Sheybání-khán had three sons: Timúr-sultán, Khurramsháh-sultán, Abú’l-Khayr-sultán (according to a different source, the third son of Sheybání-khán was named Suyincht-Muhammad-sultán). The direct descendants of Sheybání-khán himself never ruled anywhere, so there was no Sheybání (Shaybání) dynasty. Shaybání-khán, his children, his grandfather Abú’l-Khayr-khán, etc., they were all Sheybanids (Sibánids), i.e. the descendants of Shibán (Sibán) son of Juchí, son of Chinghiz-khán. In that way, contrary to the popular opinion, Sháhibek-khán the Shaybání was not the founder of the dynasty: he was the founder of the Shibání state in Central Asia (1500—1598), with its capital first in Samarqand, then in Bukhárá, nothing more.

There are other minor mistakes and omissions in the publication reviewed here, which, however, in no way diminish its merits. My observations are not intended as criticisms but simply as items of information. It is fortunate that due to thorough labour of the editors, A. Urumbaev, R. P. Dzhalilova, and L. M. Epifanova, we have now a comprehensive Russian translation of the principal source on the medieval history of Central Asia and one of the most outstanding sixteenth-century historical works written in Persian.

T. Sultanov

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In 1994, in Codices Manuscripti series issued by Leiden University this book whose history goes back at least to 1906 was published. It was in 1906 that a publication of the great Dutch orientalist C. Snouck Hurgronne (1857—1936), dealing with the history of Acehnese literature, appeared. On his return from Aceh in 1892, the scholar prepared a report on the religious and political situation in the country for the Dutch East Indian government. The first two parts of the report were published under the name “De Atjehers” a year later, while the English translation of the work entitled “The Acehnese” came to light in 1906. The second chapter of Volume II of this work dedicated to the description of the Acehnese literature set the standard in the field.

Forty years later Dr P. Voorhoeve (specialists in Arabic and Islamic studies know him as the author of the “Handlist of Arabic Manuscripts” which was published in 1957), at that period a curator of Oriental collections in the library of Leiden University, and formerly linguist of the Dutch government in Java and Sumatra, started the project which
was terminated successfully only in 1994. Together with the Indonesian scholar Dr. T. Iskandar, Voorhoeve has conducted a survey of all manuscripts in the Acehnese language, kept in the collections outside Aceh, viewing to publish his work as a catalogue. In 1983, J. J. Witkam took the initiative of publishing this catalogue in English. After many modifications and additions had been made, the Dutch version of the book was translated into English by M. Durie, who not only translated and typed the work on a word-processor but also added much valuable information to it, which was a result of his own studies. The work was finally published in 1994, and the students in the field received the bibliographical complement to C. Snouck Hurgonje's history of Acehnese literature they were so long awaiting for.

In the preface to the Catalogue (p. 17) its compiler mentions six main sources of the work:

1) C. Snouck Hurgonje's list of MSS sent from Aceh to the Museum of the Batavia Society;
2) H. T. Damsté's catalogue of Acehnese MSS in the Museum for the Tropics in Amsterdam;
3) a typewritten catalogue of the Jakarta Museum collection and the Djajadiningrat collection;
4) Voorhoeve's typewritten catalogue of the collection in the Leiden University Library;
5) Voorhoeve's published and unpublished notes about several Acehnese MSS from other collections;
6) T. Iskandar's description of MSS from the Damsté's collection.

The materials stored in the Leiden University Library, Amsterdam Municipal University Library, Amsterdam Royal Institute for the Tropics, Antwerp Ethnographical Museum, Breda Ethnographical Museum "Justinus van Nassau", Djajadiningrat Collection of Jakarta, National Library (Jakarta), Dewan Behasa dan Pusaka (Kuala Lumpur), National Museum of Ethnography (Leiden), the British Library, School of Oriental and African Studies (London), Musée de l'Homme (Paris), Ethnographic Museum (Rotterdam), Utrecht University Library, the Military Archives in The Hague and in the private collections of G. W. J. Drewes, M. Durie, T. Iskandar and Sikkema are described in accordance with the systematic Snouck Hurgonje's survey of Acehnese literature and divided as follows:

1) literature transmitted orally;
2) hikayat Ruhé;
3) epic hikayats;
4) original treatises;
5) fiction (romantic works);
6) fables relating to animals;
7) religious works (legends relating to the pre-Muhammedan period);
8) religious works (legends relating to the Muhammedan period);
9) religious works (books of instruction and edification);
10) miscellaneous.

A major part of the items described consists of copies and transliterations of the originals made for C. Snouck Hurgonje, Hoesem Djaadiningrat and others, so there is often no need in codicological data to be present.

Section "Plates with notes" (pp. 319—62) contains 19 black-and-white reproductions of MSS' pages, sometimes provided partially with transliteration. The compiler even gives us a remarkable "portrait gallery" of the persons significant for the Acehnese studies: of Dokarin (Abdulkarim), who was a composer of the heroic poem dedicated to the struggle of the Acehnese against Dutch (see Catalogue, pp. 59—62), C. Snouck Hurgonje, Teungku Mohamed Noerdin, who was Hurgonje's assistant in collecting Acehnese MSS, Dr Hoesem Djaadiningrat, and H. T. Damste (pp. 358—62).

The detailed indices prepared by R. G. Tol and A. G. P. Janson (pp. 363—90) and a concordance named "Conspicetus of Codex and Catalogue Numbers" (pp. 261—302) widen essentially the possibilities of using the Catalogue.

The work is a result of one hundred years of the efforts and activities of those engaged in studying Acehnese MSS (see in particular a vast bibliography in the "References", pp. 301—18). Intended to be a bibliographical tool to make the manuscripts available for further study, the Catalogue may in effect be considered an important supplement to C. Snouck Hurgonje's writing on Acehnese literature.

E. Rezvan


Though the Catalogue under review that was published in conjunction with the exhibition "Following the Stars: Images of the Zodiac in Islamic Art", held at the Metropolitan Museum of Art in New York from February 4 through August 31, 1997, is not voluminous, it is none the less of great interest for many specialists in the field of Islamic art and culture. Taking into account that the principle domain of interests of *Manuscripta Orientalia* covers a vast range of manuscript heritage investigation, including Oriental iconography as represented in Oriental manuscripts, the Catalogue, despite its special role to be a guide to the exhibition's items, could make service to the journal's readers, since it represents a valuable piece of scholarship. Needless to say, the compilation of a guide to the exhibition of Islamic art has always been the task that requires great knowledge in many fields of Oriental studies. In my view, the author has demonstrated his vast erudition in describing most precious items of Islamic art represented at the exhibition and in presenting a comprehensive survey of Oriental astrology in general.

The very idea of such kind of an exhibition, the aim of which is to show pieces of Islamic art dedicated to astrology, seems to be a fortunate one. Such a special approach, first, enables the public to make more profound acquaintance with priceless treasures of the Metropolitan Museum, and, secondly, makes a great service to Islamic scholarship,
because it draws specialists' attention to most ambivalent sphere of Islamic art as represented in astrology images.

The work by Dr Stefano Carboni comprises: i) a short but very valuable introductory article providing a scholarly survey of Oriental astrology, which shows the place it occupied in Islamic history, in particular, in the Arabic one; ii) the description of the specimens of Islamic art, which contain astrology images; iii) and a helpful bibliography. The Catalogue is supplied with the black-and-white photos of the exhibits described.

The author points out that in the medieval Islamic world the science of astrology was based on a knowledge of astronomy which was inherited by the Arabs from the Greek writings. Dr Carboni succeeded in clarifying the role of astrology in Islamic artistic production, its significance as both a decorative device and a powerful cosmological talisman. The author also gives an exhaustive description of astrology images in various specimens of Islamic art, coins, and manuscript miniatures. The last ones, to all appearances, play but a little part in the exhibition. That is all the more regrettable since there exist enormous material on the subject hidden on the pages of Islamic manuscripts which offer a lot of iconographical enigmas relating to astrology. One may only suggest that it was the lack of corresponding manuscripts under hand that miniatures were drawn on so poor a scale.

Nevertheless, it is a great success of Dr Carboni that he has employed so fruitfully medieval Muslim writings on astrology, without which much would be almost obscure when deciphering most complicated "language" of astrology images in numerous pieces of Islamic art. It is lucky that the author of the Catalogue combines in his work profound scholarship in medieval Muslim literature with his excellent knowledge of Islamic art in general.

It should be noted that the descriptions (20 in all) of the items are most informative and seem to be almost exhaustive providing many precious details which could be of much use to scholars working in the field. Apart from giving a detailed explanation of the astrological images, the author provides us with useful information on the relevant terms and traces the origins of some astrological images. It is no doubt that everyone dealing with Islamic iconography will borrow much after examining the exhibition and making acquaintance with the Catalogue compiled by Dr Carboni. One could only envy the visitors of this exhibition to have a chance to see the pieces of art presented at it and to get so abundant information on the role of astrology in Islamic society.

It is a fortunate device of Dr Carboni to provide some of the descriptions of the items with charming citations from the writing of the famous Muslim scholar and astrology Abū Ma’shar al-Balkhī, entitled Kitāb al-mawālīd, which would certainly excite curiosity of the exhibition's visitors. Given the great interest the people show in astrology nowadays, the device appears to be most appropriate. As for specialists, they will also read these passages with interest, not only because the most popular Muslim writing on astrology is being cited, but also because the citations reveal some special features of mentality of the Islamic society with concern to astrology and astrological beliefs.

Despite its special role, astrology can be viewed as one of the most creative and interesting branch of medieval Islamic thought and culture in general. I think that the theme of astrology in the Middle East deserves a special investigation, since it might contribute to our knowledge of medieval Islamic mentality. The Catalogue produced by Dr Stefano Carboni, with his deep penetration to the subject, could be a step in this direction.

I. Petrosyan
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**Front cover:**
“A Ship Among the Blocks of Ice”, a colour drawing from the book 2 of the manuscript Kankâi Ibun preserved in the collection of the St. Petersburg Branch of the Institute of Oriental Studies (C 191), fol. 14a, 14.0 × 20.5 cm.

**Back cover:**
“Theatre in the Capital of the Russian Empire”, a colour drawing from the book 11 of the manuscript Kankâi Ibun preserved in the collection of the St. Petersburg Branch of the Institute of Oriental Studies (C 191), fols. 11b—12a, 32.5 × 26.5 cm.