

## BOOK REVIEWS

*Kıbrıs İslâm Yazmaları Kataloğu. Hazırlayanlar Ramazan Şeşen, Mustafa Haşim Altan / Cevat İzgi. Giriş Ekmeleddin İhsanoğlu. İstanbul: 1415 / 1995, XLI, 86 pp. (in Turkish), LII, 630 pp. (in Arabic), 14 Plates (facsimile).*

The Catalogue under review published in Istanbul contains a description of Oriental manuscripts preserved in the Turkish Republic of Northern Cyprus. The text of the Catalogue is preceded by a Foreword of the President of the Republic, Rauf Denktash, who is describing the cultural and political aim of the publication as an attempt to make the "new generations" acquainted with the important evidence of the presence of the Turkish civilisation on the island of Cyprus.

The Catalogue is the result of the project realised within the frames of the agreement between İslâm Tarih, Sanat ve Kültür Araştırma Merkezi, directed by Prof. Dr. Ekmeleddin İhsanoğlu, and Millî Arşiv ve Araştırma Merkezi of the Turkish Republic of Northern Cyprus, directed by Mr Mustafa Haşim Altan.

The publication comprises an Introduction which deals with the history of Cyprus from the ancient times till the present day, written by Prof. Ekmeleddin İhsanoğlu. The main attention in it is devoted to the time after the conquest of Cyprus by the Ottoman Turks in 1570 when the island became one of the provinces of the Ottoman empire. Prof. Ekmeleddin İhsanoğlu stresses the fact that soon after the conquest numerous mosques, medrese, tekke of Şüfî brotherhoods and other Islamic institutions appeared on the island. The author of the Introduction mentions that the first information about the Oriental manuscripts preserved on Cyprus was given by Dr İsmet Parmaksızoğlu in his concise catalogue (including about 100 items) in 1964. The Introduction gives the description of the Cyprus mosques and institutions, where the manuscripts are preserved, and a list of donators of manuscripts.

At present the principal depositories of Oriental manuscripts on Cyprus are: a) Sultan II. Mahmud Kütüphanesi (at the time of the making of the Catalogue it was not available for general use) where the main part of the manuscripts preserved on the island is concentrated; b) Library of the Selimiye Camii; c) Millî Arşiv of the Turkish Republic of Northern Cyprus; d) Library of the Laleli Camii.

The description of the manuscripts is made after the following scheme: i) full title of the work; ii) its sequence number in the Catalogue; iii) full name of the author, the

date of his death (both after the Hijra and after the European calendar); iv) volume number (if it is a part of some work); v) the incipit; vi) the close of the work; vii) collection mark and the work's call number; viii) layout; ix) the colophon; x) additional notes and records, if present, including *waqf* records; xi) bibliographic references.

The Catalogue is divided into two parts. The first one which includes the description of Turkish manuscripts is written in Turkish (in Latin transcription, for the exception of the incipit and close of the works, which are given in Arabic script). The second part, written in Arabic, completely repeats the main body of the Catalogue but for the description of Persian and Arabic manuscripts proper, which follow the general scheme.

The Catalogue describes 1,260 codices (about 1,800 works) from Sultan II. Mahmud Kütüphanesi; 200 codices (around 230 works) from the library of Selimiye Camii; 6 volumes from the library of Laleli Camii; and, finally, 68 codices (about 217 works) from Millî Arşiv. There are also the indices of authors and works' titles.

Of the whole number of about 2,255 copies of works 1,948 are written in Arabic, 211 — in Turkish, and 96 — in Persian. The most important manuscript collections belong to the libraries of Sultan II. Mahmud and Selimiye Camii, which contain rare or even unique manuscripts. Among the important Arabic manuscripts are, for instance, the work by Shams al-Dīn Muḥammad b. Maḥmūd al-Samarqandī al-Sharīf al-Hamadānī (d. 780/1378) *Kashf al-asrār fī rasm maṣāḥaf al-amṣār*. A comparatively old copy of this work transcribed in *ta'liq* in the fourteenth century belongs to Sultan II. Mahmud Kütüphanesi (No. 17, p. 21 in the Arabic part of the Catalogue). In the collection of the same library there is an old copy (of 19 Shawwāl 633/26 June 1236) of the vocabulary by the famous Arabic lexicographer Abī Naṣr Ismā'īl b. Ḥammād al-Jawharī (d. 393/1002—03) titled *Kitāb tāj al-lughat wa ṣiḥaḥ al-'Arabīyya* (No. 583, p. 320). It is an explanatory dictionary of the Arabic language following the completely new system of arranging the material suggested by the author's uncle, al-Fārābī. It should be noted that a significant part of the Arabic manuscripts described in the Catalogue are religious works.

Among the Persian manuscripts there are writings of several well-known Persian authors like Sanā'ī (d. 1130—31) — a manuscript of 1580, Farīd al-Dīn 'Aṭṭār (d. about 1273), Shabistarī (d. about 1320—21) — a copy of his Şūfī

poem *Gulshan-i raz* of 1455—56, Jalāl al-Dīn Rūmī (d. 1273), etc. Of some interest are the copies of the famous *Mathnawī* by Jalāl al-Dīn Rūmī executed just several decades after his death (No. 1048, pp. 546—7). It is worth noting that though the authors of the Catalogue included among the rare manuscripts a copy of the *Dīwān* by poetess Jahān Khātūn, the contemporary of Ḥāfīz and a female representative of the Injū dynasty, copies of this work are present also in Istanbul (Topkapı Sarayı), in Paris (Bibliothèque Nationale), and in the University Library of Cambridge. As for the Cyprus *Dīwān*, it was copied by one 'Abd Kamāl Thānī in the seventeenth century (No. 1052, p. 549).

The description of the Turkish part of the catalogue is somewhat disappointing. Among the Turkish manuscripts we find practically no rare or unique writings. They are represented by well-known names and comparatively late copies. Of a considerable interest, however, are collections of *fatwās* dating to the seventeenth century, which can be regarded as a valuable source on the social history of the Ottoman Cyprus. These are *fatwās* by sheyhülislam Yahyā Efendi (d. 1643), Bahā'i Efendi (d. 1653), 'Alī Efendi (d. 1691), and others. Of the famous Turkish authors there are works by poet Sheykhī (d. 1430), by a representative of the 'ulamā class Ismā'il b. Ahmed

al-Anqarawī (d. 1630) whose works are well represented in the libraries of Cyprus, by the outstanding 'ulamā and authors Kemal Paşazade and Ahmed Yazıcı-oğlu.

It is to be regretted that the names of the Turkish authors and of their writings lack Arabic transliteration which would be of a help for the user of the Catalogue. It is also regrettable that in the descriptions' references there is no mention of the catalogues published in the former USSR. Unfortunately, the Catalogue is also lacking the technical information on the codices, i. e. information regarding the bindings, the paper, etc.

Nevertheless, despite these points the Catalogue under review is interesting not only because it has done the field a great service, but also because it provides valuable information on the development of manuscript collections on Cyprus after the Ottoman conquest. It should be noted that the Introduction by Ekmeleddin İhsanoğlu, which precedes the Catalogue, provides priceless information on those who formed the cultural environment of the Muslim society of the island and made an important contribution to the preservation of this valuable manuscript heritage. The Catalogue will no doubt be of great use to all those who work on Oriental manuscripts.

I. Petrosyan

**Peter Zieme. *Altun Yaruq Sudur, Vorworte und daserste Buch*. Edition, Übersetzung der alttürkischen Version des Goldglanzsūtra (Suvarṇaprabhāsottamasūtra). Turnhout, the Brepols Publishing House: 1996, 230 pp., with 88 Plates. — Berliner Turfantexte, XVIII.**

The Old Turkic literary tradition and culture of writing reached its peak in what appears to be a sphere lacking in originality, in the field of translation. Meanwhile the impressive amount of translated texts, first of all of religious treatises — Manichaeism, Buddhist, Christian — allowed the thin layer of Turkic intellectual elite, formed in the ninth—tenth centuries in the oasis-cities of Kansu and East Turkestan, to make acquaintance with the highest achievements of philosophy and literature of the ancient civilisations of India, China, Iran, and of Christian Orient. The process took a very short time, and the background of it was purely confessional. Needless to say, without a very high level of adaptation of a different linguistic mentality to the already established Turkic literary language and to the changing, in the course of several centuries, imperial standards of the *imago mundi* the development of that new civilised environment by the Turks would have been impossible.

In the confessional environment of the Uighur state of Qocho (ninth—thirteenth centuries), the first Turkic state with a developed urban culture, a special role was played by Buddhism. In those very lands, in the cities of the Turfan oasis, in the northern capital — Beshbalyk — and in the nearby Dunhuang, with their mature intellectual life, there developed the activities of a group of superb translators working in numerous Buddhist monasteries and convents. They started with translation into Turkic of those works which had already been translated from Sanskrit into Sogdian — it has been demonstrated recently by Jens-Peter Laut who analysed the text of the Uighur translation of *Maitrisimit*<sup>1</sup>. Soon, however, in the tenth or at the beginning of the eleventh century Buddhist clerics of Turkic origin turned to the Buddhist texts translated into Chinese, incomparably more abundant and varied. The most famous and prolific of the creators of the Turkic Buddhist translations was Šingqo Šāli Tutung. He was the one who translated the most significant and popular Buddhist *sūtras*<sup>2</sup>.

*Sūtras* addressed to monks and laymen were the most widespread texts of the Buddhist canon. They were most frequently translated into the languages of the Great Silk Route — Chinese, Tibetan, Sogdian, Khotanese Saka, Tocharian, Turkic, and later into Mongolian. Numerous manuscripts and blockprints with *sūtras*, more often in

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

<sup>2</sup> On the personality and works of Šingqo Šāli Tutung see P. Zieme, "Šingqu Šāli Tutung — Übersetzer buddhistischer Schriften ins Uigurische", *Tractata Altaica* (Wiesbaden, 1976), pp. 767—73; J. Hamilton, "Les titres šāli et tutung en ouïgour", *JA*, CCLXXII/3—4 (1984), pp. 425—37.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

S. Klyashtorny

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

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

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

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

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

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

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

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

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

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

presented in the publication is that "Wheeler M. Thackston is Professor of the Practice in Persian and other Near Eastern languages at Harvard University, where he has taught Persian and Arabic for over twenty years. He is the author of numerous books and articles on the languages, literatures and cultures of the Near East".

The translation of the text of *Bābur-nāma* (in the edition it occupies pp. 33—447) is preceded by a Foreword, written by Milo Cleveland Beach, the Director of the Freer Gallery of Art and of Arthur M. Sackler Gallery, and by three sections by Prof. Wheeler M. Thackston himself. These are Acknowledgements (p. 8), translator's Preface (pp. 9—19), the Chingizid and Timūrid Background of Iran and Central Asia (pp. 20—31). The translation is also supplemented with: Chronology, Selected Glossary, References, Index of Persons, Index of Places. The translation is provided with commentaries arranged on the margins of the main text. The book is well-illustrated, lavish Oriental miniatures, fine photographs (nineteenth—twentieth centuries) of different sites and fortresses described in *Bābur-nāma* are present in the edition.

A complete revelation of the advantages and faults of the new translation requires, naturally, a certain amount of time. I would like only, not going into details, to attract scholars' attention to the new edition. Judging from the first impression, Prof. Thackston's translation gives a very close rendering of the Turkic original. At the same time certain passages and statements made by him require corrections.

Thus, for example, Prof. Thackston is accepting the widespread in scientific literature but out of date view that Bābur's "Records" were first translated into Persian under Akbar (1556—1605). In this connection I would like once more to attract scholars' attention to the manuscript preserved in Tehran, in the Saḷḷanaṭī Library (No. 2249), which is dated by 935/1528—1529) and contains a copy of *Bābur-nāma* and the earliest known copies of Bābur's principal works assembled under one cover (*kulliyāt*) made in the lifetime of the author<sup>4</sup>. (He died on 6 Djumādā I 937/26 December 1530, the date December 21, 1530, indicated by Thackston is wrong). *Bābur-nāma* occupies the fourth section of the manuscript (pp. 457—1012). The Turkic text of *Bābur-nāma* written in black Indian ink is vocalised. There is also its literal translation into Persian, written in red ink between the lines of the Turkic text.

According to his own words, Prof. Thackston faced certain difficulties when translating dates of the Muslim

calendar into the European system. Since complains of this kind often appear in literature, I would like to cite here the corresponding passage by Thackston and to make comments on it: "Dates in the original text are given, of course, in Hegira years and months. ... Western dates have been calculated through the most reliable conversion tables and computer programs, but, as is usual in these conversions, the days of the week do not always coincide. For instance, Babur records "Wednesday the thirteenth of Dhu'l-Qa'da" in 932. That date converts to August 21, 1526, but, according to the tables, in 1526 the twenty-first of August fell on Tuesday, not Wednesday. There seems to be no way to reconcile these discrepancies, and the days of the week have therefore been left as Babur wrote them, on the assumption that he knew better than a modern conversion table what day of the week it actually was" (p. 16).

It is true that when we convert Hegira dates into the European system, there sometimes occurs a discrepancy within one day. It happens not because of some mistake made by the Muslim author or because of the faults of our method of calculation, but due to a different way of reckoning the time of the day in the Muslim and in the European tradition. To avoid such mistakes one should bear in mind that while in the European tradition a new day of the week begins at midnight and ends in 24 hours, in the Muslim tradition it begins immediately after the sunset and continues till the next sunset. In this way different parts of each day of the Muslim week coincide with two days of the European calendar. Thus, for instance, if some event took place on Wednesday, according to the Hegira date, it turns to be Tuesday when converted into the European calendar (see the passage cited above). It means only that the author is speaking about the event which took place on Tuesday of the European calendar (after the sunset), but, according to the Muslim calendar, it was already Wednesday. Such cases provide us with a rare opportunity to verify the chronology of the events up to several hours.

The translation of the "Records" of Bābur made by Prof. Thackston should be considered an important contribution to the study of the text of *Bābur-nāma*. I hope that the studies of the text, which were undertaken both in Russia and abroad, including the critical edition of *Bābur-nāma* made by Eiji Mano, provide a solid base for a more perfect scientific edition of the "Records". I do believe that one of the Russian scholars will soon undertake this task.

*T. Sultanov*

<sup>4</sup> T. I. Sultanov, "O prizhiznennom avtoru spiske "Zapisok" Babura" ("On the copy of the "Records" of Bābur made in the lifetime of the author"), *Pis'mennye pamiatniki i problemy istorii kul'tury narodov Vostoka. XVIII godichnaia nauchnaia sessiia LO IV AN SSSR*, pt. 1 (Moscow, 1985), pp. 72—6; T. I. Sultanov, "Obstoiatel'stva i vremia napisaniia "Babur-name"" ("The circumstances and the time of writing of *Bābur-nāma*"), *Tiurkskie i mongol'skie pis'mennye pamiatniki. Tekstologicheskie i kul'turovedcheskie aspekty issledovaniia* (Moscow, 1992), pp. 91—3.

V. D. Ushakov. *Frazeologija Korana*. Moscow: Vostochnaya Literatura, 1996, 203 str.

V. D. Ushakov. *Phraseology of the Qur'an*. Moscow: Vostochnaya Literatura, 1996. 203 pp.

Throughout the Islamic world the Qur'an is accepted as a sacred code embodying religious, legal, ethical, moral, social, and other regulations which are believed to have been given in a perfect, unsurpassed form and style. The Arabic language of the Holy Book, with its rhythmic structure and enormous expressive ability, is regarded as the very speech of God as revealed through the prophet Muhammad. It has always played a significant role in the development (and the preservation) of written Arabic. Alongside pre-Islamic poetry, the Qur'an is the earliest written monument of Arabic literature and culture, and it begins a long and extremely rich tradition of belles-lettres, theology, and linguistics.

From the time of the great expansion of the Arab Muslim tribes and the founding of a huge Islamic empire, the Qur'an became a central and permanent object of medieval scholarly research. It was studied from a variety of points of view, and virtually all different aspects of the text were taken into consideration. The religious, legal, and social systems put forward in the Qur'an, as well as the systems of esthetics and rhetoric of which it makes use, have been the subject of works written over a period of many centuries, but special attention has always been paid to the language of the book. Medieval Arabic scholars have left us profound and detailed studies concerning different aspects of the linguistic merits of the Qur'an. They were interested in peculiar or rare words and expressions, and they studied thoroughly all phonetic, grammatical, semantic, and stylistic features and characteristics of the Holy Book, as well as the inimitability of its language.

Modern scholars also show a particular interest in both the language and style of the Qur'an. Applying new approaches and most modern linguistic methods, they make their studies, confirming or revising the ideas and theories of their predecessors. A number of recent investigations have been focused on the nature of the Qur'an's idiomatic expressions, word combinations, figures of speech, aphorisms, proverbs, and the like.

Dr Ushakov's book on Qur'anic phraseological formations is one of the most recent studies in the field and represents a significant step forward, since it not only summarizes the work made by traditional Arab scholars but also gives a new and well organized survey of the different kinds of set expressions in the Qur'an. The importance of the monograph lies also in the special attention it gives to the "style-forming" nature of various phraseological collocations and, in general, to the role of the system of figurative techniques in the Qur'an. In order to corroborate his views and his method of organization of the material, the author does not restrict himself only to Qur'anic expressions. He takes into consideration idioms, phraseological collocations, sayings, and proverbs which were common throughout the classical age of the Arabic language, from the sixth to the twelfth century A.D. In addition, Dr Ushakov often refers to the Bible and to ancient customs and beliefs of the peoples of the Arabian Peninsula to demonstrate how much in the Qur'an is a continuation of a long tradition. At the same time the author stresses

the enormous influence of Qur'anic phraseology on modern Arabic.

The book comprises an introduction and five chapters followed by a summary and a supplement. In his introduction (pp. 6—14) Dr Ushakov gives a short review of current approaches in modern linguistics to the study of phraseology (idiomatic expressions) and states his adherence to recent Russian theory in this area. He defines his goal as the study of the phraseology of the Qur'an both as text and as recorded speech. Thus he deals with various phraseological collocations, idiomatic word combinations and phrases, aphorisms, and proverbs providing the examples not only of written language but also of spoken one, with its special features. Chapter one (pp. 14—25) covers the problem of how classical Arabic lexicology and rhetoric treat petrified (fossilized) collocations and phrases, the ways they were created, and the importance of their correct usage. The author presents mainly the views of 'Abd al-Qāhir al-Jurjānī about the mechanisms of phrase formation. In chapters two (pp. 25—44) and three (pp. 44—100), the author gives a detailed structural and semantic analysis of phraseological units as such, nominal and verbal phraseological collocations and sentences, suggesting strict rules for distinguishing between collocation and sentence, a delicate and so far unresolved problem in Arabic.

Chapter four (pp. 100—27) is dedicated to aphoristic sayings of proverbial nature and to proverbs as such, while chapter five (pp. 127—55) deals with artistic similes. The author's analysis of Qur'anic phraseological collocations reveals the frequent occurrence of kinematic and somatic phraseological units, nominal and semi-idiomatic verbal periphrases, and extended artistic similes. These stylistic elements, especially the kinematic and somatic collocations, are primarily used to express the inner world of feelings, emotions, and experience, which are strongly connected with man's attitude towards religion. The author's observations on the semantics of the words preferred in Qur'anic phraseological collocations are interesting and helpful. Moreover, his detailed presentation of the different ways of structurally organizing sentences describing the same situation and his extended study of the synonyms rendering several abstract meanings in the Qur'an should be considered a contribution to the development of a new approach. Dr Ushakov also discusses how the use of semi-idiomatic periphrases, which express subject-object relations from different angles, enables a reader to assess situations and their participants differently. His study demonstrates that all these elements play a very important ideological and stylistic role in the text of the Qur'an.

The author of the book constantly points to the reasons behind the use of certain phrases in their more "literal" meaning, the repetitions, or, for example, the prevalence of imperative forms, relating them to the normative and prescriptive nature of the Holy Book. His observations are helpful in demonstrating, on the basis of linguistic (lexical, grammatical, syntactic) and stylistic criteria, the sententious and didactic nature of the set expressions in the Qur'an in comparison with those of poetry and "everyday life" from the same period. The difference between them, as Dr Ushakov stresses, is as well a function of the deep philosophical, esthetic, and religious content of the Qur'an, the expression of which also requires special stylistic tech-

niques. Non-Qur'ānic set expressions, as the author shows, are built on a more concrete and direct perception of the world.

The supplement (pp. 167—96) deserves particular mention because it lists most of the phraseological collocations in the Qur'ān and indicates where they occur in the text. All of them are translated.

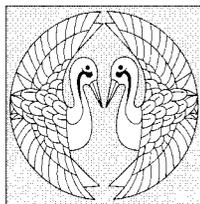
Dr Ushakov's study, with its expanded linguistic and stylistic analysis of the phraseological aspects of the text of

the Qur'ān, is an important contribution to the elucidation of the role of figurative techniques in this remarkable piece of literature. The results and the conclusions he presents are interesting and important not only for the study of the phraseology and style of the Qur'ān, but also for further comparative and diachronic studies in the field of Arabic phraseology in general.

*L. Torlakova*

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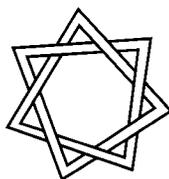
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### COLOUR PLATES

#### Front cover:

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

#### Back cover:

**Plate 1.** The Ainu loom, 38.2 × 26.5 cm, an illustration to the anonymous manuscript *Higashi Ezo iko*, Manuscript fund of the St. Petersburg Branch of the Institute of Oriental Studies.

**Plate 2.** The weaving process (*attush-kar*), 38.2 × 26.5 cm, an illustration of the anonymous manuscript *Higashi Ezo iko*, Manuscript fund of the St. Petersburg Branch of the Institute of Oriental Studies.