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Çadır
030717

***Khargāh*: an inquiry into the spread of the “Turkish” trellis tent within the ‘Abbāsīd world up to the Saljūq conquest (mid second/eighth–early fifth/eleventh centuries)**

David Durand-Guédy

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Abstract

The Persian term *khargāh* is first attested at the beginning of the fourth/tenth century. It has often been translated as “hut” or “pavilion”, but a comprehensive overview of the historical, geographical and poetic sources points to a more precise definition. Three main conclusions can be established. First, from the beginning the term exclusively referred to the trellis tent (commonly known as yurt) first identified in a Turkic milieu in Inner Asia. Second, *khargāh* entered the Arabic and Persian languages through the Sāmānīd court and quickly replaced the Arabic expression *al-qubba al-turkiyya* which was previously used to refer to this kind of tent. Third, the presence of the trellis tent in Muslim courts predates the arrival of the nomadic Saljuqs in the fifth/eleventh century. The trellis tent, associated with the cloth enclosure (or *sarāparda*), was already a status symbol under the Sāmānīds and Būyids in the fourth/tenth century. Thus this study, which lies at the crossroads of lexicography and the history of technology, provides new elements towards a better understanding of Central Asian cultural influence on the wider ‘Abbāsīd world.

Keywords: Turks, Central Asia, Cultural influence, Pre-Saljuq Iran, Tent, Status symbol

In his darkly humorous depiction of the Būyid state, the litterateur Abū Ḥayyān al-Tawḥīdī (d. 411/1023) illustrated the greed of one vizier with the following anecdote.¹ Abu'l-Faḍl Ibn al-'Amīd (d. 360/970), says Tawḥīdī, one day repeatedly asked the head of his kitchen what happened to the leftovers of his meals. The latter, exasperated by his insistence, told him bluntly that he “shoved it in the ... of the vizier's wife”. Of interest here is not the vizier's pettiness, nor the vulgarity of the answer, but the setting of the anecdote: “The vizier asked this question while he was at the back of the *kharkāh*, thinking that no one would hear” (Tawḥīdī: 349, line 9, cf. trans. 151). The term *kharkāh*, used by Tawḥīdī on the basis of oral information, is problematic. It is equivalent to

1 I am indebted to Peter Andrews for commenting on an earlier version of this paper. I extend my thanks to Antoine Borrut, Jean-Pierre Digard, Minoru Inaba, Peter Golden, Justine Landau and the reviewers for their useful input. Needless to say all the errors are mine.

030717

DİA

ÇADIR

Madde Yayınlandıktan Sonra Gelen Doküman

21.08.2017

An exhibition of "Tents of the Islamic world" in the Islamic Arts Museum Malaysia .-- 2003 : IRCICA Newsletter, vol. 59 pp. 15-16, (2002)

Art - general | Tents | Crafts | Exhibitions

Turko-Mongol Rulers, Cities and City Life

Edited by
David Durand-Guédy

Türkiye Diyanet Vakfı İslam Araştırmaları Merkezi Kütüphanesi F	
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CHAPTER FOUR

THE TENTS OF THE SALJUQS

David Durand-Guédy

As the leading family of a group of pastoral nomads, the Saljuqs lived before the conquest of Iran like their followers: in tents.¹ Their tented encampments appear regularly in the sources, especially when the various political leaders of the time tried to confront them. When reporting that the Saljuqs were in a certain place, the sources often say that they were camping (*khayama*) there.² What happened, then, after they took control of Iran and its large cities? In 1938, Pope felt intuitively that the Saljuqs had remained loyal to the tent.³ His brilliant intuition, however, has not been developed. While the role played by the tents of the following Turko-Mongol dynasties has been the subject of many studies, it has remained *terra incognita* as far as the Saljuqs are concerned. In his impressive research published in 1999, Peter Andrews has analysed in depth the connections between nomadic traditions and princely tentage, a tradition of which Tamerlane's huge pavilion set up near Samarqand in 1404 was the "epitome".⁴ But Andrews skips directly from the Qarakhanids to the Khitans and the Mongols.⁵ Nor are the Saljuqs referred to in the relevant entry of the *Encyclopaedia of Islam* or the *Grove Dictionary of Art*.⁶

¹ I am very grateful to Jürgen Paul and Peter Andrews for reading earlier versions of this article and making valuable suggestions.

² E.g. Ibn al-Athīr, 9: 477; in 426/1030 Toghrīl Beg, Chaghri and their uncle Mūsā Yabghu "camped near Khwarazm" (*khayamū bi-zāhir Khwārazm*).

³ See Pope 1938, 1412: Iran was "at repeated intervals invaded by peoples who retained nomadic habits and had continued to be tent dwellers ... [the Saljuqs and the Mongols] scorned the debilitating sedentary life of those whom they conquered and made the retention of their own nomadic forms of living a point of policy and of pride".

⁴ Andrews 1999, 1: 698.

⁵ Andrews (1999, 1: 556-7) mentions the Saljuqs once, *en passant*, in his section on Mongol princely tentage, but in a rather anecdotal and (just the once won't hurt) unconvincing way, see below n. 63.

⁶ The article "khayma" in *EI*² (Bosworth 1978) jumps directly from the Ghaznavids to the Mongols. Likewise Peter Andrews, in his article "Tent. III Court and Ceremonial" in the *Grove Dictionary*, jumps directly from the caliphs to the Mongols; see Blair and Bloom 2009, 3: 282-4 (which does not name the contributor). In a recent article on the tents of the

143-150

including the Nigaristan Museum, which specialized in the art of the Qajar period, the Riza 'Abbasi Museum, with a large collection of fine arts, the Carpet Museum and the Museum of Glass and Ceramics. Queen Farah formed a large collection of contemporary Iranian art, which she donated to various museums, and local works were commissioned by public institutions. With the establishment of the Islamic Republic of Iran in 1979, the nature of government patronage changed and art commemorating the ideals of the Revolution has been supported.

For additional information and bibliography see IRAN.

*Enc. Islam*2: "Tih-rān"

Royal Persian Paintings: The Qajar Epoch 1785-1925 (exh. cat. by L. S. Diba with M. Ekhtiar; New York, Brooklyn Mus.; Los Angeles, CA, Armand Hammer Mus. A.; London, U. London, SOAS, Brunei Gal.; 1998-9)

Qajar Portraits (exh. cat. by J. Raby; London, U. London, SOAS, Brunei Gal., 1999)

S. Balaghi and L. Gumpert, eds.: *Picturing Iran: Art, Society and Revolution* (London 2002)

H. Keshmirshakan: "Discourses on Postrevolutionary Iranian Art: Neotraditionalism during the 1990s," *Muqarnas*, xxiii (2006), pp. 131-58

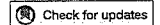
Tent. Portable structure with a fabric covering sustained by or interacting with rigid supports. Because of their mobility, tents have been essential in providing shelter for the nomads of the Middle East and Central Asia, and have been attested since the earliest written and pictorial records. The same constructional principles have been adapted for court and army life by the rulers of these and neighboring regions, including India and Europe. At times they were realized with a magnificence and sense of display hard to imagine today. Cloth also came to be used for tepees after the destruction of the American buffalo herds deprived the Plains Indians of the traditional material used for covering.

I. Introduction. II. Nomadic. III. Court and ceremonial.

I. Introduction. Three distinct traditions of tent construction are already recognizable in the earliest records. Two of these are nomadic, representing Middle Eastern and Central Asian practice. The third can best be described as urban, being concerned with military and court use. Each is characterized by the use of a different type of fabric: the Middle Eastern form by woven goat hair; the Central Asian by felted sheep's wool; and the urban by woven vegetable fiber in canvas or calico, extended in court contexts to a range of much richer materials, including satin, brocade or velvet. A further fundamental distinction separates the Central Asian tradition from the other two: the Central Asian tent is a compression structure in which the felt covering rests on a self-supporting frame that can be set up independently, while the other two types are tension structures in which the supports (which are generally separate from each

other and cannot be regarded as a frame) both carry and are held in place by the covering, with which they are therefore interdependent. In all three types the fabric used came in characteristic widths, resulting from the method of manufacture, and had to be made up with seams. In the urban tradition, however, there was a tendency for practical considerations to be subjected to geometrical order, which included adjustment of the form to exploit particular patterns woven into cloth. The design of nomads' tents is empirical, based on centuries of experience, its fitness for purpose being closely linked to the exploitation of materials available in particular ecological settings and the need to replace worn parts regularly. The tent is in a continuous state of renewal, and parts of the cloth may be deliberately moved to different positions so as to distribute wear: so long as this process is continued, the tent is in a sense everlasting. Urban tents, conversely, tended to be used intact until they wore out, since the supplies of materials and labor were more immediately available to the court or military than to a nomadic pastoralist dependent on the seasons. The integration of empirical design within a rigorously constrained life-style and carefully regulated economy thus achieved aesthetic appeal through the simple fitness of form to given conditions. The closeness of this fit has ensured the survival of the forms in a given context, so that the idea of the design outlives the material in which it takes shape. By contrast, the urban tradition, with its potential for lavish display, gave rise to exceptionally fine but usually unique tents that were essentially ephemeral through the perishability of the material. Their survival has, in practice, been confined to mention in court records. The more ordinary aspect of the urban tradition acquired an undistinguished continuity through practical, primarily military tentage; in parallel with urban building, this represented a fund of basic skills that could be drawn on from time to time to produce outstanding effects.

As urban tents co-existed with those of Middle Eastern and Central Asian nomads, the traditions interpenetrated at several levels. Nomads, rather than living an entirely isolated pastoral life, exist in symbiosis with neighboring settled populations, exchanging goods and skills or obtaining them by raiding. On a simple level, materials typical of the urban tradition are sometimes borrowed by nomads. Thus the Kurds of Khurasan incorporate a width of white calico in the front curtains of their tents (to keep their milk clean of smuts), and the Arabs of Syria may use canvas instead of goat hair for their summer-weight tents. Such substitution has become more common in the late 20th century as the economic self-sufficiency of pastoral life has broken down. In general, however, no attempt is made to transfer the decorative techniques typical of the finer urban tents to a nomadic setting: such decoration as does appear on hair tents is usually well integrated with the weaving technique. It is doubtful whether large urban pavilions were ever adopted by nomads of the Middle Eastern tradition to the extent that they were in



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03 Mart 2019

MADDE YAYIMLANDIKTAN
SONRA GELEN DOKÜMAN

David Durand-Guédy

Khargāh and Other Terms for Tents in Firdawsī's *Shāh-nāmāh*

*This article aims to contribute to the wider debate on the historicity of the *Shāh-nāmāh* by focusing on the way Firdawsī uses the word *khargāh*. The word, which is first attested in Rūdakī poetry, has not been dealt with adequately in previous scholarship dedicated to the *Shāh-nāmāh*. An analysis of all the occurrences in the text provides results consistent with those obtained from contemporary sources: the *khargāh* appeared in Central Asia (here, *Tūrān*); it was the standard dwelling of Turkic-speaking pastoral nomads (here, *Tūrānians*), whatever their social rank; and it was adopted later as a status symbol by non-Turkish elites (here, during Kay-Khusraw's reign). In Firdawsī's *Shāh-nāmāh* *khargāh* should therefore also be understood as the type of framed tent known as "trellis tent" (the so-called *yurt*).*

Shāh-nāmāh; Firdawsī; Trellis tent; Yurt; *Tūrān*; Turḡs; Cultural loan*Introduction*

Because the *Shāh-nāmāh* is all about the deeds of kings, foes and heroes of ancient Iran, it is no wonder that many episodes take place on a battlefield or a hunting ground. In such a setting, it is no wonder either if tents are ubiquitous. In his painstaking work on the lexicon of Firdawsī's *Shāh-nāmāh*, Fritz Wolff has counted a total of 359 occurrences for *sarāpardāh* (variant: *pardāh-sarāy*), *khaymah* and *khargāh* (variant: *khargāh*) (see Table 1).¹ These three terms of tentage complete *ayvān* and *kākh* in the royal court paradigm. But while *ayvān* and *kākh* can easily be translated as "palace" (*ayvān* being the audience hall, and by synecdoche the whole palace), the translation of the terms of tentage, and especially *khargāh*, has been more problematic.

Firdawsī (d. 416/1025) never bothers to say what a *khargāh* is. Nor does he mention any of its components (trellis, pole, guys, felt covering and the like) that might shed light on its structure. This is not surprising given Firdawsī's "stylistic economy" (description are seldom, the nouns are "presented in their unmodified generic form").² But this lack of description is itself informative: it shows that the

David Durand-Guédy is an independent scholar based in Tehran with research interest in the medieval history of Iran. He is grateful to Peter Andrews and also to the two anonymous reviewers for their useful comments on an earlier version of this text. However, the author is solely responsible for the errors that remain. Transliteration throughout is in accordance with the style of the *International Journal of Middle East Studies*.

Göçebe Çadırları (Güneye Anadolu)

- Çadır

109 MAYIS 1993

MADDE YAYINLANDIKTAN
SONRA GELEN DOKÜMAN

Prof. Dr. Ulla Johansen
Çvr. Fikret Elpe

Türk Dünyası Araştırmaları Der.
c.1, sf.47-55, s.3, Aralık 1979

109 MAYIS 1993

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OR

Osmanlı dönemi çadır süslemeleri. ONUK, Taciser. Doktora. Ankara Üniversitesi, Sosyal Bilimler Enstitüsü, Ankara, 1990. 370s.
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04 EYLUL 2003

26 AGUSTOS 1991

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A. Br. : c. 11, s. 287

B. L. : c. 11, s. 2535-2536

F. A. : c. - , s.

M. L. : c. 11, s. 117

T. A. : c. 11, s. 315-316

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ÖR.

Örnekleriyle Türk çadırları /prepared by Cenalp Çürük and Ersin Çiçekçiler.- İstanbul: Askeri Müze, 1983.
61 p.: ill.; 19,5 cm.
With: English Summary

5844

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CUISENIER, J.

Une tente turque d'Anatolie centrale.
L'Homme (1970), 2, pp. 59-72

- Çadır

Orta Anadolu'da bir türk çadırı.

- TÜRKMEN

- ÇADIR

1091. AZADI, S., «The Turkoman Kaplyk (Tent Entrance Decoration)», in: R. PINNER & W.B. DENNY éd., *Oriental Carpet and Textile Studies I*. London, 1985, pp.131-139.

Brève note sur les lambrequins de portières tissés par les Turkmènes pour décorer l'intérieur de leur yourte.
P. F.

MADDE YAYINLANDIKTAN
SONRA GELEN DOKÜMAN

R195 Otağ-ı Hümayun: Ottoman imperial tent complex / Atasoy, Nurhan. İstanbul, 2000
Oakley, Penny. *Hali: Carpet, Textile and Islamic Art*, 137 (2004), p.45 (E)

24 MART 2005

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AA.Ü. D.T.C.F. Arkeoloji ve San. T. 1990

Onuk, Taciser: "Osmanlı Dönemi Çadır Süslemeleri", Doktora Tezi, (Danışman: Prof. Dr. Rüçhan ARIK), 370 s.

Orta Asya'da göçebe hayatının gereği olarak kısa zamanda kurulup sökülebilen, kolaylıkla bir yerden bir yere taşınabilen, nitelikte, iklim şartlarına uygun, çok yönlü yararlanma imkânına sahip barınağı yani çadırı yapmışlardır. Çadır, göçebe hayatı yaşayan insanların özelliği ve bu kültür kuşağının sembolü haline gelmiştir.

Bugün hâlâ Orta Asya'nın birçok yerinde, Anadolu'da Türkmenler geleneklerine bağlılık ve ekonomik nedenlerle göçebe hayatını sürdürmektedirler.

Çadır yapımında kullanılan malzemeler, genellikle içinde yaşayan insanlar tarafından yapıldığından, ihtiyaca göre değişik çadır çeşitleri ortaya çıkmıştır. Ekonomik konularla birlikte sanat yeteneği ve özgürlük sevgisi de oluşmuştur. Pek çok şeyi kendilerinin yapma zorunluluğu, her şahsı mutlaka bir beceriye sahip kılmış, ağaç işleri, dokumacılık, dericilik, keçecilik ve diğer el sanatları kendi aralarında pratikten gelişmiştir.

Çadırların Çin'den Anadolu'ya oradan da Avrupa'ya kadar uzanan kültür, sanat ve mimarî alanlarında önemli bir yer tuttuğu görülmektedir.

Çadır türleri şöyle sıralanabilir; Alaçık-Çatma ev, Yurt veya keçe örtülü çadır, Topak ev, Karaçadır, Mahrutî çadır, tam tenefli çadır, yarım tenefli çadır, şemsiye çadır, Kumandan çadır, Beşik çadır.

Osmanlı dönemi saray ve ordu çadır türleri de şunlardır; Otağ-ı Hümayûn, Otağ-ı Asaflı, Halvet çadırı, Zokaklu çadır, Çadır-ı Hazine, Kurba çadır, Hastane çadırı, Kılar çadırı, Çadır-ı Sarraçhane, Çadır-ı Matbah, Çile çadırı, muhtelif sınıf asker çadırları.

Osmanlı dönemi ordu ve saray düzeninde önceleri, ahşap gövdeli ve kubbeli yurt tipi çadırlar kullanılmış, sonraları ise hizmetin özelliğine göre çok direkli, bez örtülü çadırlar kullanılmaya başlanmıştır.

Padişah ve paşa çadırları bazan mahrutî, tenefli, kumandan ve beşik çadırları, bazen de kara çadır tipi direkli çadırlar olup içten ve dıştan atlas, ipek, sırma işlemeli kumaşlar ile kaplanmıştır.

Form ve fonksiyon bakımından olduğu kadar süslemeleri açısından da çok önemli yer tutan Osmanlı çadırları, Türk süsleme repertuarının araştırılmaması kaynaklarından biridir. Süslemeler, bu açıdan ele alınarak incelenmiştir.

Türk süsleme sanatı, pek çok kültürlerin süsleme geleneklerinden etkilenmiş olmakla beraber, gerek renk, motif ve kompozisyon yönlerinden gerekse Türklere özgü sadelik yönünden, Türk duyuş ve düşüncesinin en önemli aracı olmuştur.

Türk süslemesi, uygulandığı alanın bütünlüğünü bozmadan o esere ayrı bir ahenk ve güzellik katar. En basit gibi görünen bir motifin ardında bile, binlerce

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CELÂL ESAD ARSEVEN

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TÜRK SANATI TARİHİ

25 TEMMUZ 1992

MENŞEİNDEN BUGÜNE KADAR

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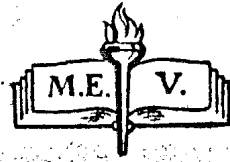
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TEZYİNİ SANATLAR

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Kütüphanesi

Kayıt No. : 11499-1

Tasnif No. : 709.56
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İSTANBUL — MİLLÎ EĞİTİM BASIMEVİ



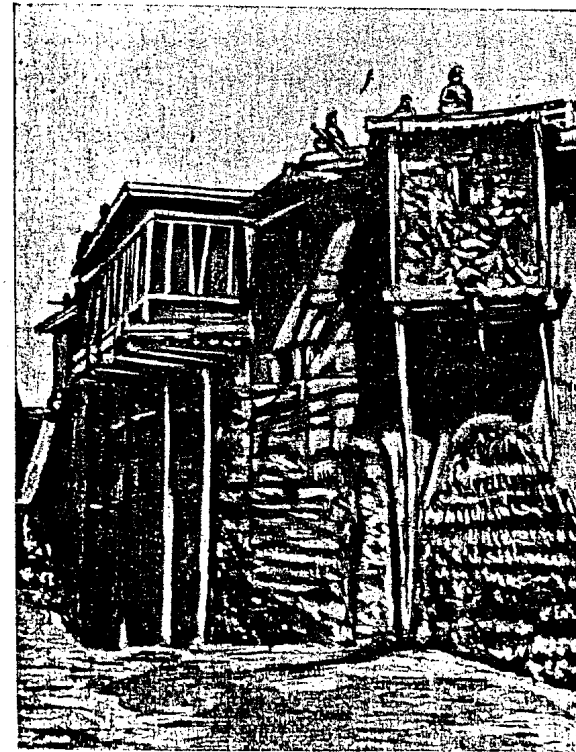
Şekil 35 — Ankarada Kızılca Hamam civarında bir çanti ev

tezyinat ile süslenmiştir. *Kum Tura*'da bir evin büyük bir sofası olduğu ve bu sofanın etrafında direklerle ayrılmış bir eyvan kısmının bulunduğu görülür (Şekil. 32). Bu direkler muayyen bir irtifaa kadar çıkar ve üstünde bir şirvan katı teşkil eder ki bu şirvan'ın ortası, üst katın tavanlarına kadar boştur. Sofanın etrafında ve revakların altında yüksekte bir seki vardır. Bunun üzerine halılar serilerek oturulur. Ahşabdan olan direkler ve başlıkları gayet müzeyyen ve oymalıdır.

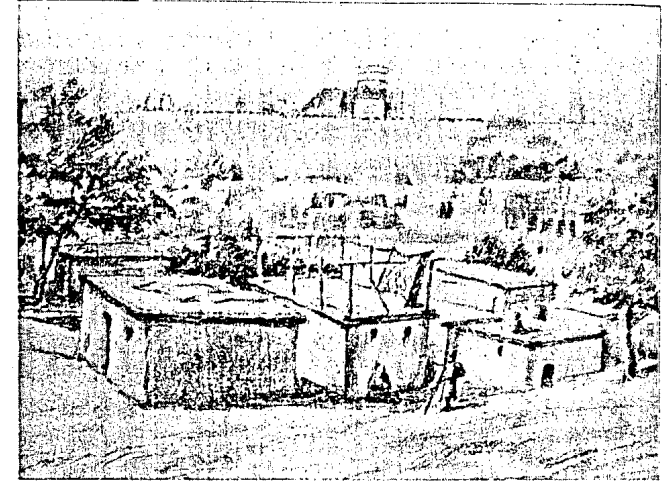
Bazı zengin evlerinin böyle eyvanlı sofaları ortasında bir de havuz bulunur.

Çadır:

Medeniyet tarihinde bir tekâmül merhalesi teşkil eden Türk çadırlarının menşei ve ne zaman başladığı bir meseledir. Hiç şübhesiz ki Orta Asyada Türklerin büyük bir kısmı, gerek iklim değişmeleri neticesinde kuraklaşan yerlerden daha verimli araziye geçmek ve gerek kabileler arasındaki mücadeleler dolayısıyla başka yerlere gitmek mecburiyeti altında bulduklarından her gittikleri yerde böyle evler yapmak güçlüğü on-



Şekil 36 — Tibet'de bir evin arka cebhesi. (G. Bonvalot'dan)



Şekil 37 — Türkistanda Hive'de türk evleri, (Hive seyyahatnamesinden)

ları taşınabilir meskenler yapmağa mecbur etmiştir. Bu suretle her yerde kurulup sökülebilecek surette hazırlanmış ağac çubuklarından evler yapmak ve bunları koyun ve keçilerin yünlerini ıslatıp döğmek suretiyle hazırladıkları keçelerle örtmek çaresini bulmuşlar ve bu suretle çadır meydana gelmiştir. Bütün ihtiyaçlarını birlikte götürdükleri atlar ve koyunların sütleri, etleri, yünleri, kılırları ve derileriyle temin ederlerdi. Bu sebeble daima otlaklar ararlar ve bir yerde hayvanlarını besleyecek kadar yeşillik ve ot kalmayınca taze çayırlar ve su başları arayarak daima hareket halinde bulunurlardı. Yazın yaylalarda dolaşan kabileler, kışın kışlaklara konar ve mevsim gelince yine yaylaya çıkarlardı. Ziraatle geçinen bir kısım Türkler de ziraate elverişli ve münbit sahalara yerleşerek, taştan, ağac dallarından ve daha sonraları kerpiçle yaptıkları evlerde yaşarlardı.

Fakat bu göçebe hayatı o derece mükemmel bir hale girmişti ki, şehirliyle nisbeten bunların yaşayışı daha yüksek bir medeniyet telâkki edilebilir.

Bozkırların aristokratik hayatına ve Türkün istiklâl ruhuna uyan bu hür yaşayış, ibtidai bir hayat olmaktan çok uzaktı. Hattâ birçok Türk ulusları son



Şekil 38 — Efganistanda kan gütmeye karşı barınmak için yapılan muhafazalı kule şeklinde bir ev.

کرمانی، سلجوقیان و غز در کرمان، تحریر محمدابراهیم خبیبی، چاپ محمدابراهیم باستانی پاریزی، تهران ۱۳۷۳ ش؛ محمدابراهیم باستانی پاریزی، از پاریز تا یازین: هفت شهر، هفت حوش، هفت رنگ، [تهران] ۱۳۶۷ ش؛ محمدحسین بن خلف یزمان، بیرهان فاطم، چاپ محمد معین، تهران ۱۳۲۲ ش؛ علی بلوکباشی، «خیشخانه: ابتدایی‌ترین شکل و وسله تهنه مطبوع در تاریخ معماری ایران»، معماری و فرهنگ، سال ۱، ش ۱ (تابستان ۱۳۷۸)؛ بیهقی؛ محمدکریم پیرنیا، آشنایی با معماری اسلامی ایران، ساختمانهای درون شهری و بیرون شهری، تدوین غلامحسین معماریان، تهران ۱۳۷۱ ش؛ اکبرحاجی ابراهیم زرگر، درآمدی بر شناخت معماری روستایی ایران، تهران ۱۳۸۴ ش؛ بدیل‌بن علی خاقانی، دیوان، چاپ ضیاءالدین سجادی، تهران ۱۳۶۸ ش؛ محمدعلی داعی‌الاسلام، فرهنگ نظام، چاپ سنگی حیدرآباد، دکن ۱۳۰۵-۱۳۱۸ ش، چاپ افست تهران ۱۳۶۲-۱۳۶۴ ش؛ محمود رازجویان، آسایش بوسیله معماری همساز با اقلیم، تهران ۱۳۶۷ ش؛ محمدپادشاه بن غلام محیی‌الدین شاد، آندراج: فرهنگ جامع فارسی، چاپ محمد دبیرسیاقی، تهران ۱۳۶۳ ش؛ محمدبن یوسف طیب هروی، بحرالجمهر، تهران ۱۲۸۸؛ کمال‌الدین غراب، بلوچستان: یادگار مطرود قرون، تهران ۱۳۶۴ ش؛ محمدبن جلال‌الدین غیاث‌الدین رامپوری، غیاث‌اللغات، چاپ منصور ثروت، تهران ۱۳۶۳ ش؛ سعید فلاح‌فر، فرهنگ واژه‌های معماری سنتی ایران، تهران ۱۳۷۹ ش؛ آدام متز، تمدن اسلامی در قرن چهارم هجری، یا، رنساس اسلامی، ترجمه علیرضا ذکاوتی فراگزول، تهران ۱۳۶۴ ش؛ مقدسی؛ هندو شاه نخجوانی، تجارب‌السلف، چاپ عباس اقبال آشتیانی، تهران ۱۳۵۷ ش؛

Muhammad Manazir Ahsan, *Social life under the Abbasids*, London 1979.

/ سیدعلی اکبر خدایی /

خیل ← اسب؛ سوارکاری

خیمه، مسکن یا سرپناه قابل حمل که با توجه به شرایط جغرافیایی و نیز ثروت و توانایی صاحبان آن، از مواد گوناگون و به شکلهای و اندازه‌های متفاوت ساخته می‌شود. استفاده از خیمه به عنوان مسکن و سرپناه، پیشینه‌ای بسیار طولانی در میان اقوام و ملت‌های مختلف دارد. در عهد عتیق به خیمه‌های حضرت موسی و یاران وی و حتی چگونگی ساخت و برپا کردن آنها اشاره شده است (برای نمونه ← سفر خروج، ۲۶: ۱-۱۴؛ ۳۳: ۷-۱۱؛ صحیفه اشعیاء نبی، ۲: ۵۴) که شاهدهی بر استفاده از خیمه در آسیای غربی بین سالهای ۱۰۰۰ تا ۶۰۰ پیش از میلاد است (فیلبرگ^۱، ص ۳۷۹). در یونان در حدود ۵۰۰ پیش از

تابستانها بر روی بامها نصب می‌شده که به گنبد خیش معروف بوده است (بلوکباشی، ص ۸۳).

با استناد به گزارشهای تاریخی (برای نمونه ← بیهقی، همانجا) و خیش‌خانه‌های موجود پراکنده در مناطق گرم ایران، ساختمان خیش‌خانه و مصالح اصلی آن، معمولاً ساده و تجملات و تزینات آن منحصر به درون خیش‌خانه بوده است. از جمله تزینات و اسباب داخل خیش‌خانه‌ها، گسترده‌هایی از برگهای بید بوده و در برخی موارد فضای داخل آن با نقاشی تزین می‌شده است (← همانجا؛ برهان، ذیل «خیشخانه»؛ شاد، همانجا). به سبب لزوم تأمین آب خیش‌خانه آنها را در سایه درختان و نزدیک منابع آب یا با تعبیه نظام آبرسانی مداوم می‌ساختند. ساده‌ترین روش دستیابی به آب مورد نیاز خیش‌خانه‌ها، احداث آنها در کنار چشمه، قنات، رودخانه و چاه آب بود که با پاشیدن آب بر روی خیش‌خانه، محیط آن را پیوسته مرطوب نگه می‌داشتند (غراب، ضمام، ص [۲۰۴])، توضیح عکس؛ باستانی‌پاریزی، همانجا). عضدوالدوله دیلمی برای آبرسانی به خیش‌خانه خود که در طبقه بالا احداث کرده بود، کاریزی از دو فرسنگی کشیده بود که آب آن از روی بامها می‌گذشت و بر روی چهارطاقیهای حصیری پاشیده می‌شد (مقدسی، همانجا). این روش خنک‌سازی در بغداد نیز بسیار رواج یافت (متز، ج ۲، ص ۴۲۲). در خیش‌خانه سلطان مسعود غزنوی، آب حوض از پشت بام و از طریق لوله‌های مسین شیردار روی خیشها می‌ریخت (بیهقی، همانجا). بر دیواره‌های بعضی خیش‌خانه‌ها نیز پاره‌های نمد آویخته می‌شد، سپس لوله‌ای سوراخ سوراخ به طور افقی از بالای نمدها می‌گذراندند و وقتی در این خیش‌خانه‌ها می‌نشستند، آب را در لوله‌ها می‌انداختند و از طریق سوراخها به نمد می‌رساندند (بلوکباشی، ص ۸۴).

در دوره معاصر، برای آبرسانی به بالای دیوار خیش‌خانه‌ها با گذاشتن ناودانهای سوراخ‌دار آب را به طور مداوم با لوله‌های لاستیکی به درون ناودانها هدایت می‌کنند (حاجی ابراهیم زرگر، ص ۹۵). امروزه با اختراع وسایل خنک‌کننده پیشرفته، کاربرد خیش‌خانه تقریباً منسوخ شده (بلوکباشی، ص ۸۱) و تنها در میان صحرانشینان و روستاهای مناطق گرم و محروم از انرژی برق یا خانه‌های سنتی و گلی مناطقی مانند یزد یا به عنوان نماد (مانند موزه مردم‌شناسی تفت) استفاده می‌شود (← رازجویان، ص ۶۳).

منابع: ایرج افشارسیستانی، نگاهی به سیستان و بلوچستان: سرزمین آزادگان سخت‌کوش، [بی‌جا] ۱۳۶۳ ش؛ احمدبن حامد افضل‌الدین

1. Carl Gunnar Feilberg

forward in the so-called "French" manner gave an adequate amount of stability. The insistence of the authors on an indispensable equal length of reins and on the synchronisation of the use of the two spurs brings out clearly the absence of any predominant action of a rein or a leg.

In contrast to all the other treatises, an acephalous manuscript of the Paris Bibliothèque Nationale (Ar. No. 2815) puts forward a more thoughtful method based on constant exercise in a circular training-routine (*nāward*), at all the varying paces and with two hands. Without being described completely and explicitly, it envisages the change of pace and the correct backing, with release of the bit, followed by a period of the grand trot, and describes this perfectly. Nevertheless, this documentation is a late one, and one may well think that it has been inspired by western techniques; one accordingly wonders whether in this method of riding, the average Muslim rider ever, one day, rose to this degree of perfection. Whatever the truth, it must be admitted that over a long period of time, equitation amongst the Muslims regressed, whereas amongst Christendom, it improved progressively up to the methods of the great school of horsemanship.

It can easily be imagined how important, in the economic life of the Islamic world up to the modern period, was the upkeep of cavalry units, with all that they needed of furnishings and equipment. Because of these exigencies, a number of specialist artisans, connected with farriery, saddlery and harness-making, had an era of prosperity, and there are hardly any Islamic settlements without their *sūkh al-sarrādjin* or their *bāb al-haddādīn*. A good amount of the basic equipment required for these activities were imported into Baghdād. Saddle-seats came from China; from Berbera [q.v.] via the Red Sea and from Ifrikiya via Kayrawān and Barqa, where they were tanned, there came luxurious panther skins, the saddle-carpets preferred by the Mamlūks and whose use was spread by the Turks to the cavalry forces of Central Europe. The saddle felts (*mish*, pls. *amsāh*, *musūh*) were sought from Armenia, Adharbāyḍjān, Kūmis and Mawṣil, as well as pack-saddles for beasts of burden, whilst Susa furnished expensive sumpter-cloths. Imports were not limited to these materials and manufactures, but extended also to lively nags (*birḥawn*, pl. *barādhīn*) from the Mongol and Byzantine worlds, equally good as mounts and as beasts of burden; they formed a lively element of trade at markets and fairs set up at the gates of towns. As for mounts of Arab stock, these were most often the objects of direct trade between breeders and purchasers (see the *K. al-Tabaṣṣur* attributed to al-Djāhīz, tr. Ch. Pellat, in *Arabica*, i (1954), 158-60; J. Sauvaget, *Historiens arabes*, Paris 1946, 10-12; M. Lombard, *La chasse et les produits de la chasse dans le monde musulman (VIII^e-XI^e siècle)*, in *Annales*, xxiv/3 (1969), 577-8). Despite all the speculations in horse-dealing and trading which this lively commerce in horses engendered within Islam, one can be certain that no-one ever thought of speculating financially in regard to the semen (*ʿasb*) of stallions, since the Prophet had formally proscribed making money out of breeding. According to certain traditions, the mating of mares and asses was allegedly forbidden, but the importance attached to mule-breeding studs [see BAGHL] by people in the Islamic world proves that such a prohibition was never in fact put into force; even so, the mules of the Caucasus, and especially of Bardha'a [q.v.], were imported and prized for their speed and endurance.

But if the Muslims freely imported horses, their

sale outside the *Dār al-Islām* [q.v.] was, in the first Islamic century, absolutely prohibited and considered as an illegal act by the majority of jurists, who based themselves, in the interests of the legal requirement of *djihād*, on the divine words "Prepare against them whatever force and cavalry you are able to get together, of those held ready (*min ribāt al-khayl*), to overawe thereby the enemy of God and your own..." (Qur'ān, VIII, 62/60). The horse was thus elevated to the rank of fighter for the faith and received two shares in the plunder if it were of Arab stock, whereas its rider had only one. The horse-potential thus revealing itself, for the new community, as the nerve-centre of warfare and the secret of victory, it was further forbidden for *Dhimmīs* [see DHIMMA] to ride horses. Later on, when the Islamic frontiers had reached their maximum extension, these rigours were relaxed and applied only then to horses of pure Arab stock, to which Abū Hanīfa added valuable mules. However, in Morocco right up to the eve of the Protectorate, the prohibition of riding horses was applied to the Jews, at a time when elsewhere, and for a long time back, this law no longer bore down on non-Muslims. The latter, all through the Ottoman empire, only had the bother of obtaining a special authorisation from the sultan in order to export horses to foreign lands. Since then, all restrictions were abandoned in all Muslim states. Certain lands relaxed these at quite an early date; a proof of this is the felicitous introduction, in the 18th century, into the British studs, of the famous stallions Darley-Arabian and Godolphin-Arabian which inaugurated the Stud-Book and were the origin of the present pure-blooded English stock. From this last and by breeding with new Arab stocks, M. Gayot obtained in 1833, in the Pompadour studs, the perfected type of Anglo-Arab horse, which now holds the top rank in international racing. At the side of that, the Maghribī Barbary horse has continued to restock the numerous stables for training horses and equestrian centres of France, after having built up over a century and more, the glory of the splendid squadrons of North African spahis.

Bibliography: In addition to the references given in the article, see the bibliographies of the respective articles further referred to within the article. (F. VIRE)

X **KHAYMA** (A.) "tent". When the ancient poets and the writers of the Middle Ages spoke of a nomad's tent they generally described it by the very widely-known Semitic term *bayt* [q.v.], which refers to a dwelling of some kind, either permanent or temporary, and so is not without ambiguity. A more precise term is *bayt sha'ar*, lit. "dwelling of hair". But this word can also cause confusion since the *ductus* is the same as in *bayt shi'r*, "verse of poetry". There is, however, less confusion in the spoken language and the expression has a typically bedouin air; it is still current among nomadic and semi-nomadic tribes from North Africa to the Near East where, beside the normal name for tent, *bayt/bēt*, b. *sha'ar*, there occurs no less frequently, in the speech of rural peoples, town dwellers and even transhumants, the term *khayma/khēma*. This word has followed a curious semantic evolution (see below) and has come to acquire the general meaning of a mobile dwelling made of animal hair, wool or any other material except leather. Today, among many rural people and even town dwellers, the memory of a former nomadic way of life is preserved by their actually using *khayma/khēma* to denote a house, and it has totally replaced *bayt/bēt*. For a number of reasons, therefore, it seems conve-

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DIETER ARNOLD

TENTS. In the Near East the tent has been an integral part of life since antiquity. While the tent's social significance in tribal organization and its economic importance to pastoral nomads are known, it is less widely recognized that the tent is almost equally indispensable to agriculture, beyond its appearance alongside kitchen gardens (see below). In the Near East, sheep and goat pastoralism is intertwined with the food-production systems of sedentary people—grain and lentil culture, vines, and fruit and olive orchards—and the tent is significant to both.

Although pastoralism and agriculture are typologically discrete in some ways, people derive foodstuffs from both sources where possible. This motivates the integrated production of food from both. When people and their tents follow their flocks, they are in reality integrating the sustenance provided by their animals (including the dairy activ-

ities of summer herding) with their standard diet of grains, lentils, and vetches. The tent makes it possible to sow, to keep the flocks away from young crops, to be there when crops ripen and need harvesting, to bring the flocks back to graze the stubble and fertilize the fields with their droppings, and to sustain the family or tribe in this mobile system. Some dwell in tents year-round and others only during dry months. They roll up their tents and store them in the house or cave in which they spend the cold, rainy period from approximately November to April. Fully pastoral people who must purchase their grain are a rarity in the Near East today. In the past, when the region was forested and collected rainwater more intensively, personal food production was significantly greater and it would have been even rarer for existence to be fully pastoral. [See Pastoral Nomadism; Sheep and Goats; Agriculture; Cereals.]

The inhabitants of tents were often keepers of vineyards and orchards. People who lived in houses in towns and villages owned and tilled the land surrounding the town, living in tents seasonally (or, as the Hebrew Bible reports, in small huts of branches—*sukkoth*, sometimes translated as "booths") in order to monitor the ripening of their grapes and other fruit and to carry out traditional chores involving summer dairy and grain production.

The temporary labor required for this seasonally labor-intensive work attracts landless workers, both male and female, from among the seasonal and year-round nomads. They move their tents close to the fields because they then share the food raised by the landowner, while renting grazing rights for their own flocks. "Sedentary" food production thus depends on tents and tent dwellers.

Different types of tents have been used throughout history. For example, the military tents used by Sennacherib in his siege of Lachish (*ANET* 374) had an unusual shape (cf. other military tents, *ANET* 170, 171). The design of the traditional goat-hair tent, widely used by year-round nomads, as well as for partial pastoral and agricultural purposes, was probably developed millennia ago for comfort in a wide range of weather conditions (see figure 1). It is a long rectangle, often running east–west, so that its rooms open to the south. These rooms are formed by interior divider panels hung across the width of the tent; exterior panels on the south can be opened and closed individually. The "living room," where guests are received, is usually open on one or two sides, while the panels of the more private rooms are frequently kept closed.

The goat-hair tent is waterproof, making it habitable year-round, including in the rainy season. (However, full-time nomads generally move to warm areas in the winter in order to protect their flocks from the cold.) The simplicity of its sewn construction from woven panels of goat hair, generally about 100–130 cm wide and of any length needed, means that living space can be expanded or contracted on demand. Upkeep is inexpensive because single panels can be replaced

— Godir

← همان، ج ۳، ص ۱۷-۱۸).

واژه چادر، به شکل معرب شَوَدْر، به عربی راه پیدا کرده است (← ابن دُرید، ج ۲، ص ۶۹۱؛ جوهری، ذیل «شَدْر»؛ جوالیقی، ص ۲۰۵؛ جیوری، ص ۱۸۱)، اما عرب‌زبانان بیشتر، واژه‌های دیگری چون مُلَايَه / مُلَاة، اِزار، عَبَايَه / عَبَاءَه و جَبْرَه را برای رساندن معنای چادر به کار می‌برده‌اند (← لین^۳، ص ۶۱-۶۲؛ دُزى^۴، ص ۲۵؛ مصری، ص ۸۳۸۲؛ دسوقی شتا، ذیل واژه؛ جیوری، همانجا). این واژه‌ها معانی و دلالت‌های دیگری نیز داشته‌اند.

در برخی آثار برجای مانده از دوره هخامنشی، همچون نقش‌برجسته‌ای در ارگلی (در شمال‌غربی آناتولی)، نقش پارچه‌ای در یازیریک* و نیز در نقش برخی شهرهای یونانی - ایرانی، پوششهایی شبیه چادر امروزی دیده می‌شود (د. ایرانیکا، ج ۵، ص ۷۳۵-۷۳۶؛ ضیاءپور، ۱۳۴۳ ش، ص ۷۷ و تصویر؛ قس د. ایرانیکا، ج ۴، ص ۶۱۰). برخی مجسمه‌های بر جای مانده از دوره اشکانی، زنان را در پوششی شبیه چادر، که بر روی عمامه‌ای قرار گرفته است، نشان می‌دهد (← ضیاءپور، ۱۳۴۳ ش، ص ۱۹۷-۲۰۰ و تصاویر). ضیاءپور (۱۳۴۳ ش، ص ۳۰۷) پوشش سر زنان در تصاویر منقوش بر یک بشقاب نقره‌ای ساسانی را نیز چادر خوانده است.

چادر که در دوره اسلامی صرفاً نمونه‌ای از چندگونه پوشاک بود که برای انطباق با معیارهای پوشش اسلامی به کار می‌رفت، هیچ‌گاه دارای کارکرد، شکل، دوخت، اندازه و حتی رنگ واحدی نبوده است. بر پایه شواهد ادبی، در ایران قبل و بعد از اسلام، چادر هم برای پوشاندن روی یا سر به کار می‌رفت و هم پوشش سر تا پا بود (← فردوسی، ج ۹، ص ۲۸۸؛ خاقانی، ص ۸۴؛ سعدی، ص ۲۷۶). چادر در معنای دوم، مرادفهای متنوعی در زبان عربی پیدا کرده که یکی از آنها جَبْرَه است. خبره پوشش زنان در دوره اموی (۴۱-۱۳۲) بود و حسن ابراهیم حسن (ج ۱، ص ۵۴۵) آن را از انواع مُلَايَه شمرده است (نیز ← عبیدی، ص ۲۹۸-۲۹۹). ملایه پوشش متداول زنان در بیرون خانه در اوایل دوره عباسی (۱۳۲-۶۵۶) بود که همه بدن را می‌پوشاند (حسن ابراهیم حسن، ج ۲، ص ۴۲۹). در یکی از تصاویر نسخه‌ای از مقامات حریری (کتابت در ۶۳۴)، زنانی با پوششهایی مانند چادر امروزی در مجالس وعظ و قضا به چشم می‌خورند. تاریخ تشکیل یکی از این مجالس، متأخرتر از سالهای میانی قرن ششم نمی‌تواند باشد. این پوششها را یکی از نویسندگان عرب، چَلَاب و عبایه نامیده است (← عبیدی، ص ۲۹۸-۲۹۹ و تصاویر ۵۳، ۹۲).

جناب هابره در نیجر موافقت‌نامه صلح امضا کردند. با وجود این، درگیری پراکنده میان دولت و دیگر گروههای شورشی، چه در شمال چه در جنوب، از ۱۳۷۶ تا ۱۳۸۲ ش / ۱۹۹۷-۲۰۰۳ ادامه یافت. در ۳۰ اردیبهشت ۱۳۸۰ / ۲۰ مه ۲۰۰۱، در انتخابات ریاست جمهوری، دبی با کسب حدود ۶۱٪ آرا برای یک دوره دیگر برگزیده شد (همان، ج ۱، ص ۱۰۹۴-۱۰۹۶).

منابع: ژوزف کوک، مسلمانان آفریقا، ترجمه اسدالله علوی، مشهد ۱۳۷۳ ش؛ مروین هیکت، گسترش اسلام در غرب آفریقا، ترجمه احمد نمایی و محمدتقی اکبری، مشهد ۱۳۶۹ ش؛

S. Amjad Ali, *The Muslim world today*, Islamabad 1985; *Area handbook for Chad*, [by] Harold D. Nelson et al., Washington, D. C.: The American University, Foreign Area Studies, 1972; *Chad: a country study*, ed. Thomas Collelo, Washington, D. C.: Headquarters, Department of the Army, 1990; Peter D. Coats, "The economy", in *ibid*; John L. Collier, "Historical setting", in *ibid*; Dennis D. Cordell, "The society and its environment", in *ibid*; *The Europa world yearbook 2005*, London: Routledge, 2005; S. Lange, "The kingdoms and peoples of Chad", in *International encyclopaedia of Islamic dynasties*, vol.3, ed. Nagendra Kr. Singh, New Delhi: Anmol Publications, 2000; *The Oxford encyclopedia of the modern Islamic world*, ed. John L. Esposito, New York 1995, s.v. "Chad". (by René Lemarchand); John Wright, *Libya, Chad and the Central Sahara*, Totowa, N. J. 1989.

/ مهدی کریمی /

چادر (۱) (در متون ادبی قدیم: چادر)، نوعی پوشش زنانه که سر تا پا را فرا می‌گیرد. درباره ریشه این واژه آرای متفاوتی اظهار شده، از جمله اینکه ممکن است از ریشه chad سنسکریت به معنای پوشاندن باشد (← هدایت، ص ۳۵؛ جلالی نائینی، ذیل "Chad"؛ نیز ← داعی‌الاسلام، ذیل واژه). واژه چادر در زبان پهلوی نیز وجود داشته است (← فره‌وشی، ذیل "Čatur"؛ مکنزی^۱، ص ۲۱، ۱۵۳)، چنان‌که بنا بر متن پهلوی روایت امید آشومیشتان، که در قرن چهارم هجری تدوین شده، یکی از سرپوشهای زنان زردشتی چادر (Čadur) بوده است (← ص ۲۰۲-۲۰۳). دورفر^۲ که درباره احتمال فارسی یا ترکی بودن ریشه این واژه بحث کرده، دلایل مطرح شده را برای پذیرش قطعی هیچ‌یک از این دو نظر، کافی ندانسته است (← ج ۳، ص ۱۶-۲۲؛ درباره تلفظ چادر در گویشهای گوناگون زبان فارسی

1. Mackenzie 2. Doerfer 3. Lane 4. Dozy

Qader

Yogyakarta as place for his *kraton*, thus reviving the traditions of Sênopati and Sultan Agung. As Sultan Hamengku Buwono I (d. 1792) he became the founder of the dynasty of Nga Yogyakarta Hadiningrat. The situation of his *kraton* was just beside a sacred line reaching from Mt. Merapi in the north to the mouths of the rivers Opek and Progo, the meeting place with the goddess of the South Sea Nyai Lara Kidul, thus underlining his central role in sacred geography, above all, in the cosmos. More than the *susuhunan* in Surakarta, the *sultân* of Yogyakarta gave dominance to Islamic symbols and precepts, combining them to the special brand of Javanese Islam: the normative expressions of Islam, in confession and *Shar'ah*, as the vessel for mystical practice; divine decree (*takdîr*, *wahy*, *wangsit*, *pulung*) combined with the magical power (*kesak-tên*, *sêkti*, from Sanskr. *śakti*) of the ruler, and thus the subordination of the religious scholar to the king (Woodward, 152). The tradition of Yogyakarta relates these teachings to Sunan Kali Jaga, one of the nine revered teachers of Islam (*wali songo*) in Java who was a particular adviser to Sênopati.

The Java War (1825-30) broke out when Pangëran Diponegoro (1785-1855), son of Sultan Hamengku Buwono III and a person well trained in mystical practices, was taken to fight against the alliance of the court and the Dutch because of new administrative regulations. He was supported by the people, by members of the nobility and the Islamic 'ulamâ' led by Kiyai Maja. After being treacherously taken prisoner, he was exiled to Makassar [q.v.], while Kiyai Maja was exiled to Menado.

In 1912 Yogyakarta witnessed the founding of the *Muhammadiyah* by K.H. Ahmad Dahlan as a modernist social and educational organisation which is at present the second largest Islamic organisation in Indonesia. The great popularity of Sultan Hamengku Buwono IX (1912-88, r. since 1939), a modernising reform of the village administration in 1946 in his district, and his close co-operation with the republican leaders after 1945, particularly 1946-9 when Yogyakarta was the interim capital of Indonesia because of the Dutch occupation of Jakarta, saved the special status of the district. Its role as a centre of academic learning (1946: founding of Gajah Mada University; 1959: Institute for Higher Islamic Learning, *IAIN*; and others, including Protestant and Catholic seminaries) has been further developed by Sultan Hamengku Buwono X (b. 2 April 1946, succeeded his father in 1988).

Bibliography: EI¹, s.v. *Djokyâkartâ*; *Babad Tanah Djawi*, rev. repr. J.J. Ras, 2 vols. ²Dordrecht and Providence, R.I. 1987; M.C. Ricklefs, *Jogjakarta under Sultan Mangkubumi 1749-1792. A history of the division of Java*, London 1974; M.R. Woodward, *Islam in Java. Normative piety and mysticism in the Sultanate of Yogyakarta*, Tucson 1989. (O. SCHUMANN)

YOMUT, a Türkmen tribe, or rather a tribal confederacy, in Central Asia.

Today, most of them live in the Republic of Türkmenistan (1926: ca. 100,000; contemporary state policy takes no cognisance of individual tribes). About 130,000 (in the 1960s, cf. Irons 1974) inhabit Iran (east of the Caspian sea, from the Gurgân plain north to the border of Türkmenistan), and between 125,000 and 400,000 (Adamec) live in northwestern Afghânistân (north of the Paripamisus range). The etymology of the name is unclear. The Yomut do not appear among the pre-Mongol Türkmen tribes listed by al-Kâshgharî in his *Diwân lughât al-Turk* (tr. R. Dankoff and J. Kelly 1982-5), nor in Rashîd al-Dîn's *Djâmi' al-tawârikh* (*Die*

Geschichte der Oguzen, tr. Karl Jahn, 1969, 46-7). Abu 'l-Ghâzî Bahâdur Khân [q.v.] mentions Yomut, a remote descendant of Salur, the son of the legendary Oghuz Khân's son Tagh Khân (*Shadjara-yi Tarâkima*, fol. 100b, ed. and Turkish tr. Z.K. Olmez, 1996). Dshikijew (1994) collected among the Yomut in the Turkmen SSR some divergent genealogical tales all of which show that the Yomut believe that they have the same ancestor Salur (Kazan Alp), one of the most famous heroes of Türkmen lore [see *DEDE KORKUT*], as the Teke, Ersari, Sarîk and Salor tribes [q.v.v.]. According to Bregel (1981), in the 16th century the Yomut, along with other tribal groups such as the Ersari, Salor, Sarîk and Teke, practised pastoral nomadism in the region between the Mangishlak peninsula and the Balkhân mountains. Due to ecological factors and the pressure of the Kalmuks and Kazakhs from the north, probably in the second half of the 17th century, some Yomut moved to the Gurgân plain while others migrated towards the oases of Kh'arazm in the first half of the 18th century. Eventually they received permission from the khân to remain on the northwestern periphery of the Khîwa oasis.

In the *Firdaws al-iqbâl*, a 19th century chronicle of Khîwa, written by Mûnis and Āgahî [q.v.], from the early 18th century onward the Yomut are frequently mentioned among the tribal enemies whom several khâns had to subdue at regular intervals. The Yomut also played a certain role in Khîwan history since, as auxiliaries, they often joined the Khân's army, mostly in his fights with the Shî'î Persians in Khurâsân, but also in campaigns against Bukhârâ. They were also prone to ally themselves with a khân's rebellious relatives or governors. Between 1178/1764-5 and 1184/1770-1, the Yomut even succeeded in capturing twice the city of Khîwa and also most other strongholds of the khânate. After the Russians had reduced Khîwa to a protectorate (1873) and annexed the Türkmen territory from Mangishlak down to the Persian border (1881-4), the Yomut incursions continued across the Russian-Persian border but on a much reduced scale.

From the early 19th to the second half of the 20th century, all the Gurgân (Astarâbâd) Yomut tribes had either predominantly pastoral (*çarva*) or predominantly agricultural (*çomur*) members producing for monetary economy. Their most famous product were carpets. Up to the 1950s, they were also able to preserve slave and livestock raiding as an additional source of income, since the Iranian government exerted firmer political and fiscal control only in the 1930s and, again, from the middle of the century onwards (Irons 1994).

Bibliography: Y. Bregel, *Nomadic and sedentary elements among the Turkmens*, in *CAJ*, xxv (1981), 5-37; Mûnis and Āgahî, *Firdaws al-iqbâl*, ed. and tr. Bregel, *Firdaws al-iqbâl. History of Khorezm*, Leiden 1988-98 (with copious notes on the details of Yomut-Khîwan relations accompanying the tr.); L.W. Adamec, *Historical dictionary of Afghanistan*, Metuchen, N.J. and London 1991; B. Rosetti, *Die Turkmenen und ihre Teppiche*, Berlin 1992; A. Dshikijew, *Das turkmenische Volk im Mittelalter*, Berlin 1994; W. Irons, *Why are the Yomut not more stratified?*, in Claudia Chang and H.A. Koster (eds.), *Pastoralists at the periphery*, Tucson and London 1994, 175-96 (with refs. to earlier articles by Irons based on fieldwork in the 1960s and 1970s).

(BARBARA KELLNER-HEINKELE)

YURTŪĪ (т.) (from *yurt* 'tribal territory, camp site, tent site', a general term in the Turkic languages,

MADRID TAPINLAANMUKTAN
SONRA KALIN OZGURLEK
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الأعشى، القاهرة، 1919؛ الجاحظ، كتاب الحيوان؛ الدميري، كتاب الحيوان؛ ابن وحشية، الفلاحة النبطية، مصورة فرانكورت؛ ابن حوقل، صورة الأرض، ليدن، 1938؛ الإدريسي، نزهة المشتاق في اختراق الآفاق، نابولي، إيطاليا؛ ابن صاحب الصلاة، كتاب المن بالإمامة...؛ ابن عذارى، البيان، البيضاء، 1983؛ سسورانت، 3878 ذيل ديسوقصة الحضارة (مترجم)، القاهرة، 1956؛ ح. الوزان، وصف إفريقيا، الرباط، 1980؛ مارمول كرخال، إفريقيا، الرباط، 1984؛ م. الطويل، الفلاحة المغربية في العصر الوسيط، مرقون كلية الآداب بالرباط؛ مصطفى أبو ضيف، أثر القبائل العربية في الحياة المغربية، البيضاء، 1986.

R. Grand, *La Grece et l'Orient*, Paris 1964 ; *L'agriculture à travers les âges...*, Paris, 1950 ; Martin, *Géographie du Maroc*, Casablanca, 1967 ; *Encyclopédie peuples et civilisations*.

محمد حجاج الطويل

الخيمة، من أقدم أنواع المسكن في المغرب، إنها النوع الأكثر استجابة للتنقل كيفما كانت طبيعة السطح وكيفما كانت أحوال الطقس والمناخ. وهي قطعة نسيج سوداء في الغالب مكونة من عدة أفلجة مترابطة ومن أطراف وركائز.

يتكون هذا النسيج في الأطلس من شعر الماعز وقليل من الصوف. وفي السهول الغربية عامة، يتكون من وبر الجمال وشعر الماعز، والليف. أما في الشرق والصحراء فإن اللون يكون فاتحا وتكون الخيام أقل حجما وأكثر انخفاضا. عند بناء الخيمة، لا يصل سطحها إلى الأرض، الفجوة الفارغة بين السطح والأرض (تتراوح ما بين 3 و6 أمتار) هي التي تشكل مجالها الداخلي وفناءها، حيث يقل الارتفاع وتتحصر المسافة نحو الأطراف الجانبية من الداخل (ما بين متر ومترين).

وتتقسم الخيمة إلى قسمين (ركنين)، يصل بينهما فاصل يمتد بين الركينتين الحاملتين للحمّار ويدعى هذا الفاصل "بالرحل"، يحتوي في الغالب على صندوق خشبي، توضع فوقه مجموعة من الأغطية. ومكحلة غالبا ما تربط بالركيزة حتى تكون في المتناول وحتى ترى لكل زائر. قسم (ركن) يكون مخصصا للرجال وللضيوف لذلك يكون الأكثر نظافة ومفروشا بأحسن الأفرشة والوسائد، أما القسم الثاني فيكون مخصصا للنساء وللطبخ، يحتوي على كانون (حفرة محاطة بثلاث قطع من الحجر : أثافي) ورحى وأواني خزفية... وفي بعض الأحيان يعنى فيه بحدِيثي الولادة من الغنم والبقر...

ولتفادي أي سيول مفاجئة، تحاط الخيمة بخندق صغير يحول المياه إلى أبعد، وغالبا ما تبني الخيمة على تل أو أكمة. ولأسباب أمنية، كانت الخيام تبني على شكل دائرة أو دوار، ويخصص المجال الذي تحيط به الخيام لمبيت المشاة، وغالبا ما يحيط بدوار الخيام سياج (زربية) من

خيول النقل والجر وخيول الحمل : خيول النقل خاصة بركوب الأشخاص وتنقلهم من مكان إلى مكان في الأسفار القصيرة والمتوسطة وترعى لهذا الغرض وهي في ملكية أصحابها ومنها التي تكترى للسفر وفق شروط معروفة، أما خيول الجر وخاصة جر العربات فلم تكن مستعملة في المغرب الوسيط رغم أن استعمالها كان شائعا في الكثير من الحضارات القديمة ومنها الحضارة الرومانية، وقد استعملها الرومان في المغرب؛ ووردت في المصادر الوسيطة إشارات قليلة عن استخدام الخيول لجر الأخشاب والصخور والأحجار الضخمة المستعملة في البناء، وجر المحارث واستعملت الخيول لحمل المحفة وهي وسيلة خاصة بتنقل الملوك وكبار رجال الدولة في الأسفار البعيدة وخيول المحفة مدرسة تدريبا خاصا، أما خيول الحمل (الحمالة) المستعملة لحمل البضائع وسائر الأثقال على ظهورها فهي خيول غير جيدة وغالبا ما تكون مسنة أو أعفيت من خدمات أخرى تعرف بالبراذين (الوزان، وصف، 185 و187).

لا تتحمل الخيول البرودة والحرارة الشديدة، فالرمال الصحراوية الحارة والأراضي الشديدة الخشونة تضر بحوافرها فتعجز عن الركض وأحيانا حتى عن السير العادي قبل أن تهلك ولا يمكنها أيضا الجري والركض بصفة متواصلة وبكامل طاقتها إلا لمسافة محدودة تتراوح في المعدل ما بين ثلاثين إلى أربعين كيلومتر في مناخ معتدل، فالمنايا بالخيول وإعدادها يختلف باختلاف الخدمات المطلوبة منها، فمثلا لإعداد الخيول لمهام تبذل فيها طاقة وجهد كبير يجب أن تغلف ليلة القيام بالمهام المذكورة؛ وتلافيا للنزاع حول الخيول وللسرقة، ولحماية مصالح المخزن والمحافظة على هيئته، اختص المخزن والفتة الحاكمة بنوع معين من الخيول القارحة، مميزة إما بلونها أو بسالتها، إضافة إلى وضع علامات خاصة عليها بواسطة الكي (التشوف، 403؛ المعيار، 7؛ 958 و104 و181 و182 و185؛ فتاوى، 1؛ 313؛ كتاب الفلاحة لابن العوام) واختصت الخيول المحبسة بعلامة خاصة، واتباع الخواص الطريقة نفسها فعملوا خيولهم ووسموها.

ع. ابن خلدون، العبر...، بيروت؛ ع. البكري، المغرب في ذكر إفريقيا والمغرب، الجزائر، 1911؛ مجهول، كتاب الاستبصار في عجائب الأمصار، الاسكندرية، 1958؛ حاج صادق، صفة المغرب وأوربا في ق. 9/3... الجزائر 1949؛ الحميري، الروض المطار في خبر الأقطار، بيروت، 1957؛ أ. البيدق، أخبار المهدي بن تومرت وبداية دولة الموحدين، الرباط، 1971؛ أ. الناصري، الاستقصا، البيضاء، 1954 و1955؛ ابن القطان، نظم الجمان، تطوان؛ ابن أبي زرع، القرطاس، الرباط، 1972؛ ابن عذارى، البيان المغرب، تطوان، 1960؛ مجهول، الحلل الموشية، البيضاء، 1979؛ ابن مزروق، المسند الصحيح... الجزائر 1981؛ أ. الونشريسي، المعيار المغرب، بيروت، 1981؛ م. ابن رشد، فتاوى، بيروت، 1987؛ ابن العوام، كتاب الفلاحة؛ القلقشندي، صبح

30 MAYIS 2005

man may simultaneously contract as many temporary marriages as he wishes and renew any of them for as many times as the partners desire it, provided that certain conditions are met. A Shī'ī woman is permitted only one marriage at a time, be it temporary or permanent.

Temporary marriage is an institution in which the relationship between the sexes (see SEX AND SEXUALITY), marriage, sexuality, morality, religious rules, secular laws and cultural practices converge. At the same time it is a kind of custom that puts religion and popular culture at odds. Despite its legality and religious sanctity, temporary marriage has never enjoyed widespread support culturally, particularly among the more "secular" middle and upper middle classes in Iran, Iraq and Lebanon, where a substantial number of Shī'īs live.

Shahla Haeri

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Temptation see WHISPER; DEVIL

Ten Commandments see
COMMANDMENT

-Şadır

Tents and Tent Pegs

Portable shelters for nomadic peoples and the means to affix them in the ground. Arabic lexicographical works and dictionaries provide us with a considerable variety of terms designating a tent (see TOOLS FOR THE STUDY OF THE QUR'ĀN). Most of this vocabulary goes back to Arab philologists of the eighth/ninth centuries C.E. like al-Aṣma'ī (d. 213/828), Abū 'Ubayda (d. 209/824-5) and Abū Zayd al-Anṣārī (d. 215/830) to whom later lexicographers owe most of their knowledge about pre-Islamic Arabs, their culture and language (see ARABS; PRE-ISLAMIC ARABIA AND THE QUR'ĀN; ARABIC LANGUAGE; ARABIC SCRIPT). Only four of the terms designating a tent occur in the Qur'an: *bayt*, *khayma*, *zulla*, and *surādiq*.

The Bedouin (q.v.) calls his tent a *bayt*. That is the common Semitic root for

old Greek σαμβύκη, and is described in the *Mafātih al-ʿulūm*, 236, as "an instrument of the Greeks (*Yūnāniyyūn*) and Byzantium (*Rūm*) resembling the *djank*". According to Ibn *Khurradādhbih*, it had twenty-four strings (al-Masʿūdī, viii, 91 = § 3216; cf. Farmer, *Byzantine musical instruments in the ninth century*, 4 ff.). Ibn Sīnā classes it with the *ṣandj* among the instruments with "open strings" stretched across a space.

Psaltery. In describing those instruments with "open strings" stretched across a surface, both Ibn Sīnā and Ibn Zayla mention a particular type named the 'ankā'. Whilst the name suggests a "long-necked" instrument, the details given of strings of different lengths but identically situated bridges (*hamilāt*), compel one to recognise in it a trapezoidal psaltery, one species of which was known later as the *kānūn*. The word 'ankā' also stood for "phoenix" and we know that the Greeks of old had an instrument called the φοινῆξ. This may account for both the instrument and the name among the Arabs. It is not mentioned, however, after the 11th century.

The *kānūn* [q.v.], the present-day psaltery of the Arabs and Turks, is said by Ibn *Ghaybī* to have been invented by Plato, although the instrument as known in the 4th/10th century is attributed to al-Fārābī (Ibn *Khallikān*, *Biog. dict.*, iii, 309). The word itself is derived from the Greek κανόν. Although the instrument is delineated in the various mss. of the Syriac lexicon of Bar Bahlūl (4th/10th century) *sub kithara*, yet the name *kānūn* is not given. It is mentioned in the *Thousand and one nights* (ed. Macnaghten, 49th and 149th nights), and in one place is designated the *kānūn miṣrī* ("Egyptian psaltery"). In Spain it was particularly favoured, and al-Shaḥūndī (d. 628/1231) includes it among the Andalusian instruments manufactured at Seville (al-Makkārī, *Analectes*), ii, 142,4). In the Persian *Kanz al-tuḥaf* and in Ibn *Ghaybī* it is described in detail. The shallow, flat, trapezoidal sound-chest, 9 cm. deep, was made of vine or plum tree wood. The lengths of the bass and treble sides were 81 and 40.5 cm. respectively, whilst the oblique side was 74.25 cm. It was mounted with sixty-four strings (seventy-two? thus in Ibn *Ghaybī*), arranged trichordally. Although the *kānūn* has fallen into disuse in Persia, it is still a great favourite in the Maghrib, Egypt, Syria and Turkey, where it is to be found strung trichordally with from fifty-one to seventy-five strings.

A rectangular type of psaltery of greater compass was the *nuzha*. It was invented by Ṣafī al-Dīn 'Abd al-Mu'min (d. 693/1294) and a design is sometimes to be found in his *Kitāb al-Adwār* (see Farmer, *Arabic musical mss. in the Bodleian Library*, frontispiece). Its features are also fully discussed in the *Kanz al-tuḥaf* and by Ibn *Ghaybī*. Its dimensions were 74.25 × 54 cm., whilst the depth of the sound-chest was 27 cm.; 108 strings were mounted in the instrument.

Dulcimer. Ibn Sīnā and Ibn Zayla describe an instrument with "open strings" played on with beating rods (*maṭārik*) which is called the *ṣandj ṣinī* ("Chinese *ṣandj*"). This is clearly the dulcimer, later to be generally known as the *sinṭir* and *sanṭūr* (also written *sanṭūr*, *sinṭir* and *ṣanṭūr*), a word derived immediately from the Aramaic, but probably traceable to the Greek φαλῆριον. Indeed, it is invariably found in the hands of Jews and Greeks. It is of similar structure to the *kānūn*, but with two of its sides oblique instead of one. The strings, which are mounted dichordally in Egypt, are of metal and are beaten with sticks (*maḍārib*) instead of plectra as in the *kānūn*. We find it mentioned by Ibn *Khaldūn* (d.

808/1406) and al-Haythamī (d. 970/1563), but its popularity was but fitful among the Arabs. In the 18th century it is doubtfully acknowledged by Russell (i, 152) and Niehbur (*tumpanon*). In Egypt, both Villoteau and Lane show that it was only to be found in the hands of Jews, Greeks and other foreign residents, whilst native writers like *Mushāka* and *Darwish* Muḥammad make no mention of it. To-day it is practically unknown in Syria and Egypt. In the Maghrib it is unnoticed by Höst, Christianowitsch and Salvador-Daniel, and although it is dealt with by Delphin and Guin, it is scarcely known to-day. In Persia, however, it obtained greater recognition. In the 17th century it is mentioned by Chardin but not by Kaempfer, whilst Advielle in the 19th century gives both a design and a description. In Turkey, whilst the word is registered in the 17th century by Meninski, it is not mentioned by *Ḥadjdji Khalifa*, nor described by *Ewliya' Çelebi*, in their lists of Turkish musical instruments. In the next century, however, it is recognised by Toderini, and to-day the *sanṭūr* is one of the most esteemed instruments in the country, where it may be seen in two forms: the *sanṭūr turkī* and the *sanṭūr fransiz*. The former, exclusively used by the Jews, has 160 strings, grouped in fives, giving thirty-two notes, a two octave chromatic scale. The latter, which is confined to the Turks, was introduced from the West about the middle of the last century by a certain *Hilmī Bey*. It is mounted with 105 strings, also grouped in fives, which are placed on the sound-chest in the Occidental way.

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MIZALLA (A.), lit. "an instrument or apparatus for providing shade, *zill*," apparently synonymous with the *shamsa*, *shamsiyya*, lit. "an instrument or apparatus for providing shelter from the sun", probably therefore referring to the sunshade or parasol born on ceremonial occasions and processions [see MAWĀKIB] over early Islamic rulers.

1. In the 'Abbāsīd and Fāṭimid caliphates.

The historical sources provide a few references on practice in the 'Abbāsīd caliphate. Thus the official Muḥammad b. 'Abd al-Malik al-Zayyāt [see IBN AL-ZAYYĀT] was responsible in al-Mu'taṣim's time for the manufacture of *inter alia* the *m. sh. m. s* (? *mushammas*, *mishmas*) (al-Ṭabarī, iii, 1183). During al-Musta'in's reign, control of the caliphal *shamsa* was disputed by the Turkish generals, and at one point it was held by al-Yīnūḳ al-Farḡhānī (al-Ṭabarī, iii, 1553). The troops accompanying al-Muqtadir in 294/906-7 and protecting the Pilgrimage caravan against the Car-

EDZ
Gadir

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CHAPTER 4

Tents

Dergi / Kitap
Kütüphanede Mevcuttur

18 AGUSTOS 1993

MAKDE YAYINLANDIKTAN
SONRA GELEN DOKÜMAN

Gadin

SOME REMARKS ON THE ORIGIN AND
IMPORTANCE OF TENTS

Considering the role that tents have played in human culture, in the past and still today, surprisingly little has been written on this subject. While the permanent, immovable architecture all around the world has had thousands of printed studies devoted to it in all languages, the movable architecture of tents, used since ancient times, has hardly any theoretical literature. A preliminary study of Persian tents in history was published by Arthur Upton Pope half a century ago, but the actual basis for this research was very limited, since no fully preserved examples existed.¹ A little earlier, G. Mentendon had attempted to classify Oriental tents in principal types according to structure, but his conclusions seem rather too simple.² Ethnographers have studied Arab tents,³ while Polish scholars, basing their work on original materials, produced some studies of Oriental tents after World War II.⁴

As for the Turkish tents in old European literature, the descriptions by Luigi Ferdinando Count de Marsigli, an eyewitness (from

OTAQ

Wolkenstein: Abbildungen zur Überlieferung, Hans Moser and Ulrich Müller, eds. (1972), MS B; George F. Jones, et al., eds., *Verskonkordanz zu den Liedern Oswalds von Wolkenstein* (1973); *Oswald von Wolkenstein*, Francesco Delbono, ed. (1977), MS A.

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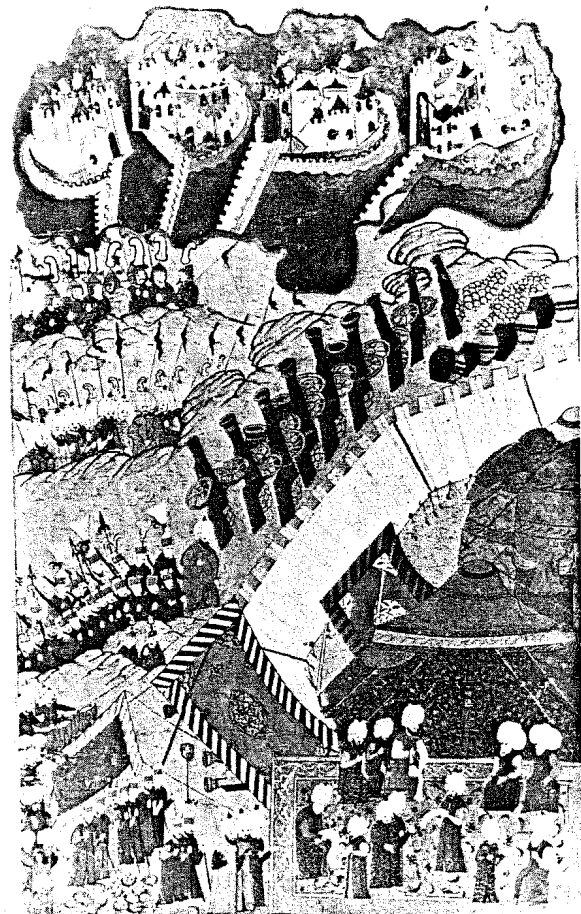
GEORGE FENWICK JONES

[See also German Literature: Lyric; Germany; Middle High German Literature.]

OTAQ (Turkish) is a large, round tent, particularly the tent erected for the commanders, including the sultan, and high officials of the Ottoman Empire during campaigns. The *otaq-i humayun* is the imperial tent. Ottoman miniatures depicting historical scenes show several round tents at army camps. The largest tent, which belonged to the sultan, was highly decorated and furnished with chairs, cushions, and rugs. Since the members of the Ottoman government followed the sultan even to the battlefield, the imperial *otaqs* were large enough to serve as audience rooms and retained furnishings worthy of royalty. The outside of the *otaq* was covered with brightly colored materials and appliquéd work. The flattened central part of the domical roofs was covered with a separate flap that, when opened, could let in light and air. The skirt of the dome and edge of the central opening were decorated with colorful bands.

Often, a flat, rectangular sheet would be pitched on four poles in front of an *otaq* to serve as an umbrella or porch. A number of *otaqs* set up in the battlefield would be surrounded with white canvas, which served presumably as a protective "wall" and ensured some privacy. Several Turkish *otaqs* from the sixteenth and seventeenth centuries have been preserved in Europe and are quite impressive

OTFRID VON WEISSENBURG



Sultan Süleyman I and his advisers in an *otaq* during the campaign against Hungary. Miniature by Nakkas Osman, 1588. İSTANBUL, TOPKAPI SARAY MUSEUM, HAZINE 1524, fol. 279b

in workmanship and size. Among speakers of eastern Turkic dialects the term used to mean simply "a room." In Turkey a derivation, *oda*, means room.

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ÜLKÜ Ü. BATES

OTFRID VON WEISSENBURG (d. 870's). Otfrid, a monk of Weissenburg (Wissembourg) in Alsace, was the author of the *Liber evangeliorum*, or *Evangelienbuch* (Gospelbook), a work of little po-

ČĀDOR (or *čādar*) "tent," a portable dwelling characteristic of certain nomad groups. It consists of a canopy of cloth or skin supported by upright posts and anchored to the ground by means of pegs and ropes. The word *čādor* refers to both the canopy and to the entire tent.

The most common type of tent in Iran and Afghanistan is the "black tent" (constructed of bands of woven goat hair stitched together), which is known from Mauritania to India (Feilberg, 1944, *passim*). White tents of cotton canvas imported from Europe are rarer and are generally found at opposite ends of the social scale: Depending on their size, the richness of their decoration, and their interior arrangements, they can be the dwellings of either powerful nomad chiefs (formerly even of kings and their courts during the summer) or of certain categories of migrant service workers (*kowlī*, *ğorbati*, etc.), who are more or less looked down upon.

The use of the term *čādor* (eventually in the form *čādor(-e) stāh* or *qara-čādor* "black tent") to designate the tent is now almost universal in Iran. Local terms include: *kon* or *re mal* in Kurdish (author's notes), where, however, *čādor* is used to refer to the white tent; and Lori *bohun*, Baluchi *gidān*, and so on, which represent the Old Iranian word for tent, **widāna-*, descendants of which are found in Middle Persian *wiyān*, Parthian *widān* (> Armenian *vran*), Judeo-Persian *biyān* and *guyān*, and Modern Persian *bayān* (in the dictionaries; see Asmussen for references). In Persian literary sources *qayma* is employed for tent in general and *sarā-parda* and *parda-sarā(y)* often for a royal tent. On the other hand, in Afghanistan the tent is designated not by the term *čādor* (reserved there for the women's veil) but by Persian/Arabic *qayma* or Pashto *kašdōy* for the black tent and *qawwal* or *deylā* for the white tent (Hallet and Samizay, pp. 17-33, 53-73).

Despite inadvertent confusion in the works of several authors (Andrews, 1973, pp. 93-110; 1977, pp. 19-45, 125-33; 1980, pp. 40-59; Land, pp. 237-43; Wright, pp. 159-60), tents must be carefully distinguished on technological grounds from "huts," though they share a certain impermanent and portable character; the latter include both huts proper (*kapar*, *kappa*, *čapar*, *lawka*, *lāčeq*, etc.) and in particular yurts (*uy*, *kīrgāh* [Pers. *kargāh*], *ālāček*, etc.; Centlivres-Demont, 1975; 1977). Both the fixed hut and the portable yurt consist of roofs resting on walls, which precisely delimit the living space. In the tent, on the contrary, the canopy is supported in the center by upright posts (occasionally by arches, as in Baluchistan) that simply rest on the ground; the stability of the whole is ensured by the tautness of the canopy owing to a system of ropes tied to pegs planted solidly in the ground. The living area sheltered by the tent is thus a space largely open to the outside (a fact that must be taken into account in relation to such characteristic aspects of nomad social life as strong internal cohesion and hospitality to strangers). In eastern Azerbaijan and Tāleš, on one hand, and in Baluchistan, Sīstān, and Bašākerd, on the other, there are dwellings of a type intermediate between the tent

and the hut: They consist of frames made of branches and covered with woven goat hair (Bazin, II, p. 17; Ferdinand, 1959, 1960; see also BALUCHISTAN I; BAŠĀKERD).

Although the hut occurs nearly everywhere in Iran and Afghanistan, in forms that can complement or substitute for other types of dwelling, the territorial distribution of the yurt and the tent seems to follow ethnic lines. The yurt is found among turcophones (Šāhsevan, Turkman, western Aymaq, Uzbek, Kirghiz), the tent mainly among iranophone nomads (Kurds, Lors, Baluch, Pashtun), though with noteworthy incursions among turcophones (the Afšār and Qašqā'ī, for example).

Ethnic variants in the tent are limited mainly to form: with an awning in the Zagros, semicylindrical in Baluchistan, with symmetrical sloping sides nearly everywhere else. Other variations are determined by natural and economic conditions: There are light, largely open tents for summer; larger tents surrounded by mats in such a way as also to shelter the youngest animals in winter; tents with two or three supports for the poor; tents with up to ten or more among the rich; and so on (Faegre).

The interior arrangement of the tent is the same almost everywhere. On one side is the domestic space, reserved for women and young children (*andarūn*, *key-bān*). It is there that the hearth, the fuel supply (wood, dried cow or goat dung); storage vessels for water and yogurt; sacks of wheat, tea, and sugar; and the weaving equipment are found. There is always a great deal going on and the characteristic disorder associated with activity. On the other side of the tent is the space reserved for men (*bīrūn*, *lā-mardān*), furnished with carpets, mats, and cushions for the proper reception of guests. The separation of these two spaces is sometimes—but only sometimes—expressed materially by means of a movable partition (a mat or curtain). The furnishings, like the tent itself, must be easily stowed and portable: Skins are preferred to pottery, sacks and saddlebags to boxes. They are stacked with the bedding on a low wall of stones (*bāiā* "high [place]") that marks the back of the tent.

Among the nomads each tent generally shelters a nuclear family (a couple and their children) and corresponds economically to a consumption unit. Except during migration, three to twenty tents are grouped in camps (*māl*), which encompass extended families and semiautonomous production units (Digard, 1975).

The economic and political changes that have affected the life of the tribes in Iran, especially since the establishment of the Pahlavi régime in 1304 Š./1925, have led to the spread of agriculture and the multiplication of fixed dwellings (*kāna*) among the nomads. Adoption of the house does not always, however, signal abandonment of nomadism, for in Iran today there is no shortage of nomads who migrate between two houses, as well as between two wheat fields. Although the black tent is tending to disappear, the change is the result not so much of sedentarization among nomads as

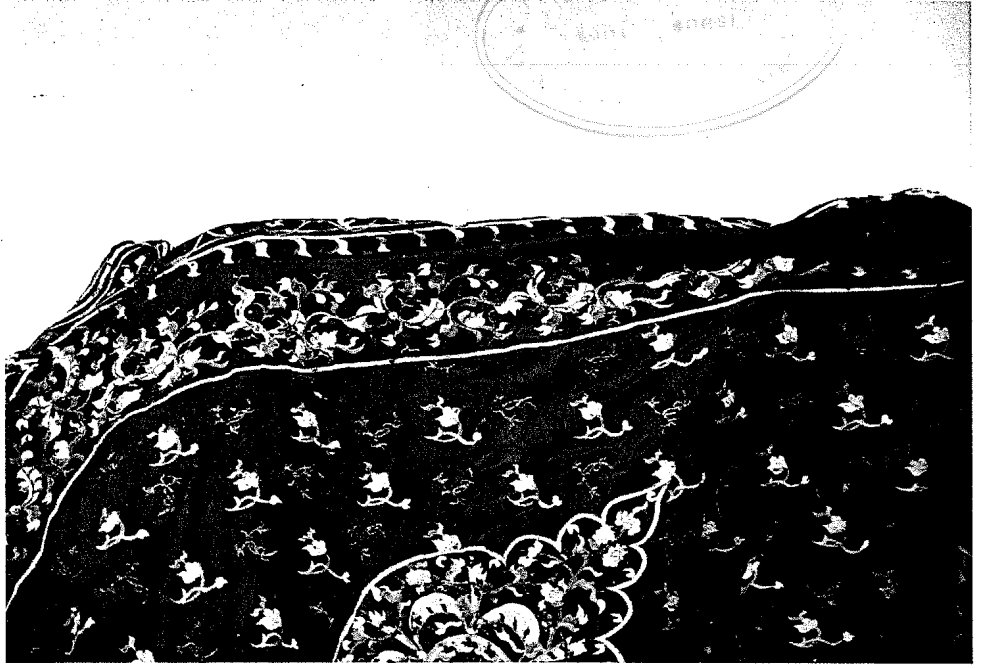
→ Čādor

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27 SUBAT 1997



OSMANLI DÖNEMİNDE ORDU VE SARAY ÇADIRLARI

Tarih öncesi devirlerden beri hayvanlarına otlak bulabilmek için göç ederek yaşamak zorunda kalan kavimlerin kullandıkları veya korunmak amacıyla güvenli bir yer arayan toplulukların kolayca kurup sökülebilecek, taşıma kolaylığı olan ve ihtiyaçlarına göre çeşitli boy ve biçimlerde imal ettikleri meskenlere "ÇADIR" ismi verilmiştir. Çadırın Türkçe adlarından biri, "KEREGÜ"dür. Orta Asya ve Anadolu kavimlerinde çadır kelimesi en çok kullanılmakla birlikte, ALACULU, EV, İV, OBA, OTAK, KERKÜ, GEREK, ÇERGE, ÇETİR, YURT, ALAÇIK, KİYİZ, ALAÇIK, ÇATMA EV, TOPAK EV de denilmektedir. Osmanlılarda ordu ve saray çadırlarına HAYME, TÜRK hakanlarının çadırlarına OTAĞ, KURKİÇUVAŞ denmiştir. (1)

Türk sanatını en iyi ifade eden dalın Türk mimarisi olduğu ve mimarlık sanatının birçok unsurunu çadırdan aldığı bir gerçektir. Bu bağlamda, sanat ve mimari tarihinde çadırın çok önemli yeri vardır.

Türk insanını Orta Asya'dan beri sadece tabii etkenlerden ve düşmanlarından koruyan birer sığınak olmayan çadırlar; içlerinde yaşayan insanların ekonomi, inanç, gelenek, görenek, hayat tarzı, süsleme vb. sanatlarını; kısaca kültürlerini çeşitli yönleriyle aksettiren dahası devam ettiren bir yapıya sahiptir-

ler.(2)

Çadır yapımında ve yaşantısında kullanılan malzemelerin çoğunluğunu kendilerinin yapma zorunluluğu, içinde yaşayan insanları mutlaka bir beceriye, sanata sahip kılmış, ağaç işleri, dokumacılık, keçecilik, işlecilik ve diğer el sanatları pratikten geleneksel bir biçimde gelişmiştir.(3) Barınak ev, yuva ve kültür ocağı olan çadırın kültürümüzde de yeri ve önemi büyüktür.

Günlük hayatta ve seferde, hükümdarın vezirlerini, şehzadelerini, halkın ve ordunun her türlü ihtiyaçlarını karşılayan çadırlara, Osmanlı döneminde çok önem verilmiştir.

Osmanlı saray teşkilâtında Padişaha hizmet amacıyla kurulmuş MEHTERHANE-İ-ÂMİRE isminde bir kuruluş bulunmakta olup, kuruluşun başında ÇADIR NÂZIRI vardı. Bu kuruluşla ilgili sadece çadır işleri ile görevli HAYME-İ HASSA MEHTER BAŞI (Çadır Mehter Başı) adındaki bölümün başında ise HASAĞA (Sancak Beyi) bulunuyordu.(4)

Çadırlara ait her iş ancak Padişahın izni ile yapılmakta idi. Sadrazam dahil herkesin çadırını Padişah tespit etmekteydi. Padişahın izni olmadan yeni çadır yapımı, onarımı ve bakımının yapılması mümkün değildi. Bu konularla ilgili olarak sarayda, bir atölyenin bulunduğu, devamlı işçi, usta ve sanatkarları-

Prof. Dr. Taciser ONUK

G.Ü. Mesleki Eğitim Fakültesi

Öğretim Üyesi

MADDE YATIRIMLARDAN
SONRA GELİRİN DOKUZUN BİRİ



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(XVII - XIX. yüzyıl)

OTTOMAN TENT ART

(XVII - XIX. centuries)

Prof. Dr. Taciser ONUK

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NOTES

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2. in: *Textile Museum Journal*
3. Şerare Yetkin, Anadolu Selçuklarının mimarî süslemelerinde Büyük Selçuklardan gelen bazı etkiler, in: *Sanat Tarihi Yıllığı*, II, 36 - 48 (Istanbul 1966-68)
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7. September 1979] München 1987, IRCICA: 24766

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MADDE YAYIMLANDIKTAN
SONRA GELEN DOKÜMAN

-Çadır

Peter Alford Andrews

THE FELT TENTS OF CENTRAL ASIA
The Turkish Contribution to a Tradition

The trellis tent - the so-called "yurt"¹ - was until recently the dominant type of dwelling in the Central Asian steppes. It was used by all the major groups of nomads, whether Turkish or Mongolian, and throughout the area it varied remarkably little, even in detail. Such differences as there were are largely to be found in the design of the roof structure, and in the arrangement of the cordage. The trellis, the element that characterizes this type, remains unchanged in principle from the Taurus to the Khynghan.

The framework of these tents is complicated, and the way in which it can now be mass-produced, assembled, fitted together, and then taken apart again for transport must have been the result of a careful development. I should like to examine the evidence for the adoption of the most important feature, the trellis itself, and the way in which it may have been transmitted among these peoples. Much of the basic historical data from Middle Eastern sources were mentioned by Zeki Velidi TOGAN in 1939.² They have since been augmented by Emel ESIN (1967) and Annemarie von GABAIN (1971),³ and more recently reviewed by VAYNSHTEYN in a wider context (1976).⁴ I believe it might now be useful to summarize the evidence, and consider it from a structural point of view.

Chinese records mention the use of felt tents by nomads from the Han dynasty onwards, but usually without any further detail. They attribute its use both to the Altaic Hsiung-nu, and to the more Europeoid Wu-sun.⁵ This use of felt in itself has structural implications, for unlike woven material, felt is not very strong in tension, and is therefore unsuitable for any extensive use in tents spread by the pull of guy ropes. If felt, as the basic fabric of the steppe peoples, was to be used for covering dwellings, it had to be as a passive membrane over a frame which was capable of supporting itself and the weight of any superimposed cover in a state of

la tente où il reste allumé pendant trois jours et trois nuits. Il est interdit d'emporter de ce feu sous les autres tentes et de l'employer à un usage profane. On tolère seulement que les hommes s'en servent pour allumer leurs pipes. Les trois jours réglementaires étant écoulés, on le laisse s'éteindre⁵⁹.

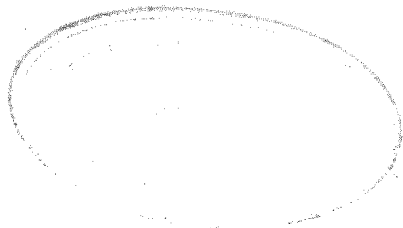
Mis à part toutes les virtuosités lexicographiques de l'arabe sur le feu et son aspect proprement religieux, je pense vous avoir dit l'essentiel sur son utilisation chez les anciens Arabes et sur leur manière d'en concevoir le rôle et la fonction dans la création. Héritiers d'un monde antique dont la civilisation se reconstitue fragment par fragment au gré des fouilles, les anciens Arabes peuvent contribuer à redonner à ces fragments inanimés un peu de leur âme perdue. Des thèmes de recherches interdisciplinaires comme celui du présent colloque, en faisant apparaître des convergences sérieuses, contribueront à coup sûr à réhabiliter l'immense littérature arabe relative au passé préislamique, souvent taxée de légendaire, pour n'avoir été mise par écrit qu'après l'avènement de l'Islam. C'est pourquoi j'applaudis à toute initiative du genre et je n'hésite pas à y répondre, quoi qu'il m'en coûte. Je saisis cette occasion pour féliciter mon collègue, M. Parlebas, Directeur du Centre du Proche-Orient antique, de l'avoir prise.

TOUFIC FAHD

ÉTUDES D'HISTOIRE ET DE
CIVILISATION ARABES.

Istanbul - 1997, s. 309-318.

DN: 57151.



⁵⁹Cf. Jaussen et Savignac, *Coutumes des Fuqarâ*, in *Mission archéologique en Arabie*, Suppl. au vol. II, Paris, P. Geuthner, 1914 (paru en 1920), p. 13.

Geduz

LA TENTE BÉDOUINE

Le sujet abordé est peu favorisé, du fait qu'il n'existe pas, à ma connaissance, une documentation archéologique ni plastique suffisante pour nous permettre de nous faire une idée précise sur la genèse et l'évolution de la tente. Cela tient, d'une part, au caractère périssable des matériaux dont la tente a toujours été faite, et, d'autre part, au peu d'intérêt que les sédentaires de l'Antiquité, détenteurs de l'écriture et des arts figuratifs, accordaient aux choses des nomades que les vieux habitants de la Mésopotamie, sédentarisés depuis la préhistoire, regardaient avec un certain dédain en les appelant les «dépourvus de maison»¹.

Le témoin le plus éloigné de l'existence de la tente remonte au Paléolithique supérieur. En effet, on a retrouvé les traces d'une tente d'été, de la fin de la période glaciaire, à Bornek (Holstein). D'autres traces ont été relevées en Allemagne et en Russie. «Ces tentes étaient probablement faites de peaux cousues, tendues sur une armature de bois. Elles étaient assujetties à leur base par de grosses pierres que l'on retrouve encore en place, formant sur le sol un ovale de 3,50 m sur 2,50 m. Des cordages les consolidaient, fixés au sol et calés par d'autres pierres formant un second ovale de 5 m de longueur environ»².

À part ces vestiges préhistoriques et quelques rares représentations schématiques des tentes de l'armée assyrienne au VII^e siècle avant J.-C.³, nous ne disposons que de documents littéraires, dont le plus ancien et le plus important est *Exode* 26, 1-37, contenant la description de la Tente de Yahwé⁴.

De l'antiquité arabe, objet de la conférence d'aujourd'hui, il ne nous reste essentiellement que des matériaux lexicographiques, recueillis par les

¹Cf. Chiera, *Sumerian Epics and Myths*, p. 68, n° 58, revers, col. IV, l. 28 ; cité in *Dictionnaire archéologique des techniques*, II, p. 486.

²Cf. A. Rust «Préhistoire du Nord-Ouest de l'Europe à la fin des temps glaciaires» *L'Anthropologie*, 55, pp. 207-9. Cité in *Dictionnaire archéologique des techniques*, II, p. 478.

³Cf. un exemple ap. B. Meissner, *Babylonien und Assyrien*, II/1925, fig. 63 ; H. Gressmann, *Altorientalische Texte und Bilder*, 1926-7, n° 538.

⁴Sur ce chapitre de l'*Exode*, cf. Paul Heinisch, *Das Buch Exodus übersetzt und erklärt*, Bonn, 1934, pp. 205-210 et fig. 5 Sur la tente dans l'A.-T., cf. Fr. Nötscher, *Biblische Altertumskunde*, Bonn 1940, pp. 24-26 ; 270 sqq. (fig. p. 273 et pl. V, n 14 : tente militaire assyrienne).

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Trc: ABDÜLBAKİ MUHAMMED FUAD, BEYRUT 1983. ss . 186

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KISALTMALAR:

بخ= صحيح البخاري، مس= صحيح مسلم، بد= سنن أبي داود، تر= سنن الترمذي، نس= سنن النسائي، مج= سنن ابن ماجه، مى= سنن
الدارمي، ما= موطأ مالك، ز= مسند زيد بن علي، عد= طبقات ابن سعد، حم= مسند احمد بن حنبل، ط= مسند الطيالسي، هش= سيرة ابن
هشام، قد= مغازي الواقدي