Ten years ago, when we were preparing the first issue of our journal for publication, the question of a logo arose. I distinctly remember a winter evening in the smoky studio of an artist friend in the attic of an old St. Petersburg house. Although it was a difficult time for Russia, it was an amazing evening, as the chill Petersburg rain mixed with snow outside the windows. Thick paraffin candles crackled and steam rose from mulled wine in cups and glasses. My friend was at his best. Women's eyes sparkled in the twilights as they laughed. Everyone went to dance. Finding myself without a partner, I leaned back in a plush armchair and plucked the first book from the shelf. It was a huge volume in a soft blue-grey cover containing thousands of samples of graphic art for creating logos. Apart from a short foreword in a Scandinavian language, the book contained virtually no text. I opened a page at random and immediately saw cranes, facing each other and elegantly nestled in a circle. The oriental origin of such a refined symbol seemed obvious. I borrowed the book from my friend and soon showed my colleagues the sample I liked so much. Specialists in the Far East explained to me that in the cultures they studied cranes often symbolize longevity and happy family life. What could be more appropriate—the journal must live long and its editorial board be united. The cranes appeared on the cover of our first issue.

Ten years passed. Another evening, wet snow falling once again, only I was not in St. Petersburg this time, but in the Finnish city of Tampere, home of our friends, faithful partners, and the creators of the wonderful Vapriikki Museum. We had come for the opening of an exhibition called "The Age of the Samurai", which the Peter the Great Museum of Anthropology and Ethnography (better known as the Kunstakamera) had worked on for several months. The exhibition was dedicated not only to samurai-warriors, although the Kunstakamera's collection would be sufficient to fill a division of samurai. Hundreds of exhibits, from a samurai sword to a scroll with erotic miniatures, narrate the history and culture of Japan, its lifestyle and traditions, its philosophy and beauty. Among the exhibits are scrolls brought by young Nikolai, the future Emperor of Russia, from Japan (see, for example, Plate 2–3, back cover) [1]. We began to describe this collection in the previous issue of our journal [2].

Mr. Teimi Jatta, the director of the Vapriikki Museum, proudly showed us the amazing work of his designers. My good friend, Viacheslav Makarov, a famous Petersburg TV director and producer, accompanied us. We enclosed a short film by him about the exhibition in the current issue of the journal; see the attachment to the back cover. The exhibition has been an obvious success. As this issue was being prepared for publication, it had already drawn more than 70,000 visitors (almost one out of every three Tampere residents), and the Swedish Malmö is impatiently awaiting it. A full-colour catalogue is being skilfully [3] and the exhibition is the lead story in the Scandinavian issue of the journal "National Geographic" [4].

When I came to work at the Museum, the bulk of the exhibits were already in Finland, where some of the objects were undergoing restoration. That was when I saw many of them for the first time. I remember well a display case with samurai quivers, noting with surprise that two of them bore the logo of our journal (see Plate 1, front cover) I had come full circle, but I was still very curious to find out what cranes facing each other on samurai quivers might mean. On my return to St. Petersburg, I consulted my colleague from the Kunstkamera, Dr. Alexander Sitinin, one of the authors of the exhibition catalogue. I also sent a letter to Japan to my old friend Dr. Noriyoshi Mizo, with whom I had worked to organize the exhibition "The Lotus Sutra and Its World: Buddhist Manuscripts of the Silk Road" for the Soka Gakkai Toda International Center (Tokyo) in November 1998 and later the Austrian National Library (Vienna) and the Library of Duke August of Brunswick-Wolfenbuttel. Noriyoshi, being a very curious and thorough man, soon sent me a reply. He wrote that Japanese web resources [5] had helped him to identify the cranes as the crest of the Nambu family, one of the famous daimyo clans in north-eastern Japan. Moreover, he informed me that in his office there was a woman who belonged to one of the branches of the Nambu clan (see fig. 1).
Soon I received more interesting details from him. Dr. Mizuhashi wrote that:

“From ancient times, the crane was adored in Japan as a spiritual bird, and it has been revered along with the turtle as a symbol of long life. The use of the crane as family crest could be traced back to the legacy of the noble family of Hino (the branches of the Hino family include Hiroshishi, Takehara, Kanazawa, Kani, etc.). Regarding warrior families, Nambo and Gamow (or Gamou) used the crest. Nambo is a branch of the Takeda family of Kii Province (today’s Yamanashi Prefecture of Japan). The name Nambo (“Southern part”) was derived from the name of the family’s domain in the southern part of Kii. The Nambo clan can be regarded as a distant offshoot of the imperial line as the Takeda warrior family derived from Emperor Seiwa (850–90).”

The Nambo clan followed Minamoto no Yoritomo (1147–99), who conquered the north-eastern part of Honshu (Japan’s largest mainland). For their merits, some members of the clan were endowed with a fief and settled there. After that, their territories came to be called ‘Nambo’.

The Nambo family used the Kohomom (diamond-shaped heraldic figure) symbol of the Takeda family. When the Nambo fought against the Taira clan, a crane flew down to their field. Regarding it as a good omen, they fought and won. In commemoration of this, they adopted the crane as the family crest. First, they used the combination of the crane and the diamond, then adopted the Mukizuru (cranes facing each other). The characteristic feature of Nambo’s crest is that it contains a nine-light symbol on each bird’s breast.

The Nambo family shared a wide realm in the north-eastern part of Honshu during the 15th c. Toward the end of the Edo period (1600–1867), the family survived as a local ruler until Japan entered the modern age. The Nambo and Shimazu (of southern Kyushu) are the only two clans which ruled the same domains from the 12th through the 19th c.

Dr. Synnyns kindly supplied me with a description of the quivers that caught my eye (see figs. 2–3). According to him:

“The yamato-utsuho quivers were made of lacquered wood and had the form of a cigar. Such quivers could carry 21–24 arrows, protecting them from damage and moisture. The opening for arrows was closed off by a removable lid that could be shut with a leather belt and button. The lids of both quivers are decorated with the ornamental pattern of a samurai family crest in the form of two encircled Japanese cranes with their wings spread. Note one more crest pattern — the so-called ‘9 stars’ at the breasts of the cranes’.

That is how the crest of the Nambo clan, descendants of the Emperor Seiwa, because the logo of our journal. We recall that it symbolized longevity, and we are sure that our journal will be as faithful to its readers as the amurals were to their suzerain. Following in the footsteps of the Nambo warriors, we regard the tale as a good omen, for we have fought and overcome, and will continue to do so in the future.

Notes
1. In Nikolai’s collection there is another Emaki scroll. Plot: a manual on tea ceremony, Japan, 19th c. Painting on paper in the style of yamato-ya, silk (goldfinch brocade), paints, Indian ink, waxed and gilded paper. 982×31.5 cm. No signature, the seal at the end of the scroll unidentified. The miniatures alternate with calligraphic texts. We hope to publish in our journal a special article dedicated to these scrolls.

Illustrations

Front cover:

Back cover:
It is well-known that inscriptions (dedicatory inscriptions, specifications, notes) may sometimes be of more significance to a researcher than the book itself. We have already raised this issue once in connection with an interesting Turkish autograph on the book from the State Public Historical Library in Moscow (hereafter referred to as SPIL) [1]. In the not very rich but interesting fund of Turkish books of SPIL there are other examples of this kind. Thus, in the Oriental Cabinet of SPIL there is a copy of the catalogue of Rûghb-pa'î's books' collection published in the Ottoman Empire in the second half of the 19th c.

The edition is a description of manuscripts and several printed books on different subjects (theology, law, exact science, etc.). The majority of the manuscripts are Arabic, although there are some Turkish and Persian among them.

The owner of the collection — Rûghb Muhammad-pa'î ibn Shweq Muhammad-fendi (1699–1762 [3]) is the Great vizier of the Ottoman Empire in the time of Sultan Mahmud I (1730–1754). He was a defterdar in Bagdad, then, in 1740, he was appointed vezir-i-âlimî. In 1743 Rûghb became governor of Egypt, and later ruler of Dînâbâd and Halab (Aleppo). In 1756 he was appointed to the position of a great vizier of 'Uthman III and became dâ'î (i.e. brother-in-law) of the sultan after marrying Şâhîqa-sultane, Âméd's III daughter and sister of ruling Muṣṭâfâ III (began to rule on October 30, 1757). Rûghb-pa'î was a poet (his davân has preserved till our days) and a writer [4]. He and his library are well-known to scholars specializing on Turkey [5].

On the first page of the SPIL copy there is an unintelligible imprint (in black ink) of a round Ottoman seal (only the first several words can hardly be read) [6]. During stitching the order of pages was disrupted (pages 73–80 are turned so that page 72 is followed by page 80).

Between pages 74 and 75 a sheet of paper with a handwritten text is glued in. It presents verse and a prosaic postscript in Arabic written by Âmûn al-MadârÎÎ in the 29th of ramadân, 1300 AH which, as indicated in the text, corresponds to August 3, 1883 [7] (fig. 1).
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