

## BOOK REVIEWS

Mirza Mukhammad Khaīdar. *Ta'rikh-i Rashidi*. Vvedenie, perevod s persidskogo A. Urunbaeva, R. P. Dzhililovoi, L. M. Epifanovoi. Tashkent: Izdatel'stvo "Fan", 1996, 727 str.

Mīrzā Muḥammad Ḥaydar. *Tārīkh-i Rashīdī*. Introduction, translation from Persian by A. Urunbaev, R. P. Djalilova, L. M. Epifanova. Tashkent: "FAN", the Publishing House of the Republic of Uzbekistan Academy of Sciences, 1996, 727 pp.

The work by Mīrzā Muḥammad Ḥaydar *Tārīkh-i Rashīdī* was always highly appreciated by all scholars who studied the history of Moghūlistān of the second half of the fourteenth—first half of the sixteenth century. The appearance of its new edition with a translation into Russian is no doubt a remarkable event. Moreover that the author of the work himself was such a gifted and prominent figure, that, in our opinion, his personality deserves special consideration. It is difficult to refrain from mentioning that Mīrzā Muḥammad Ḥaydar was a close relative of the famous Oriental author and the founder of the Great Moghūl dynasty (1526—1858) Bābur (d. 1530). The mothers of Bābur and Mīrzā Ḥaydar were sisters.

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

Mīrzā Ḥaydar was born in 905/1499—1500 in Tashkent, which at that time belonged to the ruler of Moghūlistān Maḥmūd-khān. The mother of Mīrzā Ḥaydar was a daughter of the Moghūlistān ruler Yūnus-khān (1462—1487). The famous husband of her sister, Bābur, as well as Moghūl *khān* Sulṭān Sa'īd (who ruled in Kashgaria in 1514—1533) showed active interest in Mīrzā Ḥaydar's life and career. He received a good Muslim education, becoming well-versed in literature, different branches of science, arts and crafts according to the standards of that time. Being endowed with poetic gift he wrote poems in Turkī

and Farsī with equal fluency. Besides his outstanding literary abilities he was at the same time a gifted military leader and a man of great personal bravery.

Mīrzā Ḥaydar's noble origin and personal abilities determined his official career: he was close to the *khān's* court, under Sulṭān Sa'īd he held prominent offices in the Moghūl state. On the *khān's* command he several times led campaigns into Badakhshān, Kāfiristān, Ladaq, and Tibet. After the death of his patron, Sa'īd-khān, his fortune, however, changed. The throne of Yārkend was occupied by Sa'īd-khān's son 'Abd al-Rashīd, who was extremely hostile to the Dūghlāt tribe. It became dangerous for Mīrzā Ḥaydar to stay in his own country, so he decided to move to India, to the successors of Bābur. He spent some time wandering in Tibet Minor, then arrived in Lahore. In 1541. Mīrzā Ḥaydar managed to conquer Kashmīr by a military ruse and established a practically independent state there. Here, in Kashmīr, his famous work *Tārīkh-i Rashīdī* was written in Persian between 1542 and 1546.

In a foreword to his work Mīrzā Ḥaydar explains the reason which made him take the pen. He writes that in his youth he became familiar with the tradition about the Moghūl *khāns* narrated by old men, and later became involved in many historical events. "Looking back", writes Mīrzā Ḥaydar, he realised that no one who knew those stories and could tell about those events had been left. Thus developed the idea to create a work dealing with the history of the Moghūl *khāns* and their tribes after their conversion to Islam supplemented with what the author had heard from trustworthy story-tellers and with what he had seen himself in the course of his life. In the introduction to his work Mīrzā Ḥaydar does not avoid the usual for medieval authors self-disparaging words of his modest literary abilities, when he writes that only all these above mentioned circumstances could force him to start "dragging [my] worthless pen over the whiteness of paper"<sup>1</sup>.

The main contents of *Tārīkh-i Rashīdī* is the story of the eastern branch of the Chaghataids (the descendants of Chaghatāy, the second son of Chinghiz-khān, who died in 1242), the internal strife within the *ulūs* which resulted in the rise of the Dūghlāt tribe and its rule in East Turkestan. Being the principle source on the history of Moghūlistān in the second half of the fourteenth—first half of the sixteenth century *Tārīkh-i Rashīdī* contains also rich and often

<sup>1</sup> Mīrzā Muḥammad Ḥaydar, *Tārīkh-i Rashīdī*, a manuscript C 395 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, fol. 102a.

unique materials on the history of several Turkic peoples of Central Asia, as well as on Tibetans, Kāfirs and the inhabitants of Kashmīr.

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

The personality of Mīrzā Ḥaydar and his historical work did not remain unnoticed. This is how the author and his work were estimated by a late sixteenth—early seventeenth century Iranian-speaking author Amīn b. Aḥmad Rāzī: "From him came to the world good deeds, he was of many and high talents; his spelling was blameless, his style clear, [and] his verse gracious. He was of outstanding courage and bravery and an artful military leader... His *Tārīkh-i Rashīdī* written for Rashīd-khān, the ruler of Kāshgar, is known universally"<sup>2</sup>.

*Tārīkh-i Rashīdī* by Mīrzā Ḥaydar Dūghlāt doubtless became very popular in the East. The manuscript tradition connected with this work is rich and variable. At present more than thirty copies of his historical work are known. Passages from *Tārīkh-i Rashīdī* are often cited by many Muslim authors, there are also several translations of this work into Turkī<sup>3</sup>.

The work by Mīrzā Ḥaydar considerably influenced the development of Oriental studies in Europe. Beginning from the early nineteenth century every scholar working in the field of the medieval history of Central Asia and North India had to apply to this important source. In 1895, by the efforts of N. Elias and E. Ross the work by Mīrzā Ḥaydar was translated into English and published with a foreword, a vast introduction and a supplement<sup>4</sup>. In 1973 this translation was reprinted in Panta without any changes.

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

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

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

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

It should be mentioned also that the Introduction to the translation and notes are not free from errors. It is enough to mark here the most obvious of them. It is said in the Introduction that "besides the historical work there is also a Turkic treatise on geography in verse, *Jahān-nāma*, also by Mīrzā Ḥaydar" (p. 9). But the statement calls for comment. True, Mīrzā Ḥaydar Dūghlāt was not only a talented historian but also a fine poet. His treatise in verse entitled *Jahān-nāma* was discovered by pure chance among Martin Hartmann's manuscripts in the State Library of Berlin (Berlinische Staatliche Bibliothek) (Ms. Oz. Oct. 1704) in 1924 by Z. V. Toḡan, who was the first to study it<sup>5</sup>. He discovered, first, that the manuscript marked in M. Hartman's index as untitled and anonymous actually represented an unknown work by Mīrzā Ḥaydar named *Jahān-nāma*; second, that Mīrzā Ḥaydar had used *takhalluṣ* Ayāz; that, finally, the subject of the poem was a fairy-tale about prince Fīrūz-shāh and princess Perīzād. However, though *Jahān-nāma* contains information of geographical, historical and autobiographical character, the work the main subject of which is the story of a prince and a princess can hardly be assigned to the genre of geographic literature.

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

Further, in footnotes to the edition under review we read that Dasht-i Qipchāq was a vast territory, in the elev-

<sup>2</sup> Amīn b. Aḥmad Rāzī, *Haft iklim*, manuscript C 605 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, fol. 520a.

<sup>3</sup> T. I. Sultanov, "'Tārīkh-i Rashīdī' Mīrzā Ḥaydar Dūghlāta (literaturnaia istoriia sochineniia)" ("Tārīkh-i Rashīdī by Mīrzā Ḥaydar Dūghlāt. The literary history of the work"), *Pis'mennye pamiatniki Vostoka. Istoriko-filologicheskie issledovaniia* (Moscow, 1982), pp. 116—35.

<sup>4</sup> *The Tarikh-i Rashidi by Mirza Muhammad Haidar, Dughlat. A History of the Moghuls of Central Asia. An English Version.* Edited with Commentary, Notes and Map by N. Elias. The Translation by E. Denison Ross (London, 1895).

<sup>5</sup> A. Z. Validi, "Ein Türkisches Werk von Haydar Mirza Dughlat", *Bulletin of the School of Oriental and African Studies London Institution (University of London)*, VIII/4 (1937), pp. 985—9.

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

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

Shāhībek-khān, a descendant of Shibān or, according to P. Pelliot, of Sībān, the junior brother of Baty, son of Juchī-khān, son of Chinghiz-khān. Shāhībek-khān was the elder son of Shāh-Budāq-sultān. He was born in 1451. According to Binā'ī and Khwāndamīr, his mother's name was Aqzozi-begim and she was "of the line of Altān-khān". The personal name of this prince was Muḥammad. It is known that in the Muslim East a complicated system of names went hand-to-hand with a noble origin, so a complete name of a grown-up person could include three to five or even more components. According to Binā'ī, Hāfiz-i Tanish and Yūsuf Munshī, when Muḥammad was just born, his grandfather Abū'l-Khayr-khān gave him a honorary name (*lakab*) — Shāhbakht. His other names, which he received later, were Abū'l-Faṭḥ, Shāhībek-khān, Shidāk-khān. Shāhībek-khān was one of the most educated men of his time and a poet famous in literary circles. Because he was a descendant of Shibān-khān, writes the *khān* of Khiva Abū'l-Ghāzī (also

a descendant of Shibān, son of Juchī, son of Chinghiz-khān), as a poet he took the pen-name (*takhalluṣ*) of Sheybānī. In V. V. Barthold's opinion, the reason for turning the name Shibān (Sībān) into Sheybān (Shaybān), whence from originated Sheybānī (Shaybānī) was the existence in the Muslim world of a popular nickname identical with the name of one of the Arabian tribes, the name of the famous theologian al-Shaybānī, whose full name was Abū 'Abdallāh Muḥammad b. al-Ḥasan (749—805). The full name of Shāhībek-khān, as it usually appears in the sources, was Abū'l-Faṭḥ Muḥammad Sheybānī-khān.

At the very beginning of the sixteenth century the descendants of Shibān, son of Juchī, son of Chinghiz-khān, led by Muḥammad Sheybānī-khān moved to the south from Dasht-i Qipchāq, conquered Mawarannahr and founded there an independent state — the khānate of Bukhārā. Muḥammad Sheybānī-khān had three sons: Tīmūr-sultān, Khurramshāh-sultān, Abū'l-Khayr-sultān (according to a different source, the third son of Shāhībek-khān was named Suyūnch-Muḥammad-sultān). The direct descendants of Sheybānī-khān himself never ruled anywhere, so there was no Sheybānid (Shaybānid) dynasty. Sheybānī-khān, his children, his grandfather Abū'l-Khayr-khān, etc., they were all Shibānids (Sībānids), i. e. the descendants of Shibān (Sībān) son of Juchī, son of Chinghiz-khān. In that way, contrary to the popular opinion, Shāhībek-khān the Shibānid was not the founder of the dynasty: he was the founder of the Shibānid state in Central Asia (1500—1598), with its capital first in Samarqand, then in Bukhārā, nothing more<sup>6</sup>.

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

*T. Sultanov*

<sup>6</sup> S. G. Kliashornyi, T. I. Sultanov, *Kazakhstan. Letopis' trekh tysiacheletii* (Kazakhstan. A Chronicle of Three Millennia) (Alma-Ata, 1992), pp. 243—9.

***Catalogue of Acehnese Manuscripts in the Library of Leiden University and other collections outside Aceh. Compiled by P. Voorhoeve in co-operation with T. Iskandar. Translated and edited by M. Durie. Leiden University Library (Legatum Warnerianum) in co-operation with Indonesian Linguistics Development Project (ILDEP). Leiden: 1994, 391 pp. — Bibliotheca Universitatis Leidensis. Codices Manuscripti, XXIV.***

In 1994, in *Codices Manuscripti* series issued by Leiden University this book whose history goes back at least to 1906 was published. It was in 1906 that a publication of the great Dutch orientalist C. Snouck Hurgronje (1857—1936), dealing with the history of Acehnese literature, appeared.

On his return from Aceh in 1892, the scholar prepared a report on the religious and political situation in the country for the Dutch East Indian government. The first two parts of the report were published under the name "De Atjehers" a year later, while the English translation of the work entitled "The Acehnese" came to light in 1906. The second chapter of Volume II of this work dedicated to the description of the Acehnese literature set the standard in the field.

Forty years later Dr P. Voorhoeve (specialists in Arabic and Islamic studies know him as the author of the "Handlist of Arabic Manuscripts" which was published in 1957), at that period a curator of Oriental collections in the library of Leiden University, and formerly linguist of the Dutch government in Java and Sumatra, started the project which

was terminated successfully only in 1994. Together with the Indonesian scholar Dr T. Iskandar, Voorhoeve has conducted a survey of all manuscripts in the Acehese language, kept in the collections outside Aceh, viewing to publish his work as a catalogue. In 1983, J. J. Witkam took the initiative of publishing this catalogue in English. After many modifications and additions had been made, the Dutch version of the book was translated into English by M. Durie, who not only translated and typed the work on a word-processor but also added much valuable information to it, which was a result of his own studies. The work was finally published in 1994, and the students in the field received the bibliographical complement to C. Snouck Hurgornje's history of Acehese literature they were so long awaiting for.

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

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

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

Hurgornje's survey of Acehese literature and divided as follows:

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

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

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

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

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

*E. Rezvan*

**Stefano Carboni. *Following the Stars: Images of the Zodiac in Islamic Art. The Metropolitan Museum of Art. New York: 1997, 48 pp.***

Though the Catalogue under review that was published in conjunction with the exhibition "Following the Stars: Images of the Zodiac in Islamic Art", held at the Metropolitan Museum of Art in New York from February 4 through August 31, 1997, is not voluminous, it is none the less of great interest for many specialists in the field of Islamic art and culture. Taking into account that the principle domain of interests of *Manuscripta Orientalia* covers a vast range of manuscript heritage investigation, including Oriental iconography as represented in Oriental manuscripts, the Catalogue, despite its special role to be a guide to the exhi-

bition's items, could make service to the journal's readers, since it represents a valuable piece of scholarship. Needless to say, the compilation of a guide to the exhibition of Islamic art has always been the task that requires great knowledge in many fields of Oriental studies. In my view, the author has demonstrated his vast erudition in describing most precious items of Islamic art represented at the exhibition and in presenting a comprehensive survey of Oriental astrology in general.

The very idea of such kind of an exhibition, the aim of which is to show pieces of Islamic art dedicated to astrology, seems to be a fortunate one. Such a special approach, first, enables the public to make more profound acquaintance with priceless treasures of the Metropolitan Museum, and, secondly, makes a great service to Islamic scholarship,

because it draws specialists' attention to most ambivalent sphere of Islamic art as represented in astrology images.

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

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

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

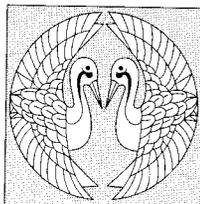
It should be noted that the descriptions (20 in all) of the items are most informative and seem to be almost exhaustive providing many precious details which could be of much use to scholars working in the field. Apart from giving a detailed explanation of the astrological images, the author provides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

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

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

I. Petrosyan

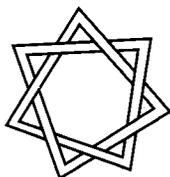
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**Front cover:**

"A Ship Among the Blocks of Ice", a colour drawing from the book 2 of the manuscript *Kankai Iḅun* preserved in the collection of the St. Petersburg Branch of the Institute of Oriental Studies (C 191), fol. 14a, 14.0 × 20.5 cm.

**Back cover:**

"Theatre in the Capital of the Russian Empire", a colour drawing from the book 11 of the manuscript *Kankai Iḅun* preserved in the collection of the St. Petersburg Branch of the Institute of Oriental Studies (C 191), fols. 11b—12a, 32.5 × 26.5 cm.