

«Eight», the Mongolian name of the same people in the Kobdo basin.

The Chinese report on the Naiman dates from the period of the history of the Turkic peoples when the collapse of the Eastern Turkish Empire was followed by the subordination of the big Oghuz-Uighur tribes to the Chinese (627—652 A.D.). Diplomatic connections with the Chinese of the far North-West was made only possible by the decline and fall of Turkish power in the Northern part of Central Asia.

The Chinese, as it was observed by Zuev, report little after 627—652 A.D. in 652—657 A.D.) from another **Niem tuyluq küi irkin* (without the name *Yimäk* and with a number of variant readings for **Niem*: mod. *Nên, Lan, Lai*), who also lived in the Kobdo basin.

As to Gardīzī's report on the Tatar (i.e. Mongolian) origin of the Kimäk, we no longer consider it as a legend, but we accept it at present as a historical report, dating from about 750 A.D. which bears in its present form traits of the folk-lore as well (cf.: «*Gardīzī on the History of Central Asia 750—780 A.D.*»: *Acta Orient. Hung.* XXVII, 1972, pp. 257—267). We must, consequently, date the Kimäk migration from the West of the Kobdo basin and the neighbouring parts of the Altai-mountains to the Irtish river little before 750 A.D. Within a short time this migration of the Kimäk was followed by that of the Qypčaq tribe of the Kimäk from the Irtish region to the Eastern side of the Ural mountains. About 800. A.D. this was followed by the appearance of the Kimäk in the South, on the lower reaches of the Syr-Darja.

These short remarks, which will be dealt with in the near future, had the aim to point to some open problems of Kimäk history. They will by no means diminish Kumekov's merit who as a young representative of A.N. Kononov's and S.G. Kljaštornyj's Leningrad Turkological school performed excellent work in publishing his valuable «*Gosudarstvo Kimakov*».

K. Czeglédy

I. I. LOMAKINA, *Marzan Šarav*. Izd. Izo-braziteljnoe Isskustvo, Moskva 1974, 192 p. With 136 ill.

The study of the history of Mongolia is one of the most interesting adventures for a historian. Even more fascinating is the history of a painter whose life and life-work reflects an interesting aspect of this history and momentous changes connected with it. The *oeuvre* of the Mongolian painter Mardzan Sharav, Sharav the «Funny-maker», has not been known beyond the borders of Mongolia before 1957. That year members of a Hungarian expedition discovered the paintings partly at an exhibition in the Central Museum of Ulan Bator, partly in the old Palace-Museum of the former Bogdo-gegen. (Cf. A. Róna-Taš, *Po sledam kočevnikov*, Moscow 1964, pp. 222—226, original Hungarian 1961.) There is scarcely any literature on Sharav, apart from a few articles mostly in unaccessible Mongolian newspapers and journals. It is therefore a great merit of I. I. Lomakina that she devoted a detailed monograph to this painter important not only for the history of Mongolian art, but also for the universal history of arts.

Sharav, born about 1869 in a poor nomad family, was admitted in his early childhood to a provincial monastery where the lamas soon became aware of his talent and taught him the elements of drawing Lamaist ikons. But he soon left the province and went to the capital of Mongolia. These were the last decades of the Mongolian «Middle Ages». The theocratic-feudal system of society met with the accelerating developments of the outer world. The great contrasts of the old and the new were more perceptible in the capital where the *Bogdo-gegen*, the head of the Mongolian Lamaist hierarchy ruled. The young boy joined the iconographers of the great monasteries without, however, undergoing the usual lamaist education. He learnt the strict rules of lamaist iconography and earned his living by making religious paintings. With his native talent he soon made

his fame and when the demand to perpetuate the portraits the leading figures of his time increased he obtained orders to paint portraits even of the Bogdo-gegen and his wife. This second group of Sharav's paintings is of special interest. Deeply rooted in the old Buddhist iconographic tradition he found himself confronted with the task of painting individuals instead of impersonal Buddhas. At the same time the new technique of photography became known in Urga which apparently greatly impressed the artist. In consequence he produced a new style which is unprecedented in the history of art.

The most important of Sharav's works of international value are his narrative paintings. He set him the task to record the totality of Mongolian life. In a manner very much reminiscent of Brueghel's style he painted great pannos, such as «One day of the Mongols», «The kumyss-feast», and «The Green Palace». These paintings are inexhaustible sources for Mongolian ethnography (for more details, see my paper *The birth of modern Mongolian anthropology in Mongolia: The Mongolia Society Bulletin* XI: 1, 1972, pp. 5–12.) In the scenes he painted not only almost all details of the material culture, customs, rituals, animal keeping and agriculture but at the same time a lot of satirical touches, making fun of the weaknesses and foibles of his compatriots can be found in his works — hence his nickname the «Funny-maker».

After the revolution of 1921 he got a job in the first Mongolian publishing house. Presumably he took part in designing political posters printed then in Petrograd. His daily work was to illustrate the new Mongolian newspapers. He designed the first Mongolian bank-notes, illustrated school-books and returned also to portrait-painting. His Lenin-portrait is interesting because it shows a strong influence of contemporary Russian poster-style, preserving at the same time the elements of the old Mongolian decorative heritage. Among his last works are illustrations made for the Mongolian fable-collection *Siddhitü*

kegür and a unique series of illustrations for a translation of Defoe's *Robinson Crusoe*.

Lomakina's monograph gives a balanced survey of the life and activity of Sharav. Living for a long time in Mongolia she could obtain hitherto not used archival material, discovered long forgotten newspaper articles and had opportunity to interview old people who still had recollection of Sharav who died in 1939. These new facts and reflections are the most valuable parts of the work. Her detailed description of the major paintings will serve as a reliable source for further studies. The numerous illustrations give a good cross-section of the lifework of the master. It is only to be regretted that the color reproductions do not render exactly the colors of the original. Since however colorise do not play an important role in Sharav's art this is not too disturbing. Nevertheless it would be desirable to publish an album of Sharav's entire work with appropriate technique. It will be a later task of scholars to compare Sharav's genre paintings with similar works known from the Mongolian territories. I would here only refer to the several *Molon toyin* illustrations in MSS kept in Leningrad, Copenhagen, Budapest and other libraries or to the paintings of the Chahar Lodoi, and to genre-paintings kept in the Museum of Scheut (Belgium). An ethnographical evaluation of Sharav's works is also an urgent task.

We are deeply indebted to the author for making the international scholarly world acquainted with an artist of world significance.

A. Róna-Tas

M. METZGER, *La Haggada enluminée*. I. Leiden 1973, XXIX + 518p. + LXXXIII Tafeln. (*Études sur le Judaïsme Médiéval*. II.)

Allüberall in der Welt gibt es zahlreiche Haggada-Handschriften in öffentlichen Sammlungen und Privathänden.