

“Zhenschina v drevnei Indii: Vmesto poslesloviia” (“The woman in Ancient India: instead of an afterword”), *ibid.*, pp. 328—9. We must also mention the *niyoga* recommended by Brahmans, in which a widow could have children from her husband's brother or his other relatives (*ibid.*).

5. The Khārījīs, the followers of the earliest in Islam religious-political party, did not allow *mut'a* marriages and executed women who entered into them (Smith, *op. cit.*, p. 88).

6. An analogue of *mut'a* marriage was registered on Ceylon (*ibid.*, p. 87) and in medieval Europe (V. F. Shishmarev, *Lirika i liriki pozdnego srednevekovia: ocherki po istorii poëzii Frantsii i Provansa* (Lyrics and Lyric Poets of Late Middle Ages: Essays on the History of the Poetry of France and Province) (Paris, 1911), p. 105).

7. For more detail see Smith, *op. cit.*, pp. 82—92.

8. See *ibid.*, pp. 93—4, 127—8, 151, 206.

9. For vast comparative material of analogues character in connection with the issue of the *alba* genesis see: Shishmarev, *op. cit.*, pp. 105—9.

10. Smith, *op. cit.*, p. 140. About other similar types of marriage see: *ibid.*, pp. 84, 109, etc.

11. For more detail see: Pershits, “Iz istorii patriarhal'nykh form braka (nakhva — ortokuzennyi brak u arabov)” (“From the history of patriarchal forms of marriage (*nakhwa* — ortho-cousin marriage among Arabs)”), *Kratkie soobscheniya Instituta ètnografii AN SSSR XXIV* (1955); idem, “Patronimiia u Arabov” (“Patronymics among Arabs”), *ibid.* XIII (1951).

12. Translation by A. J. Arberry, *The Seven Odes. The First Chapter in Arabic Literature* (London, 1957), pp. 61—6.

13. Ibn Qutayba, *Al-shi'r wa al-shu'arā'* (Beirut, 1969), i, pp. 20—1, translated into Russian by I. Iu. Krachkovskii, “Arabskaia poëziia v Ispanii” (“Arabic Poetry in Spain”), *Izbrannye sochineniia*, (Moscow—Leningrad, 1956), ii, pp. 473—4.

14. J.-C. Vadet, *L'Esprit courtois en Orient dans les cinq premiers siècles de l'Hégire* (Paris, 1968).

15. *Ibid.*, pp. 32—60.

16. For more detail about this “event” see the author's article: A. B. Kudelin, “O statuse avtora v arabskoï doislamskoï poëzii” (“About the status of author in Arabic pre-Islamic poetry”), *Neizmennost' i novizna khudozhestvennogo mira. Pamiati E. È. Berthelsa* (Moscow, 1999).

17. Quoted from: Krachkovskii, “Poëticheskoe tvorchestvo Abu-l-'Atakhii (ok. 750—825 g.)” (“The Abu al-'Atāhiya (ca. 750—825) poetic works”), *Izbrannye sochineniia*, (Moscow—Leningrad, 1956), ii, p. 15.

18. V. R. Rosen, *Drevnearabskaia poëziia i eë kritika* (“Early Arabic Poetry and Its Criticism”) (St. Petersburg, 1872).

19. Ibn Sallām al-Jumāhī, *Ṭabaqāt fuḥūl al-shu'arā'* (Cairo, 1974), p. 22.

20. P. A. Griaaznevich, “Razvitie istoricheskogo soznaniia arabov (VI—VIII vv.)” (“Evolution of the Arab historic consciousness”), *Ocherki istorii arabskoï kul'tury V—XV vv.* (Moscow, 1982), p. 78. Let us pay attention to the similarity of the early medieval Arabic poetry to skaldic poetry and the earliest Irish personal poetry which has already been noticed by some researchers. Owing to the fact that in the two latter ones “historical, genealogical, topographic, legal, etc. material prevails”, in other words there is no artistic fancy, in the 19th century it was often said about them, as well as about the early Arabic poetry, that “there is no poetry in these poems” (see: M. I. Steblin-Kamenskii, *Poëziia skal'dov* (Skaldic Poetry) (Leningrad, 1979), p. 81; idem, *Istoricheskaja poëtika* (Historic Poetics) (Leningrad, 1978), pp. 96—8).

V. Atnahsev

UM MARUP — A FOLK POEM ABOUT THE BEGINNING OF CHAM ISLAMISATION

INTRODUCTORY NOTES

The present article deals with the Cham poem about the islamisation of Champa which is little known even to specialists.

The Chams are one of the Austronesian peoples living mostly in Vietnam (100 thousand people in 1996) and Cambodia. In the 12th/19th centuries on the territory of modern Central and Southern Vietnam a state called Champa existed whose history is connected with the history of Cambodia, Laos, China and Nusantara (Malaysia and Indonesia) [1].

The Cham culture contains elements of Hinduism, Buddhism, Islam, and at the same it is an original culture which deserves big attention. We must note that in Asia (Vietnam, Japan, Malaysia) as well as in Europe the interest of researchers in the Cham history, literature and language has grown in the last two decades. However, there are very few specialists, even in Vietnam, able to read Cham manuscripts. There are not many research works on the history and literature of Champa, and few of them are dedicated to Islam.

There is not a single work dedicated specially to the theme of Muslim motives in Cham literature. The lack of structured materials or a developed approach has complicated the work on the present article.

In connection with this we have attempted to show the influence of Islam on literature after this world religion has spread more or less widely in the Cham society on the example of one of the most characteristic works.

The main problem is distinguishing Muslim features from the syncretic mixture of three religions (Hinduism, Buddhism and Islam) and the local cults which are still spread among the Chams of South Vietnam [2] and which could not but be reflected in their literature.

Akayat Um Marup is one of the five classical poems, and it is one of the most significant works of Cham literature [3].

Um Marup was written in the beginning of the 17th century, approximately at the same time with the other two famous *akayats* *Deva Mano* and *Inra Patra*. Because of the fact that *Um Marup* borrowed a lot from *Deva Mano* created in the end of the 16th century, a number of researchers (for example, Inrasara) conclude that it was written later.

By the end of the 16th century Islam was already widely spread in Cham society. Thus, the king Po Rome went to Kelantan to study “Kabal rup” (most probably the martial art which in the Malay tradition was part of the Islamic pedagogical complex) and to deeply comprehend Islamic dogmata.

According to the tradition, another Cham king Po Bin Thuor who ruled as early as in the second half of the 14th century, although he was a follower of Hinduism, refrained from eating pork to smooth antagonism between his citizens part of who practiced Islam. Probably the fact that the population of one of Cham villages (Binh Nghĩa, Ninh Thuận province, Central Vietnam) does not farm pigs and does not eat pork (as well as beef) as a sign of respect of Po Thuor's tradition resulted from this.

In connection with the conflict described in *akayat*, *Um Marup* was not much popular among the Chams who practiced Hinduism and its reading or keeping was even banned by their priests. At present, however, this work is still preserved in Hindu manuscripts and is seen as part of the common spiritual heritage of the Chams.

One of the peculiarities of *Um Marup* is the fact that its plot was not adopted from Malay literature (at least there is no evidence of this) unlike “Inra Patra” or “Deva Mano”.

Although, according to Chambert-Loir, there is no evidence that this is a legend about the conversion of Chams into Islam, he does not reject this taking into account the popularity of *Um Marup* among the Chams of Central Vietnam [4].

Um Marup is written in classical *lucbat*, i. e. it consists of strophes each of which contains two lines. Each strophe consists of 14 feet written in the form of three verses: in the first one there are six feet (the first line), in the second and the third — four feet in each.

Each foot is monosyllabic or disyllabic and can never exceed two syllables. If a word contains three or four syllables, it is divided into two parts. If it is necessary for the harmony of a phrase, a syllable that belongs to a word is attached to the previous or the following foot (in another word).

Thus, in one strophe there can not be less than 14 feet and 28 syllables. Each verse in a strophe contains a rhyme in the last syllable: the first verse rhymes with the second

one, and the third — with the first verse of the following strophe.

Below is an example of two strophes (the sixth and the seventh) of *Um Marup*. They are written in transcription approximated to the modern Cham pronunciation:

(i) *â* here is a sound similar to the Vietnamese closed *a* (mid-row vowel);

(ii) *g, d, b* are pronounced correspondingly as vocalized non-nasal *k, t, p*, but with a lowered register; *bb* — as a regular *b*;

(iii) *ng* — velar sonant; in the words *dhan* and *nygar* in writing the last letter is *r* but it is pronounced as dorsal *n* (analogues to *l* at the end):

Sunit ginrâh patao po bbia ngap dhan

Bon bhap dalam nygan // eu Po Um Marup.

Sunit ginrâh thryh myrai myng sup palup

Sunit ginrâh Um Marup // dying myrai padap nygan.

In different manuscripts of *Um Marup* the number of strophes varies from 230 to 248. Inrasara's book contains the Cham and the Vietnamese texts of *Um Marup*: the main Cham variant contains about 230 strophes, and the additional text, contained in the notes, adds eight more strophes [5].

A translation of the *akayat* into the Russian language with the use of the Cham as well as the Vietnamese text from the Inrasara's book collection "Cham literature" was made by us in 1997; and basing on his book we give the numeration of strophes.

In short, the contents of the *akayat* is the following.

Um Marup, the son of a Hindu Champa king, once goes with shepherds and a flock of goats into the fields and in the middle of the valley he meets Po Nybi (from Arabic *nabî*), i. e. the Prophet Muhammad and four "pious" ca-

ISLAMIC MOTIVES OF THE WORK

Throughout the whole legend we find a Muslim symbol of faith — *shahâda*, numerous appeals to Allâh.

Apart from the Prophet and 'Alî who actively help the hero, there are the three "pious" caliphs (Abû Bakr, 'Umar, 'Uthmân) and the heavenly maidens (*hūrî*).

In some episodes we find descriptions of phenomena which are probably indirectly connected with *al-janna* — the paradise. For example, the magical tree with sweet fruits and the spring with magic water which wells out from under the tree (strophes 137—9, 150) can be compared with the Qur'anic tree *talh*, "hanged with fruits" (56:28) and heavenly rivers (47:16/17).

The same analogy concerns the pond through which Um Marup gets to the paradise; compare with: *al-kawthar* — the pond "into which all paradisiacal rivers flow" [6]. The description of paradise itself is found in *Um Marup* twice (strophes 26—31 and 179—90).

The word *harâm* in the meaning of "prohibited" with the shade "impure" is used several times (strophes 103, 153).

The meaning of the word *yapak*, which is probably used in the meaning of a mountain, is still not clear. The author of the Vietnamese translation assumes that here the heavenly mountain is meant (strophe 61). The etymology of the name Tariywong, which refers to the magical bird that

liph: in Cham transcription — Abu-bakan, Uman, Suman and 'Alî.

Po Nybi (hereinafter — Prophet), with the help of a magical object, shows paradise to the prince as well as the delights which await there those who practice Islam. Um Marup decides to convert into the new faith and asks the Prophet to kill the serpent who laid the kingdom under tribute. The Prophet fulfils his request and then treats him with a magical date, and finally inputs the magical formula (*shahâda*) into Um Marup's heart.

Having found out that on returning home his son abdicated from the throne and rejected the traditions of his ancestors, his father is furious and orders to put Um Marup to death, but the latter saves his life with the help of *shahâda* more than once. When neither tortures nor promises make the prince change his opinion which his parents view as madness, the king expels Um Marup to the fields where he would most probably find his death.

Um Marup is saved by an angel who takes him to the Prophet. At the head of an army Um Marup goes into action against the king's army and wins the battle, but he is killed by an athlete called Chalo who archly attacked him from behind.

Sumptuous funeral of the hero is organized and his soul is taken by the Prophet and heavenly fairies to his throne. In the end of the *akayat* the palaces and towers of the Cham king collapse and his army runs away in panic. Islam wins a total victory.

The general character of the poem is heroic (not for nothing Inrasara calls it *hùng ca* (Viet.) "heroic song"): despite all obstacles and violence, Um Marup does not give up his faith and wins. And even his death is optimistic as he dies during a battle in the name of Islam.

the Prophet sends to help Um Marup (strophe 136), is also unknown.

Along with the abovementioned peculiarities, the fact that *Um Marup* has preserved until our days mostly in the settlements of Bani Chams allows to assume that this *akayat* appeared and was distributed among people who favoured Islam and was meant for religious propagation and popularization of Islam.

We must point to the fact that the motive of Um Marup's struggle with his father-king is not accidental: "...revolts against one's family and conflicts with fathers were common among the first Muslims, and were one of the main difficulties of their lives" [7].

Apart from its religious importance, *Um Marup* is valuable due to its artistic features. The character of the prince is quite complex: Um Marup is not ideal, he can be impertinent (when he first met the Prophet) and stubborn and reckless (despite the Prophet's warning, he starts a battle knowing that he will die). However, on the whole this is a hero who is brave, determined and ready for self-sacrifice.

Due to his activity in the development of the story on one hand, and his noble origin, strength and courage on the other, Um Marup has a lot in common with a hero of a magical-heroic fairy-tale or an epic hero whose character

"is often not only brave, but also independent, stubborn and impertinent"[8].

On the whole, the set of actions described as the story develops is similar (but not identical) to the set of functions of a fairy-tale. If we take V. Ia. Propp's scheme [9] as a basis, the following set of acts can be distinguished in *Um Marup*:

(i) initial situation ("once upon a time there lived a mighty king...");

(ii) lack (Um Marup is not satisfied with his life in the palace and asks the Prophet to teach him magic);

(iii) wrecking (tortures and exile of Um Marup);

(iv) struggle;

(v) liquidation of the lack (the victory of Islam).

As the death of the main hero in a fairy-tale is impossible, there is no full correspondence to Propp's scheme.

What concerns the distribution of functions among the characters, we can distinguish four main character types in *Um Marup*:

(i) the hero embodied by Um Marup;

(ii) the antagonist embodied by the king and his circle;

(iii) the grantor — the Prophet who grants *shahâda* to Um Marup which can be viewed as a magical means;

(iv) the functions of assistants are performed by the Prophet, the four caliphs and the angel; the Prophet and 'Alî play the main parts here — the activity of the latter proves a certain influence (which must have been quite strong) of Shī'ism.

An important part in the story is played by elements of magic. The characters use magical means and objects which allows us to speak about the presence of mythological episodes. For example, the beginning of the *akayat* tells about a magical vessel one spout of which can pour an endless stream of water able to slake all people in a whole country, and through the other spout Um Marup saw paradise.

It is with the help of prayer that the heroes overcome all difficulties and defeat their enemies: the Prophet crushes the serpent, Um Marup destroys all intrigues of his enemies with the help of *shahâda*, 'Alî destroys the stronghold of Um Marup murderers. In fact, this is a type of extraordinary acts — the *Ṣūfī mujāb al-du'ā'* "one whose prayers are answered". At the same time the prayers and the magic of the enemies of Islam turn out to be ineffective and futile.

One of the merits of *Um Marup* is the psychology of Um Marup' mother's character grieves over her son when he did not return from his walk ("weeping" in lines 89—94) and who protects him from his father's wrath. The character of the king, his father, is also complicated. On one hand he has to protect the religious interests of his citizens and his throne, on the other — he tries to understand his son and bring him back into the bosom of his original religion.

Speaking about Um Marup's relations with his parents, we can not but mention the fact that the author of the Viet-

namese translation tries to depict the prince as impudent, cynical and he sometimes uses uncomplimentary epithets which are absent in the Cham original text.

For example, in the scene when Um Marup talks with his father, he "turned away and grinned contemptuously (strophe 110), however the Cham text simple says that he "smiled".

The same can be found in strophe 157: instead of "smiled" we find "grinned". Such distortion is noticeable as in his other book [10], referring to the phrase from strophe 157 (translated as "smiled arrogantly", Inrasara writes: "And all the time [Um Marup] shows his arrogant attitude".

In fact, despite the guile of his father who Um Marup has to protect himself from, the generous young man more than once helps him after the king and his servants are stroke with divine punishment for tormenting Um Marup.

It is noticeable that according to Muslim terminology, Um Marup is a *shahīd* and he is guaranteed absolution from all earthly sins and the paradise where "he [*shahīd*] gets bypassing the ordeal in the grave and in the Muslim purgatory" [11]. Probably here we come across the influence of legends about Muslim martyrs very popular among the Shī'ites.

In the Cham legend we find the motive of *jihād*, to be more precise the "jihād of sword": the failure of king's power in the final part of the *akayat*, as well as the collapse of Majapahit's craton in a number of Indonesian works partly symbolizes the victorious end of the holy war against the *kāfir*-king, in other words the political victory of Islam [12].

Thus, it is not by chance that the supplementary (five strophes) to the last lines of *Um Marup* in one of the variants tells that the Hindu king was captured by "pious" caliphs and that he converted into Islam together with his subjects.

Thus, *Um Marup* is an epic work close to the magical-heroic fairy-tale which also contains mythological elements. This unique work written in the traditional Cham poetic form of *ariya* possesses a number of artistic merits and performs the educational function along with the artistic and aesthetic one.

It is not yet known if there existed the prototypes of Um Marup and his father-king in Champa: most of Cham manuscripts were lost in the course of the Vietnamese conquest (11th/19th century). Thus, in the beginning of 1830s by the order of the king of Vietnam Cham chronicles, the manuscripts of Panduranga were destroyed.

Unfortunately, we have no possibility to consider other works of this genre, but probably the *akayat* called *Um Marup* will give readers some impression about the role and influence of Islam on literature. Although the Muslim dogmata were simplified in the folklore form, *Um Marup* is characterized by distinct religious features.

TRANSLATION

Um Marup

This legend was written and will be told
 To delight [the ear of the] people — the story of Um Marup.
 So that the following generations pass it by word of mouth,
 The story of Um Marup is written in the form of *arya* poem.
 A long time ago there lived a mighty king,
 His country was rich in gold and various rarities.
 The king and his wife prayed for the whole country,
 And eventually Allāh sent them a son [13],
 The king and the queen and their close ones
 Were delighted and ordered fortune-tellers
 to choose the name for the newly-born.
 Of the heavens' will the king and the queen were merciful to the people
 And they called the prince Um Marup.
 A magical force emerged from the dark —
 Um Marup who came to rule the country.
 The king ordered to put gold [14] vases [15] around
 And to build a palace covered with pure gold:
 Around the glass war torches were burning night and day —
 The lights flared up bright seen from all sides.
 All the four castes prayed to God [16].
 Once the king's servants drove a huge flock of goats to the pasture,
 And Um Marup followed them to have a walk and took
 a gold vessel with him.
 When the flock had gone far in the deserted lands,
 Um Marup stopped and saw Po Nabi [17],
 Abukan, Uman, Suman and Po 'Alī [18] —
 They were resting in the middle of an uninhabited valley.
 The Prophet asked: "Oh, beautiful young prince,
 What is your name? And who is your father?"
 Um Marup replied: "My father is the king Harum Myh,
 And I am Um Marup, I dare say.
 Master, how should I address you?
 Let me learn magic from you.
 Reveal the truth to me!
 Because this wisdom is so great that I, an unwise one, can not
 comprehend it myself.
 I know nothing about magic,
 And you know a lot — everybody knows this.
 If you grant a magical amulet to me,
 I shall drive all girls mad".
 The Prophet smiled graciously:
 The prince speaks strangely! 'Alī was angry though:
 He took out a shining sword to slash Um Marup:
 "The youth is too brave, he does not consider anyone.
 Use your magical power:
 As he knows not what respect is!"
 The Prophet interrupted 'Alī:
 "Children can not choose the right words, don't blame him!
 Let me find a way to teach him.
 Um Marup only wants to find the road to paradise".
 Having taken the vessel from Um Marup's hands,
 The Prophet turned it into a pot with two spouts:
 The upper one to see everything happening in the world;
 The lower — a spring of a big river able to satisfy the thirst
 of a whole country.
 Um Marup took the gold pot,
 Looked into the upper spout and saw wonderful paradise:
 Numerous treasures,
 Lots of beautiful girls
 Bring dishes with viands and say:

"We invite the prince to try our food,
 Come to us!"
 Um Marup smiled:
 The girls have thin lips and refined arms,
 They are dressed in beautiful clothes
 And all of them have magnificent slim bodies,
 Their hair drops down to their feet, and faces are clear as mirrors.
 [The girls said:] "We invite the prince to ascend a gold throne,
 To put shoes on and feel relaxed
 In the beautiful chair".
 Having seen many amazing things
 Um Marup turned his eyes away from the vessel and came back to reality.
 [He said:] "I am thankful to the Highest,
 Islam is infinitely great, so I want to convert into it.
 I have seen so many wonders with my own eyes!
 I beg You, the Prophet, let me tell about a huge serpent [19]:
 It is 300 meters wide [20],
 And it is 400 meters long.
 When it opens its mouth, a roar is heard
 Loud as a tiger's roar —
 Neither people nor cattle dare approach it.
 Its roar is like thunder, and its breath is like the moan of the wind.
 I really hope that You will send forces
 To destroy this serpent. And I will convert into Islam".
 Um Marup went ahead showing the way.
 The Prophet cried to him: "Do not hurry to kill the dragon!"
 The warriors, who carried many magical objects,
 Followed Um Marup and came to the ominous lair.
 When the army approached the forest,
 The serpent scented the people and roared like thunder.
 It raised its head up to the sky,
 It opened its mouth and moved out its fangs as big as buffalo horns.
 Black smoke came out of its mouth —
 Having seen this the warriors were so frightened that they were speechless,
 They shivered and fell to the ground.
 The serpent's roar is terrible like tiger's.
 Having seen this, the Prophet appealed
 To Allāh and asked him to send an angel:
 "Oh, the Highest, condescend to me
 And teach me what to do with the giant serpent
 That wields power over the lands of the king Harum
 And demands a contribution — one person each year.
 Um Marup begs us to help him
 And he said he would convert into Islam, but asked to kill the serpent".
 Having turned round, the Prophet cried out: "Hey, the serpent Karai T'rik [21]!
 Who empowered you to hold in fear the country of the king Harum?"
 Karai Tyrik kissed the ground asking for forgiveness:
 "To tell you the truth, I did not know that was You; I thought it was someone else,
 Only that is why I roared.
 I did not mean to do it, it is up to You how to punish me".
 Allāh's messenger asked the serpent:
 "Are you the senior here, or are the people above you?" [22]
 Um Marup interfered in: "Master, let me go into the
 lair and have a look,
 And tell all people that the king's messenger sends them home".
 Serpent Aum [23] bowed to go away.
 Um Marup, however, winced because he did not want to convert into Islam:
 "One day, when you have returned back home,
 Nursing anger against us who will desert my father's lands".
 Um Marup bent down before the Prophet:
 If You kill it now, I will convert into Your faith".
 The Prophet ordered the serpent to come to him.
 "As Um Marup does not agree, you will have to die,
 The serpent, go back!"

"I pass my contribution to you. I ask Allāh for forgiveness!"
 Although the Prophet had an aversion against this,
 He raised his prayer to the sky up to the Yapak mountain [24]:
 "Allāh, I am asking you to give me magical power
 And to work a wonder,
 Oh, the Highest, be our witness". —
 The Prophet prayed turning to the heavenly mountain.
 "Our words are sincere, the Creator".
 The Prophet ordered to press the serpent to the ground — poison sprang out,
 The fire flamed and ran. The Prophet did not manage to avoid it
 And asked Allāh for help.
 So that the poison would not kill all people,
 [From the sky] two stones were thrown right on the serpent's head,
 Two more stone lumps fell on its stomach.
 Then Karai Tyrik submitted.
 It roared: "I'm dying, my lord!
 Render mercy and save me from sufferings.
 I can still breathe,
 Relieve [my sufferings], I submit to death".
 It's roar was burst of thunder.
 Suddenly magical fire blazed up, the [monster's] paunch burst out —
 Flames shot out with puffs of black smoke,
 Its insides scattered in the air burning down mountains and valleys.
 The fire blazed for three days and three nights.
 Um Marup, having seen these wonders with his own eyes
 Turned his prayer to Allāh.
 [Then he said:] "Let me tell you
 about the magical date palm
 Which grows near my father's palace.
 This century-old tree with a wonderful crown is higher than others".
 The Prophet went there,
 He sat down to rest in the shade of the tree — this and that world
 greeted [the Prophet].
 [The Prophet said:] "I am asking you, the tree, give fruit now" —
 And immediately a lot of dates appeared on its branches.
 Um Marup, having seen this miracle,
 Said: "I fall down to your feet and accept Islam;
 I beg you,
 Put the holy words of Islam into my mouth".
 The Prophet ordered 'Alī to shoot his bow
 Right into the prince — Um Marup felt sharp pain in his heart,
 Everything went dark before his eyes, but he was not afraid,
 [Although] blood was streaming down. 'Alī came to him —
 The Prophet told him to take ashes and coal,
 Mix them and read *bih sah alla illa* [25],
 Then to sprinkle the wound to stop blood.
 Um Marup came to his senses, sat down and ate a magical date.
 The fruit was sweet as forest honey —
 Of the Prophet's will Um Marup did not feel hunger from then on.
 The Prophet read *shahāda* [26],
 And Um Marup remembered it for ever.
 Then the Prophet returned to Mecca,
 And Um Marup went home with the new faith in his heart.
 Meanwhile the king, the queen and their court
 Were mourning over Um Marup — they had been looking for him in vain.
 They had been waiting long, evening turned into night.
 Servants were busy with search, and the queen was crying bitterly:
 "Um Marup went for a walk and lost his way.
 My little son, I haven't seen you for a long time.
 Oh son, be sorry for your mother!
 I shall die after you.
 I have looked for you in my dreams but I have not found you.
 My hands are used to caressing you, now I feel
 emptiness in my heart.

At dawn I was walking along the fortress wall,
 Where you once played with your bow —
 I can see you nor inside the palace nor outside.
 What evil fate separated me from my son?
 It's time for dinner, but you don't come, son..."
 The king was shaken with sobs and looked insane.
 The servants searched all streets,
 Then went to the river quay and returned only when
 it became dark.
 The king complained to his court:
 "If you have not found him we can do nothing but wait and
 set hopes upon heavens".
 The king and his wife were praying and crying.
 Suddenly in the steppe they saw an approaching flock.
 Immediately they sent a servant to the tower —
 He saw a shepherd and Um Marup walking ahead.
 The servant ran down and reported this.
 The king and the queen ran forward, palanquins and horses
 hurried after them.
 However, having heard that the prince's language was different from
 what it used to be
 They gave a start and wondered if their son had gone mad.
 Um Marup looked at his parents, smiled [thinking:]
 "Will the king and the queen of Champa understand the faith
 of the Prophet?"
 Then they lead the prince into the palace,
 And offered many delicious dishes to him.
 "I can not eat your food, father:
 This food is filthy [27], and clear food is in a different world".
 "Oh, son, don't say this any more!" —
 At this point the king ordered to find a beautiful girl for the prince
 And bring a rare animal and an expensive horse.
 "Sit on the golden throne instead of me".
 Um Marup then told about Islam, [and added:]
 I will have many horses and elephants in another world".
 His father-king was angry and shouted,
 He ordered to capture his son and tie him to the fence.
 Um Marup read the *shahāda*,
 The chains broke and he returned with dignity.
 The king hugged his son and tried to persuade him:
 "I've joked, you will assume the throne later".
 Um Marup turned away smiling:
 "I don't want to become the king one day,
 The palaces in the paradise are more beautiful than anything,
 In the earthly world nothing can compare to them".
 At this moment the queen came to talk to her husband:
 "Um Marup has indeed gone mad, we will have to
 admit this".
 But the king wouldn't listen to her.
 He ordered the guards to bring chains and kill the prince.
 The soldiers seized Um Marup,
 Tied him to a pillar and started to sharpen their swords for execution.
 Suddenly the blades wrapped around their hands —
 In vain the guards tried to free themselves and
 began to yell for help.
 Um Marup saw this, smiled [and said:]
 "Why are you shouting? What's the matter?"
 "Master, the swords squeezed our hands and we cannot endure it.
 Please, do something so that they release us".
 Um Marup immediately pronounced an incantation,
 The blades straightened and fell to the ground.
 Having escaped danger, the guards whirled away like wind.
 Having returned to the palace, they told the king about the miracle they had seen.
 The king was furious and yelled:

"Bring to me an ivory sword with a gold handle.
 I shall cut Um Marup's head down!
 He does not consider me, and you are afraid of him".
 The king raised his sword for a stab,
 But suddenly the sword turned round and squeezed his hand.
 The king cried out: "Save me, son!
 Oh, father, I appeal to your ashes!
 What a miracle, why don't you come and help me?
 Oh, son, no ancestors dare:
 Please, release me, I'm suffering from pain!"
 Um Marup read the *shahāda* —
 The sword fell down. The king listened to his son with pain in his heart.
 He ordered to tie the prince to a watch tower
 under the scorching sun.
 "Don't give him food or water day and night,
 And tomorrow morning tie him to the post for criminals again".
 The queen was sobbing and asking her husband to take pity.
 The king persisted in his fury: "I don't have a son any more".
 [Although] he was angry, he was still upset;
 And he hugged his son and said: "I just threatened you".
 The king invited all dignitaries and ordered:
 "A temple must be built and an inscription must be carved out saying
 that my son will assume the throne".
 Besides, he ordered to select beautiful girls,
 Dress them up and bring to the palace [so that one of them]
 would become the prince's wife.
 Um Marup pronounced an incantation —
 The girls rounded their eyes and ran away in fear.
 Am Marup turned away, laughing.
 Seeing the girls running away, the courtiers ran after them.
 The king ordered to seize "the madman" and tie him
 to the pillory,
 And said: "Let you die".
 [The king's] servants tied Um Marup's
 Hands tight and wrapped several times around his body.
 Um Marup became anxious and cried for help —
 The Prophet sent a magical bird Tariywong.
 It sat on the building's support and let out a cry —
 At once there appeared a tree with a dense crown.
 From under its roots water sprang out,
 The water was clear, as if strained, and sweet
 as coco-nut milk.
 And on the tree there were ripe, juicy fruits.
 At God's will Um Marup
 Was dressed in luxurious clothes and became so joyful
 That it is hard to describe.
 Um Marup was sitting and enjoying the fruit from the tree.
 Many dignitaries came up to him,
 Only then they noticed the high tree with dense leafage
 And Um Marup with radiant face,
 Incredibly beautiful, eating the juicy fruits.
 And the chain which he had been tied up with
 Broke apart and melted and turned into lead.
 The pearls on Um Marup clothes were shining,
 And the prince was enjoying the water from the magical spring.
 "Please, let us try —
 Whether the fruits are sweet, tart or sour. We are hungry".
 Um Marup pronounced the *shahāda* [and said:]
 "You, fools, cannot eat these fruits. They are magical dates.
 You cannot try them, because they are of heavenly origin".
 Then everybody returned to the palace and reported this [to the king].
 The king fumed, and wanted to kill Um Marup immediately to calm down.
 He called his military commanders,
 Ordered them to take a magical sword and cut the madman's head.

When the king came to the spot he saw the tree rich in juicy dates.
 And the spreading scent. The king very much wanted to try the fruits.
 He said: "Pick up some fruits for me,
 So that I eat for my heart's content". Um Marup didn't listen to him.
 "I'm only asking you for several fruits (to try),
 If they are gentle, sweet, tart or sour".
 Um Marup replied that his father was foul,
 As he was the Cham king and could not eat these fruits.
 The king ordered his soldiers: "Seize
 This insolent fellow and cut him into pieces".
 He also ordered to bring an ivory axe:
 "Let me chop down the tree and destroy all its sprouts".
 But as soon as the king raised his axe,
 It squeezed his hand. The king appealed to heavens asking for help.
 Um Marup watched it smiling.
 Having seen that his father was confessing, he ordered the axe to release
 [the king's hand]
 And read the *shahāda*.
 Not knowing what to do with the axe now,
 The angry king sent his servants to bring him a big stone
 And throw it into the prince to smash his head.
 The thrown stone, however, did not reach the target,
 And returned to those who had thrown it and pressed down their hands and feet
 and they began to yell.
 The king stood puzzled watching
 The stone weighting down his servants begging for help.
 Being furious, the king, however, tried to calm down:
 Whatever he did the stone wouldn't move...
 Not knowing what to do the king started begging for help again.
 Um Marup watched it for a while and then ordered the stone to move away.
 Many of the released ran away;
 The remaining were ordered to seize Um Marup and take him to the palace.
 The king gathered all his circle for a council —
 Not knowing what decision to take, he ordered to bring a horse,
 Take the prince's clothes off
 And tie him to the horse's back.
 "Take Um Marup into the forest
 And drive away the horse so that it takes the prince out of sight".
 The horse took the young man to a pond
 At the edge of a wild forest and only then stopped.
 Suddenly a messenger of Allāh and the Prophet came
 And asked: "Are you Um Marup?
 What has happened? Tell me!"
 Um Marup cried bitterly:
 "My father tormented me! He demanded that I don't listen to the Prophet.
 A father tormented his son!
 Because I followed the Prophet's directions
 [at the moment] when I returned,
 Delicious food, and different wonders
 Were offered to me — no worse than magical ones.
 [I was told:] 'Don't be silly, and if you listen to the words
 [that] you have been told,
 Great sin will fall on you for daring
 to abandon your ancestor's customs'".
 Allāh's messenger said: "You must not pay attention
 To the king and his family".
 Um Marup bowed and sobbed
 Complaining on his evil fate. The angel smiled suddenly
 And said to the prince: "Go
 To the pond and wash yourself thoroughly, and then I shall see you off".
 Um Marup cheered up and stopped moaning.
 As soon as he plunged into water, he saw a magnificent palace;
 He dived again he saw a big gold throne,
 And many beautiful girls around.

Having dived for the third time, Um Marup saw the interior of the palace:
 Shiny windows, curtains decorated with
 precious stones.
 The princess, most beautiful of all is laying the table,
 And orders to bring various dishes for the dear guest.
 [All of the] girls are graceful, beautiful and dressed in rich clothes,
 Their faces are beautiful like those of fairies.
 Thin arms, slim figures,
 Thin waists. They are more beautiful than all of the girls on earth.
 Also Um Marup saw a thick century-old tree,
 Growing in the middle of a valley, with many birds on it,
 Flapping thousands of wings,
 Boasting their colourful dazzling feathers.
 Um Marup rose to the water surface —
 The angel asked him what he thought of the magical world.
 Then he said about the gold throne:
 “Allāh grants to you this throne and the beautiful palace.
 Forty beauties
 Have been sent to rub and caress you.
 And the girl with the wasp waist and graceful arms,
 Was chosen by the Prophet to be your wife.
 Thousands of birds will warble,
 To amuse you, [as] sadness takes away strength”.
 Um Marup thanked him, but his face saddened and he said:
 “Please take me to the palace so that I can face the Prophet”.
 The angel brought a magical bench and invited [the prince to sit on it:]
 “Wait at the entrance, I will go in and report you”.
 [The angel said to the Prophet:] “A prince came whom I don't know,
 He is sad and keeps sighing and asked me to report him”.
 The Prophet went out, took Um Marup by his hand and led him into the palace:
 “Come in and tell me everything sincerely”.
 [Um Marup began:] “My father-king seized me and tied me
 To the pillory, and sharpened his sword and wanted to kill me.
 God, I told him the truth about Islam
 And asked my father's permission, but he said I was a madman.
 He tormented me and then ordered to tie me onto a horse's back
 and drove me away.
 He didn't ask me about anything, he does not know virtue”.
 Having heard this, the Prophet led his army.
 Amid a wild steppe he stopped for rest and put up a tent.
 Um Marup asked the Prophet: “Wait!
 Let me lead the army and strike first”.
 Um Marup set spurs to his horse and rode ahead.
 In the fight with his father's army he killed many enemies,
 Then he reversed his horse
 And told the Prophet: “Tomorrow morning I will command [the army] again
 and will go to fight”.
 They set off and saw that the king's army was countless,
 [But] Um Marup destroyed many enemies. Having returned,
 He told the Prophet that he killed
 Numerous soldiers of the king and put the enemies to flight.
 The following morning Um Marup went to fight again.
 On a high wall the army of the Cham king stood row after row.
 Um Marup lashed his horse, went up to the sky
 And from above dashed into the battle — the enemies' heads formed a hill.
 The prince returned with victory, and said to the Prophet,
 That he was going to fight the following day.
 The Prophet warned the prince: “Wait,
 It is full moon today, an unfavourable day for you.
 If you don't listen [to me] and take part in this battle,
 you will be killed in vain —
 You are young and beautiful”.
 [Um Marup replied:] “If I die, I won't regret it:
 I will sooner go to another world where beauties [are waiting for me]”.

That night Um Marup decided
 To dress in an unusual way, took his sword and went [to fight].
 The Prophet shouted: “Wait, my little prince!
 Don't go, or you will die!” But Um Marup didn't listen to him.
 He set spurs to his horse and rode into the capital.
 Having seen his silhouette, soldiers ran away looking for a shelter.
 Um Marup cut them as straw —
 Blood rose up to his horse's back, the enemies' corpses piled in a mountain.
 But Chalo [28] gained the rear [of Um Marup]
 He hit the horse so that it dropped the young man and killed him.
 Ukan, Aman, Suman and Po 'Alī saw this,
 They rushed up to him, took Um Marup's body and brought to the Prophet,
 Then they wiped off blood, and washed the body with holy water
 And waited for morning to raise the hero to the sky.
 Angels flew together,
 They lifted Um Marup's body and made it light,
 The Prophet saw a group of girls waking ahead and showing the way.
 They walked unconfidently in the stream [of the gathered people],
 And were afraid to step on their streaming down hair.
 Many beauties fight for the right to walk ahead [of the procession].
 They came into the holy blessed land,
 Where everything exhaled fragrance [everybody] stopped,
 Dug a grave two ells deep.
 The Prophet also came, he came down and made a tent [for the body].
 Then he ordered to wrap Um Marup and put [him into the grave].
 Seeing the girls, hurrying to prepare everything,
 The Prophet smiled [29].
 Then he ordered to fill the pit up with sand and [said:]
 “Oh, Allāh, I'm sending [Um Marup's] soul, be gracious to him”.
 Finally the Prophet gathered a big army —
 Dozens of thousands people set off and attacked and destroyed
 sanctuaries and towers.
 Like chickens that saw a hawk,
 Cham warriors were frightened: some hid themselves, others
 ran away in disorder.
 'Alī read a prayer —
 The towers of the Cham kings collapsed; 'Alī stood guard... [30].

Notes

1. About Malayan-Cham contacts see: V. R. Atnashev, “Malaitsy v Iuzhnom V'etname: vchera i segodnia” (“The Malays in South Vietnam: yesterday and today”), *Kul'tura stran Malaiskogo arhipelaga* (St. Petersburg, 1997), pp. 56—61.
2. On this topic see: idem, “Sinkreticheskiĭ kharakter islama u tiamov bani (na primere posta v mesiats Ramadan)” (“Syncretic character of Islam among the Bani Chams (by the example of fast in the month of Ramadan)”), *Religioznyiĭ sinkretizm: problemy teoreticheskogo i istoricheskogo issledovaniia* (St. Petersburg, 1997), pp. 66—7; idem, “Obriady sovershennoletiiia tiamov-bani” (“Majority rites of Bani Chams”), *Kiunerovskie chteniia* (St. Petersburg, 1997), pp. 92—4; idem, “Pokhoronnaia obriadnost' tiamov Tsentral'nogo V'etnama” (“Funeral rites of the Chams of Central Vietnam”), *Ėtnografiia, istoriia, kul'tura stran Iuzhnykh morei* (St. Petersburg, 1998), pp. 129—36.
3. *Akayat* is the Cham transcription of the Arabic world *ḥikāyat* and can be defined in the following way: “*Ḥikāyat* — is a large pro-saic or poetic work with a plot line” (*Kratkaia literaturnaia ěnsiklopediia* (Short Literary Encyclopaedia) (Moscow, 1962—1975), viii, p. 275).
4. H. Chambert-Loir, “Notes sur les relations historiques et littéraires entre Campa et le monde Malais”, *Actes du séminaire sur le Campa* (Paris, 1988), p. 98.
5. Inrasara, *Văn học Chăm II. Tru'ò'ng Ca* (Hochiminh City, 1996).
6. *Islam: Ėnsiklopedicheskiĭ slovar'* (Islam: Encyclopaedic Dictionary”) (Moscow, 1991), p. 59.
7. M. B. Piotrovskiĭ, *Kornicheskie skazaniia* (Qur'anic Legends) (Moscow, 1991), p. 84.
8. *Kratkaia literaturnaia ěnsiklopediia*, viii, p. 930.
9. V. Ia. Propp, *Morfologiia skazki* (Morphology of Fairy-Tale) (Moscow, 1969).
10. Inrasara, *op. cit.*, p. 149.
11. *Islam: Ėnsiklopedicheskiĭ slovar'*, p. 296.
12. J. J. Ras, *The Shadow of the Ivory Tree* (Leiden, 1992), p. 280.
13. In the Vietnamese translation the two lines are brought together in one: “Thanks heavens! The king and the queen had a son...”
14. To be more precise “from alloy of copper and gold”.

15. It is not clear what vases are meant. In another Cham variant it says: "gold columns in all towns", and in the Vietnamese translation — "gold vases around the palace".

16. The Cham "Debita" = "Deity" from Sanskrit *devāta*. Here, most probably, Shiva is meant.

17. Po — Cham "master". Hereinafter — the Prophet.

18. Here the four pious caliphs are meant: Abū Bakr, 'Umar, 'Uṭhmān and 'Alī.

19. This monster is probably more like a dragon than a snake.

20. More precisely — Cham *tapa* is "the distance between the hands drawn apart". In the Vietnamese translation: "...30 meters wide and 100 meters long".

21. In another variant — Kuradhik.

22. This phrase, as well as a few followings ones is unclear and incoherent.

23. It is not clear what Aum means, as the serpent's name is Karai Tyrik. However, both in the Cham and the Vietnamese variants this word is written with the capital letter.

24. It is not clear what the name of the mountain is connected with. According to Inrasara, this was the name of the heavenly mountain, but this is not certain: Inrasara, *op. cit.*, p. 89.

25. *Bih sah alla illa* or *sah bih alla illa* — in the notes to the Vietnamese text it says that "this is the prayer of Malay Muslims in Cham pronunciation". Obviously, this is a *shahāda* — a prayer of all Muslims, and not only Malay ones.

26. In the Cham language *sah saalla illa* (a variant of the local pronunciation of *shahāda*).

27. In the Cham language, as well as in Arabic this is *ḥarām* — forbidden for Muslims.

28. In another version — Kai Glong.

29. In another Cham manuscript two strophes are added:

These girls understand everything,

They don't give trouble, and prey quietly. It's noon soon [*]

Po 'Alī said worriedly:

"The sun is high, please hurry".

* If a Muslim died in the afternoon or at night, he is buried the following morning.

30. The end of this phrase is unclear, as in the original there is only a verb "to enter". In another Cham text five strophes are added:

Abu Khan besieged the fortress from all sides,

Uman and Suman attacked and seized king Harum.

Abu Khan told the king to prey and brought him to the Prophet.

Harum said: "If I knew my fate was going to be like this,

I would have converted into Islam even before Um Marup".

The Prophet told the king to go back home:

"The way is long, and it's going to get dark soon".

So, the Cham king returned

And with his numerous citizens practiced Islam from then on.

D. Samsonov

KOREAN CLASSICAL STORY OF THE 17TH—19TH CENTURIES AS A SOURCE FOR THE STUDY OF KOREAN ETIQUETTE

Korean classical story is a type of a traditional literary genre created with the use of Korean written language. We must point to the fact that in traditional Korea two types of literature existed. One is connected with the Chinese characters and the language which spread in Korea in the first centuries AD. Many poetic and prosaic works were written in the Chinese language, and it was the acknowledged official literary language as long as until the 20th century, and was called *hanmun* — "Chinese characters". Works written in *hanmun* were aimed at the educated class. In 1445 the Koreans created their own original written language which encouraged creation and development of literature in their mother tongue. However, in the traditional society, anything written in Korean was viewed as lower grade compared with works written in *hanmun*, and the Korean alphabet for a long time was used mostly by women and commoners. Unlike characters, the Korean written language consists of a small number of characters which are easy to write and remember. That is why, in the traditional Korea the lower classes knew only the Korean alphabet. It was this part of the population who were the main readers of such stories.

As a rule, stories were distributed in the form of separate books small in volume. Usually each book contained just one story. On the cover the title was written by hand in ink in characters, while the text itself was written in Korean letters, without the use of characters [1]. The plots of many Korean stories were not invented by the authors, who used the already known ones. A story was a free revised account of popular plots which can be found in literature written in *hanmun* (by Chinese as well as Korean authors), in verbal folk works, in Korean Buddhist legends, etc. There is a great number of such stories, however, neither the names of their authors, nor the dates of their creation are known to modern researchers. It is well-known that there are texts which were published not earlier than in the 19th century.

In all the forms of traditional prose it was only the story that gave an exciting account of the ideas of social harmony in one's mother tongue. It embodied the ideal manner of behavior in the society. The heroes of such stories are exemplary people, who perform deeds which lead to the establishment of outer, social, or inner, individual harmony.

Russian scholars have repeatedly turned to the study of the Korean classical story [2]. Researchers have been studying the history of creation of such stories, their classi-

fication and the origin of plots. In the present article we view the Korean classical story as a source that can give material on the behavioral culture of the Koreans.

We view the study of the behavioral culture as a specific approach to the study of the culture of an ethnos. It is well-known that not only the language and a certain mentality and sensations, but also mastering of non-verbal codes, accepted in the society, refer to the sphere of culture. In his work called *Les techniques du corps* M. Mauss stated that even the elementary physiological actions of people — the way they sit, sleep, eat or walk — are different (even if very slightly) in different societies and cultures [3].

It is known that the composition of a literary work, as well as the complex of issues raised in it, are connected with the circle of cultural concepts of a certain society; that is why it is the stories, which were created for all levels of the society, that can best tell about the peculiarities of the spiritual and everyday life of the traditional Korea. They tell about how noble and ordinary people, as well as ministers of religion, lived, what they thought, and how they acted in various situations. A lively narration reflects daily behavior of the Koreans as well as their behavior during various rituals. The plots of such stories demonstrate an ideal scheme of relations and communication between people.

In the study of the behavioral culture, of special interest is the study of inter-family relations in everyday life as well as when performing different ceremonies and rituals. The family acts as the main stronghold of the traditional Korean values conveyed from generation to generation. In some stories the happy end is determined primarily by the correct behavior of heroes, among whom we find the distinguished types of an obedient younger brother, a devoted daughter, etc., ideal for the traditional Korea. In this article we shall look at the most famous and popular in the modern Republic of Korea stories which raise "family issues": *Hūngbunolbujōn* ("Hūngbu and Nolbu Brothers"), *Chaghwahonnyōnjōn* ("Chaghwa and her Sister Honnyōn"), *Hongkildongjōn* ("The Noble Hongkildong"), *Ch'unhyangjōn* ("The Faithful Ch'unhyang").

At the heart of the plot of *Hūngbunolbujōn* lies the story about the relationship between two brothers (the evil elder and the good younger brother) popular in many cultural traditions. The elder brother Nolbu humiliates and oppresses his younger brother Hūngbu in all ways. Hūngbu

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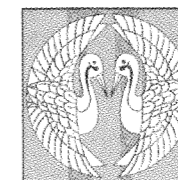
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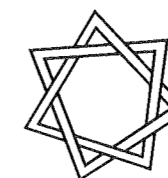
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Front cover:

Plate 1. Crest of Mukaizuru from yamato-utsubo style quiver. Japan, 19th c. Wood, lacquer, copper, lacquered deer skin (Japanese deer), tortoise shell. MAE RAS, No. 5966-38/7, received from the Moscow Museum of Oriental Cultures. Photo by A. N. Tikhomirov. Courtesy of the Museum.

Back cover:

Plates 2—3. Emaki scroll. Plot: the life of the Emperor's court of the Heian epoch (794—1185). Painting on paper in the style of yamato-ya. Silk (goldish brocade), paints, Indian ink, waxed and gilded paper. 1250 × 32 cm. No signature, no seal. MAE RAS, No. 312-58/2-1(2), donation of Nicholas II, received in 1893. Photo by A. N. Tikhomirov. Courtesy of the Museum.

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