

The Principles And Problems Of Cataloging Of Diwān Manuscripts

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Citation: Eshonova Salimakhon Nishonbek kizi (2024) The Principles And Problems Of Cataloging Of Diwān Manuscripts, *Educational Administration: Theory and Practice*, 30(4), 6862-6870

Doi: 10.53555/kuey.v30i4.2488

ARTICLE INFO

ABSTRACT

This paper deals with the comparative classification of the manuscripts, held in the Main Collection, Hamid Sulaymonov Collection, Duplicate Collection and Microfilm Collection of Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan, with respect to their type, period and subjects. We will investigate the editions, methods of classifications of the catalogues of manuscripts and lithographs on those collections as well as digital catalogue of the Main Collection prepared by the financial support of Gerda Henkel Foundation, and will analyze the previous editions of the catalogues as well as the problems, similarities and differences in the principles of cataloging. Furthermore, we will propose the solutions to the problems of implementation of conclusions during cataloging, classification, systematization of manuscripts, particularly multicopy kulliyat and diwan manuscripts, and will show the significance of edition of catalogue of diwan manuscripts.

Key words: catalogue, subject catalogue, principle, collection, manuscript, lithograph, kulliyat, diwān, classification, genre, description.

Introduction.

The works composed by the great scholars and poets of the Orient have a worthy place in the cultural heritage of not only Uzbekistan, but also of the world community. It is well known that the main part of this heritage is preserved in Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan and that is why it deservedly was included to the List of Intangible Cultural Heritage by UNESCO in 2001. Library of the Institute holds 26 thousand volumes of manuscripts, 40 thousand lithographs, 5 thousand documents and microfilms of 7 thousand manuscripts of various content. (See: Appendix 1). The library of Institute consists of the Main Collection, Hamid Sulaymonov Collection,¹ Duplicate Collection and Microfilm Collection.

From 1952 to the present, cataloging of manuscripts preserved at the Institute has been carried out. In 1952–1987 “Collection of the Oriental Manuscripts” in 11 volumes (Sobraniye Vostochnih Rukopisey Akademii Nauk – SVR), in 1988–1989 “Catalogue of the Institute of the Manuscripts” (CIM) in 2 volumes were published [2–3; 11–22]. In independence years more attention was paid to the descriptions with respect to subject. Particularly, since 1998 the catalogues regarding to history, medicine, natural sciences, sufism, philosophy, Tirmizi scholars, Oriental miniatures, diwan manuscripts have been published [3–10, 23–25]. Digital catalogue of the Main Collection was created with the support of Gerda Henkel Foundation [1]. Cataloging of the manuscripts in the Duplicate Collection is currently underway, followed by cataloging of the Microfilm Collection (See: Appendix 2).

We should acknowledge the contributions of scholars worked at the Institute at that period. They analyzed the great deal of manuscripts held at the institute, organized, classified and catalogued them. Whereas describing the manuscripts, they used the methods of Russian and other foreign scholars, and developed their own

¹ In 1998, when Hamid Sulaymonov Institute of Manuscripts was liquidated, its manuscripts were transferred to the library of Beruni Institute of Oriental Studies, and since then it is called Hamid Sulaymonov Collection (The manuscripts under 1-199 call numbers are remains at the library of Museum of Literature of Uzbek Academy of Sciences; manuscripts of under call number 200 were brought to Beruni Institute of Oriental Studies – SE). The manuscripts of Hamid Sulaymonov Collection have been catalogued in 1988-89 and are called “Catalogue of the Institute of the Manuscripts” (CIM). See: [2–3].

methods to improve cataloging. Of course, their methods are serving as a basis for composition of present catalogues.

Main Part. Let's now turn to the systematization, organization of those catalogues and their descriptions. "Catalogue of Oriental Manuscripts" (SVR) contains descriptions of manuscripts on history, exact sciences, medicine, bayozes, diwans, linguistics, Qur'anic sciences, hadith, etc. "Catalogue of the Institute of Manuscripts" is composed on the basis of SVR catalogue. The first volume contains the works written in Uzbek language, the second one – the works written in Persian. To expand the area of their use, all of these catalogues are composed in Russian. Digital Catalogue which was funded by Gerda Henkel Foundation is made on the basis of English "Search" system, and contains descriptions of manuscripts of the Main Collection. The subject of the work is described with key words and linked to the system. For instance, the description of the work belonging to Sufism is given as "Theology, Sufism, Theory of Sufism", the description of the work on poetry as "Poetry" (See: Appendix 3). As is generally known, there are various types of descriptions. With respect to their content they are either short, full, monographic or other type. However, despite their type, all of them serve to facilitate researcher's study. However, in the practical implementation of scientific and theoretical conclusions in the literature, there were certain problems, especially in the study, systematization and cataloging of multi-copy diwan manuscripts.

Results and Discussions.

The SVR Catalog does not contain information about all the manuscripts received by the institute in subsequent years. Descriptions of some extant manuscripts are given in more detail. However, some of them in most cases do not provide complete information about the language and content of copies of kulliyat and diwan collections, the number of folios, the initial and final lines of the work, the text of the colophon, name of the book-binder and the date of the copy; in some of them, the above information is completely missing.

Despite the fact that the preface to the first volume of the Catalog of the Institute of Manuscripts states that the first volume contains Uzbek manuscripts, it also includes Persian manuscripts; however, this is not mentioned in "Language" section. At first, works on literature are described chronologically with respect to author's lifetime, but mixed with respect to the subject [2: 5–132]. The rest of manuscripts are ordered with respect to their subjects [3: 133–311].

The second volume contains Persian works on literature, history, natural sciences and medicine that organized with respect to their subject [3]. Descriptions of diwan manuscripts in both catalogue lists not only the genres of diwans, but the number of poems as well; however, the number of folios, beginning and ending lines, and colophon texts are completely missing. Like in SVR, it does not provide information of content, genre and the texts of the seals in the copies of kulliyats and diwans. However, this gives essential information to researcher regarding diwan features, as well as useful for performing critical text edition.

The principles in Charles Rieu's catalogue [26] was taken as a basis for descriptions in digital catalogue; call number of the material, its title, name of author, his/her lifetime, language of the work, number of folios, miniatures (if there is), size of manuscript, type of paper, color of ink, name of copier and date of copy are linked to "Search" system. Moreover, in the introduction (if there is) some passage after "Amma ba'd" word combination, a few lines of original Arabic text, beginning and final sentences, and the text of colophon are given, which simplifies researcher's work (See: Appendix 4).

Relying on the principles of cataloguing given in the second volume of the Catalog of the Institute of Manuscripts, there has been attempted to make a complete questionnaire. There were provided poet's biography as well as information on rulers of that period, his tutors and his status among other poets, and his literary heritage. Such information mainly was gathered from various tazkira, encyclopedias, catalogues and secondary literature. Then, there was made a questionnaire including more than 20 queries regarding diwan's content, genre, folios, the beginning of kulliyat and diwan, first and last lines of poem, colophon's text (if there is), codicological attributes of manuscript, customer's name (if provided), type of copied text, paper, information whether manuscript is author's own handwriting or was copied by copyist, name of copyist, date of copy, bookbinding type, name of book-binder, defects, size and reference to the information given in SVR Catalogue. The description of each kulliyat, diwan and their copies was done on the basis of aforementioned requirements (See: Appendix 5).

Let's now turn to the sequence of the descriptions. Description of the manuscripts in the Catalogue of the Oriental Manuscripts (SVR) and the Catalogue of the Institute of Manuscripts (CIM) are given in chronological order with respect to author's lifetime and the date of copy.

The sequence is same in the Catalogue of Diwan Manuscripts. The catalogue contains descriptions of diwan literature composed from 11th century till 20th century that arranged in chronological order. The description of each work begins by separate chapter, and we may see a chronological sequence in authors' lifetimes. In organizing author's works and their copies, author's full collection of works, i.e. Kulliyat is described first, then collected works (muntakhab) with respect to their date of copy. The manuscripts missing the information about the date of copy are organized with respect to their size, from thin to voluminous ones. The diwans of poets the information of whose lifetime has not been established are classified separately, they are given with respect to poet's nickname in Arabic alphabetical order (See: Appendix 6-7).

There are copies of poets' that include poems of specially selected muntakhab collections. Its title usually is mentioned in unwan or colophon. In descriptions of those works, its title as "Muntakhab" is always given. However, despite the fact that some diwan are muntakhab with respect to composition, there are copies where their title is not provided. For example, in one of Faryobi's diwan are included poet's selected poems, and it is indeed selected collection, but nowhere is information about this. To differ such diwans, they were titled as [Muntakhab] Diwan-i Faryabi (Selected Poems of Faryabi). It should be noted also that some selected diwans consist only of 2-3 pages. Their difference from bayoz is that bayoz poems consist of different poems of different poets; muntakhab collections, on the contrary, consist only of one poet's poems given in alphabetical order (See: Appendix 8). Additionally, among diwan copies are excerpts from poems. Particularly, they are given as [Excerption from Lutfi Diwan].

Whereas in SVR and Gerda Henkel Catalogues, manuscripts are described with respect to their title, in diwan manuscripts catalogue they are described with respect to their title and language, respectively. Their number is mentioned in such way in researches and SVR and Digital Catalogue. However, due to rules of source studies each of them had to be described separately and numbered. That is why, we described each diwan separately, and numbered each material by additional call number, e.g. 1029/II-1, 1029/II-2.

The rest of works is described by separate call number, for instance, in SVR, vol. 9, No. 6160 and Gerda Henkel No. 1318, is described only "Haft Awrang" by Abdurrahman Jami written on the margins of the paper. However, on each page there are Jami's other three works such "Fatiha al-Shabab" ("The Beginning of Youth"), "Wasita al-Iqad" ("The Middle of the Pearl"), "Khatima al-Hayat" ("The end of Life"). They are not described neither in SVR nor in Gerda Henkel Catalogues. In present catalogue these diwans are described in terms of rules of textual and source studies, and each work is shown by additional separate call number as follows: 1318/I, 1318/II, 1318/III.

Selected poems of Shaybani Khan under Ubaydiy nickname are described generally in SVR (No. 1349) and Gerda Henkel catalogues. In Catalogue of Diwan Manuscripts, the works in Kulliyat are described first, then the sequence of diwans is given. There Ubaydiy's Persian and Uzbek diwans are described in full providing their call numbers. (See: 3: No: 240-241).

The description of diwans allows to make some conclusions. Alisher Nawai divided all his works into four diwans and named them "Garaib as-Sighar", "Nawadir al-Shabab", "Badayi al-Wasat" and "Fawaid al-Kibar". The tradition of naming poem collections in Uzbek literature began by Alisher Nawai was subsequently continued by Khiva literary environment. For instance, Munis called his diwan "Munis al-Ushshoq", Agahi called his diwan "Ta'wiz al-Ashiqin". Kamyob also following Alisher Nawai, Agahi and Munis divided his diwan into two parts, and called the first part "Anis al-Ashiqin", the second one – "Tumar al-Ashiqin". The description of those diwans was made separately, respectively (See: Appendix 9).

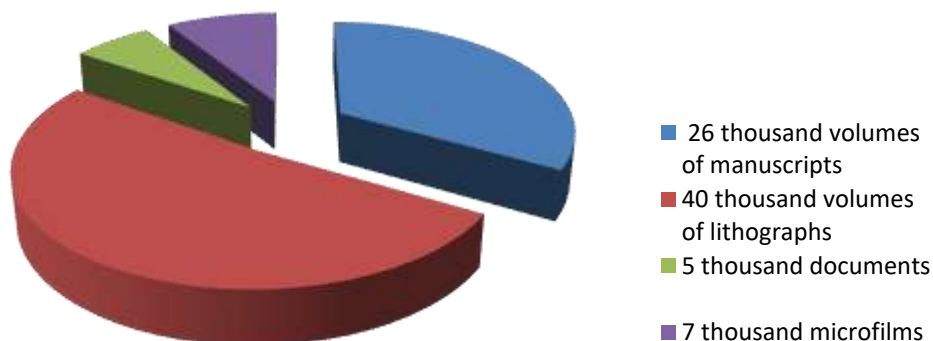
As is known, genre gazal plays central role in diwan literature. They are arranged mainly in Arabic alphabetical order, and only then other type works are given. During the description we witnessed that all poems are described in alphabetical order but mixed with respect to their genre.

Conclusion.

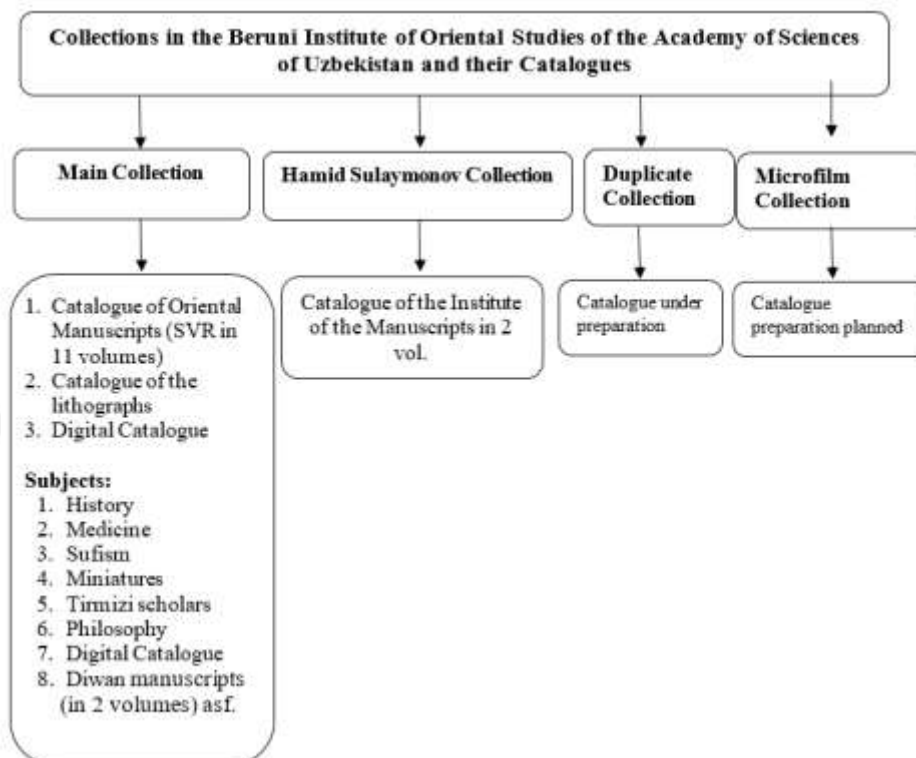
The analysis and comparative investigation of aforementioned data show that the edition of catalogue of diwan manuscripts allows to achieve new conclusions and generalizations in literature and source studies. Diwans with multiple copies serve to identify variations of poet's literary heritage, to collect valuable information about its place, period and language.

Appendix 1

Collections in the Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan (first half of the 9th-20th centuries)

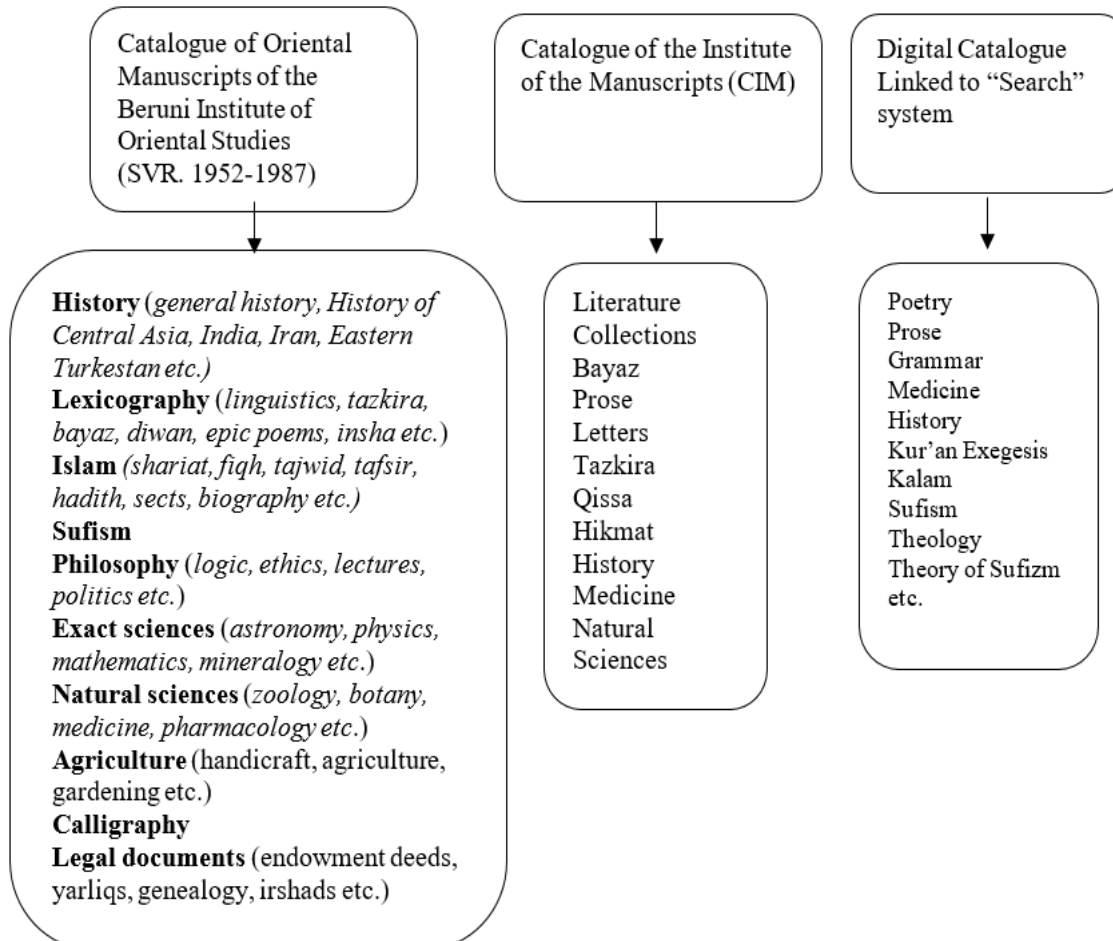


Appendix 2



Appendix 3

Classification of the Catalogues by Subject



Appendix 4

Al-Birluni Institute of Oriental Studies

Search

InvN:	<input style="width: 80%;" type="text"/>
Title:	<input style="width: 80%;" type="text"/>
Author:	<input style="width: 80%;" type="text"/>
Language:	<input style="width: 80%;" type="text"/>
Subject:	<input style="width: 80%;" type="text"/>
Illustration:	<input style="width: 80%;" type="text"/>

[Main](#)

[Search](#)

[Search by tome](#)

[Detailed search](#)

Al-Birluni Institute of Oriental Studies

Description

10171/2	رسالة جام جهان نما - جامع کلیات علم توحید
Author name	
Language	per
Subjects	Theolgy
Quantity of sheets	6(56b-61a)
Quantity of lines	17
Size	21 x 17
Paper	Industrial
Date of copying	
Handwriting kinds	Nasta'liq
Cover types	Cardboard
Cover colors	Green
Beginning	وهو المتكلمين لا حزن ولا قوت الا بالله حمد بعد وشكر بين عدد نمازین نالی که
Beginning after amma ba'd	سأله ان عزیزان که طالب علم توحید بودند و محب قدم تحقیق
End	والله يقول الحق وهو يهدي السبيل وحسن الله ودمه الوثيق تمت الرسالة على حسب الحال والحمد لله اولاً وأخيراً طاهر واطمناً

MUSAEV SH.
10171/2

[Main](#)

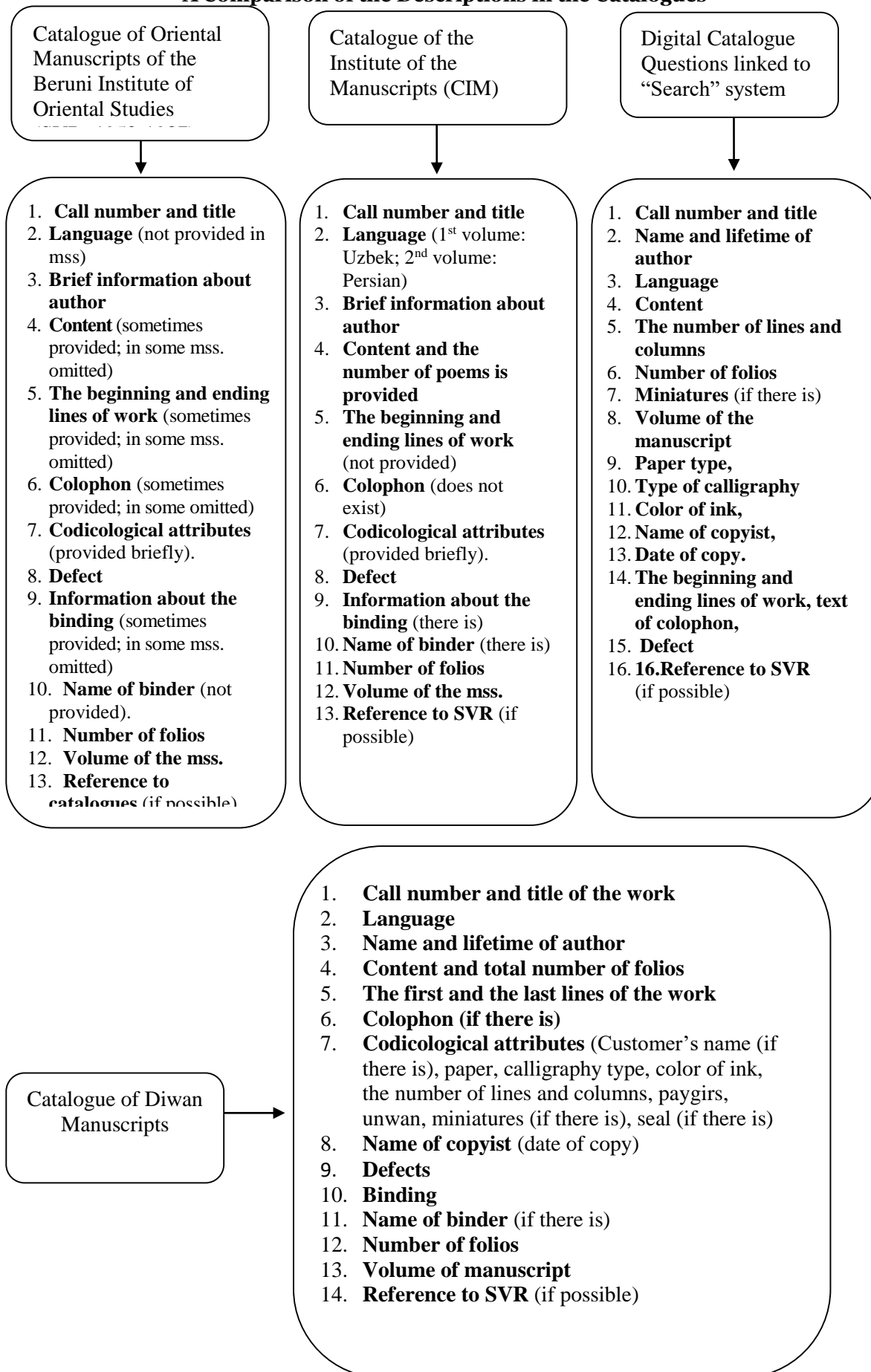
[Search](#)

[Search by tome](#)

[Detailed search](#)

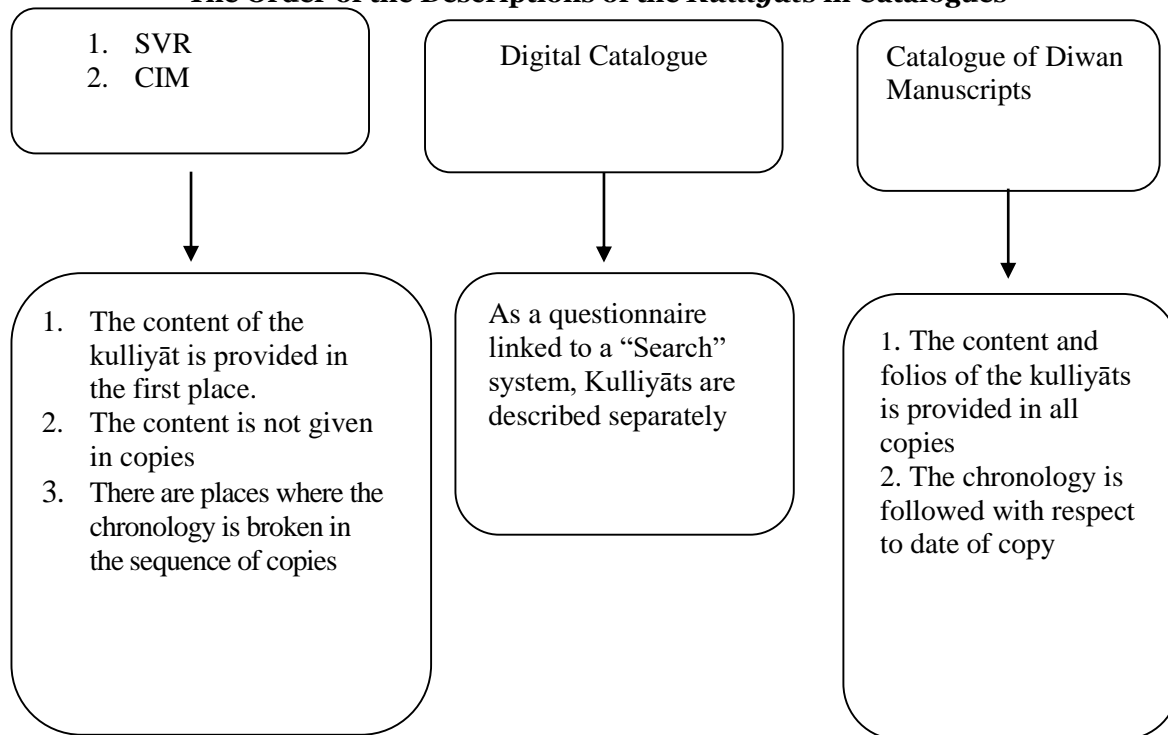
Appendix 5

A Comparison of the Descriptions in the Catalogues



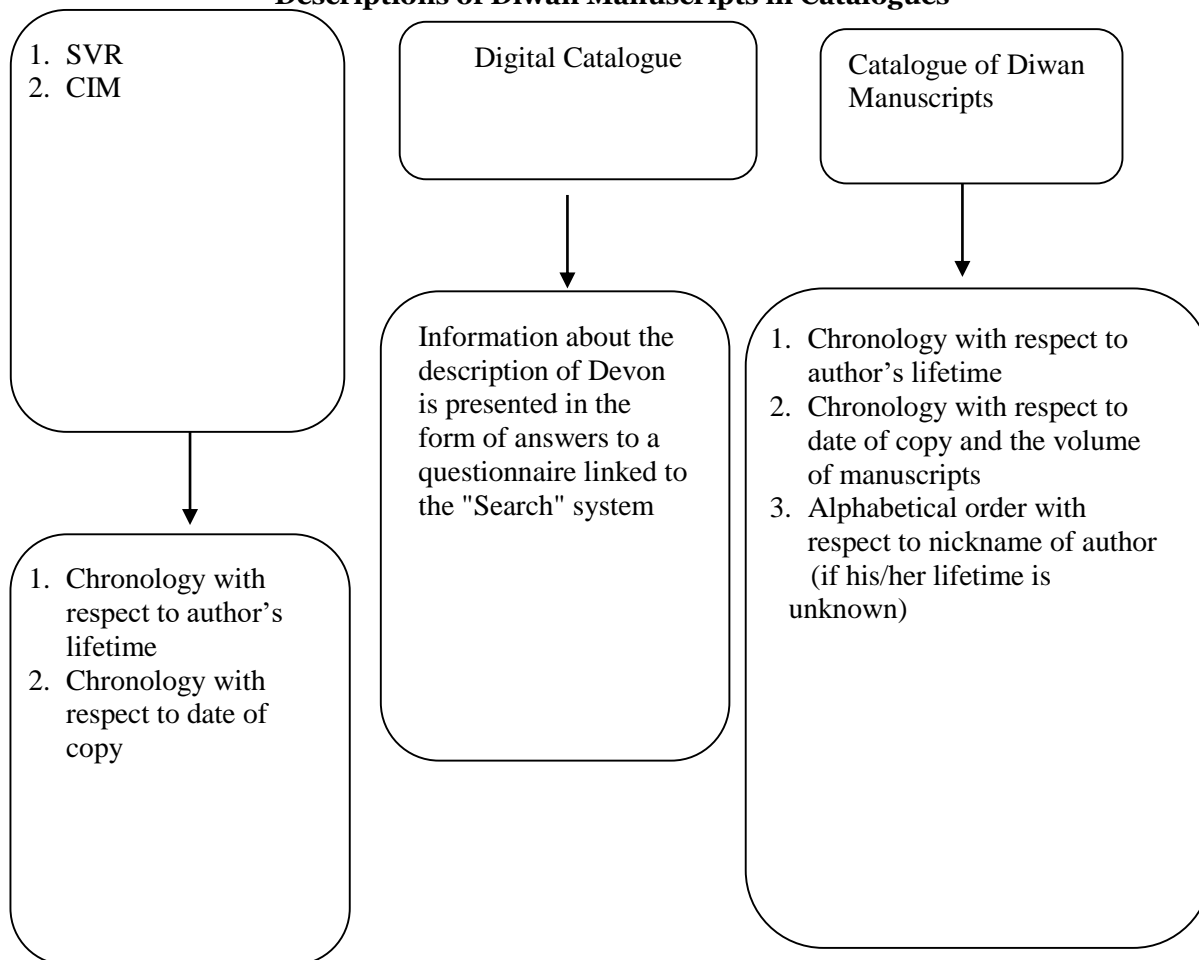
Appendix 6

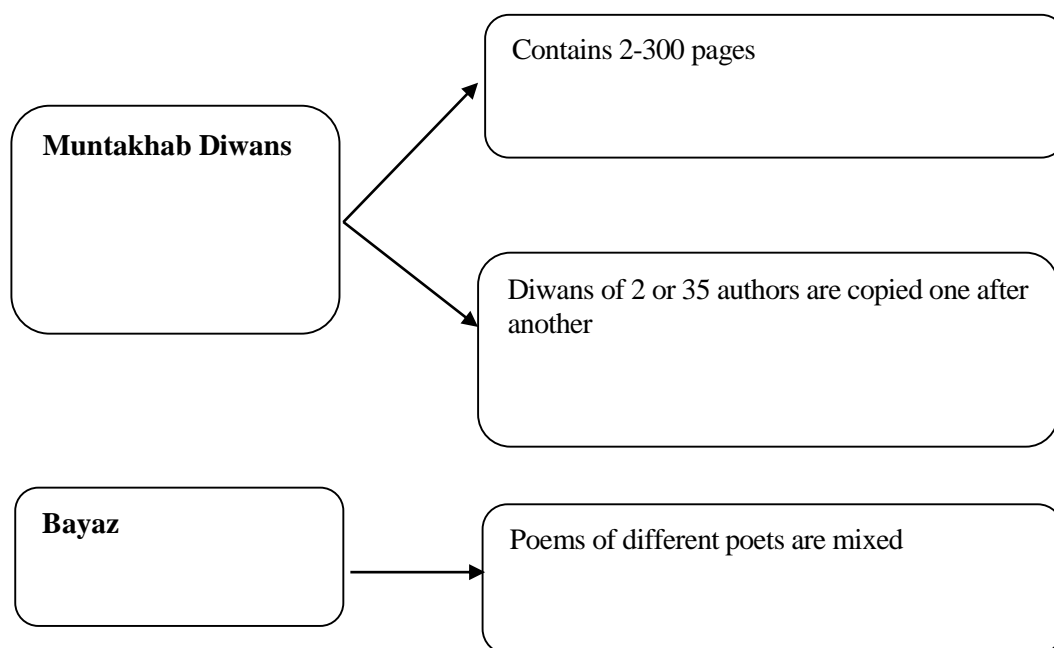
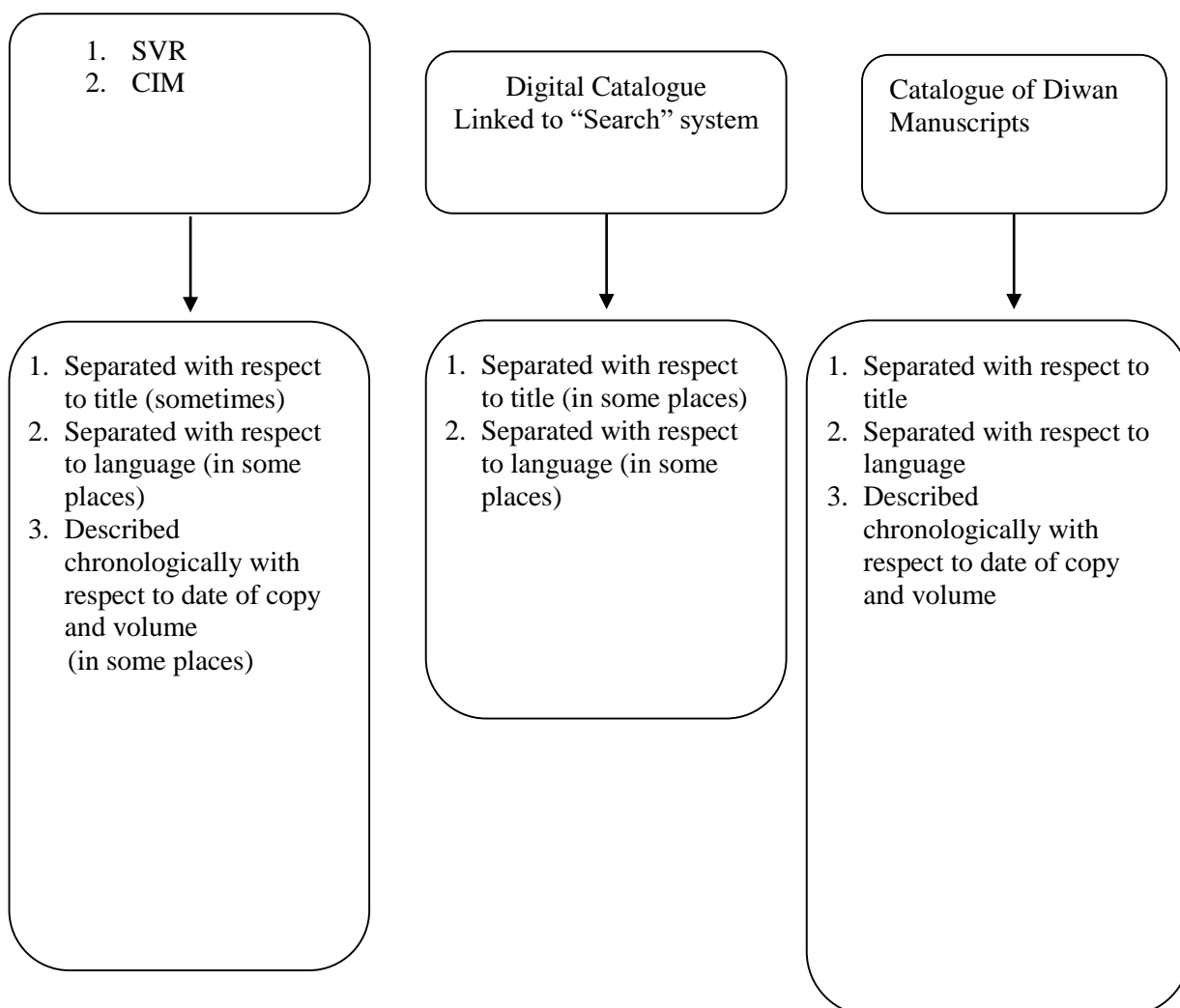
The Order of the Descriptions of the *Kulliyāts* in Catalogues



Appendix 7

Descriptions of Diwan Manuscripts in Catalogues



Appendix 8**Difference between Muntakhab Diwan and Bayaz****Appendix 9****Description of Diwan Manuscripts in Various Languages and Titles**

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