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ب ١١٦١٢ - ١١٦١٣ ٢٥١,٢٢٢

02 EYLUL 2004

AL-ANṢĀRĪ

حسن بن المزنق المقر القضائي البدرى الانصارى  
(Ḥasan al-Muzannaḡ al-Muḡarri al-Ḳaḏā'i al-Badrī)

Nothing is known about the author.

*Fā'ida* [fi tartib al-anḡhām 'alā'l ayyām wa'l-kawākib];

فائدة فى ترتيب الانغام على الايام والكواكب  
The advantage in the arrangement of the melodies according to the position of the days and the planets.

This is one of three successive *fā'ida* included in the Topkapi Saray collection of musical treatises A. 2130. The first, which is by al-Anṣārī, deals with the arrangement of the melodies according to the disposition of the zodiac, the second, their

194 MART 1991

THE THEORY OF MUSIC IN ARABIC WRITINGS  
(c.900-1900), AMNON SHILOAH, 1979 München,

Incipit (T-Itks, A. 2130):

Explicit:

Mss:

T-Itks, A 2130, p. 127, 224 × 165 (140 × 110) mm; 15 l.

Bibliography: Br. S II, 1035,5.

واعلم ان لكل مقام كوكب ولكل كوكب يوم  
وهذه الفائدة على ترتيب الانغام لا على ترتيب البروج

- ŞARKI - MŪSİKİ'

030

-BURHĀNPŪRĪ

AL-BURHĀNPŪRĪ

البرهانپوری

*Risāla fī samā' al-ghinā'*

رسالة فى سماع الغناء

Treatise on listening to music.

In the India Office catalogue of the Arabic Manuscripts, vol. II, p. 329, this treatise occurs under the name of 'Isā b. al-Karīm, whose full name was most probably al-Burhānpūrī Muḥammad 'Īsā Sindhī. Indeed, a careful examination of the work

77

194 MART 1991

THE THEORY OF MUSIC IN ARABIC WRITINGS  
(c.900-1900), AMNON SHILOAH, 1979 München,

AL-DIKDIKDJĪ (ʿAbd al-Wahhāb)

Poet and sufi writer; d. Istanbul, 1189/1775.

عبد الوهاب الدكدكجي

Was a disciple of al-Nābulusī (see 205). He lived in Damascus and according to the *sulūk al-durar*, III, 144, many adepts from Damascus and other places used to celebrate the *dhikr* ceremonies with him. He moved to Istanbul where he was associated with the *madrassa* of the vizir ʿAlī Pasha.

*Rafʿ al-mushkilāt fi ḥukm ibāḥat samāʿ al-ʿālāt bi'l-naghamāt al-ṭayyibāt.*

رفع المشكلات في حكم اباحة سماع الآلات بالنعمة الطيبات

The removal of problems concerning the lawfulness of listening to musical instruments playing pleasant melodies.

This is a reply to a question by Muḥammad Saʿīd Afandī written in 1160/1747. According to our author the problem of the *samāʿ* should be resolved on the grounds of personal investigation and by analogy, according to circumstances.

14 MART 1991

AL-ISFAHĀNĪ (abū'l-Faradj Ali b. al-Husayn b. Muḥammad b. Aḥmad al-  
Kurashī) أبو الفرج علي بن الحسين بن محمد بن احمد القرشي الاصفهاني

Arab historian, man of letters and poet; b. Isfahan 284/897, d. Baghdad 356/967.

Born in Persia, of Arab descent. He studied in Baghdad where he passed the greater part of his life, protected by the Būyids, especially the vizir al-Muhallabī. He also found a warm welcome at Aleppo at the court of the Hamdanid prince Sayf al-Dawla.

In addition to his *kitāb al-aghānī*, al-Iṣfahānī wrote ten other works related to music, all unfortunately lost (for details see Farmer, *Sources*, 176-185).

234 MART 1991

THE THEORY OF MUSIC IN ARABIC WRITINGS,  
(c.900-1900), AMNON SHILOAH, 1979 München,

241785

ANALECTA ISISIANA  
CXXXVII

(181608) Şarkı

(070123) Gazel

(132622) Musammat

Edith Gülçin AMBROS

23 Temmuz 2016

MADDE YAYIMLANDIKTAN  
SONRA GELEN DOKÜMANLIFE, LOVE AND LAUGHTER:  
IN SEARCH OF  
THE OTTOMANS' LOST  
POETIC LANGUAGEA collective volume in memory of  
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2

OTTOMAN MODULATIONS:  
*gazel-i musammat, murabba', şarqı<sup>1</sup>*

There are Ottoman *gazels* that astonish one with their melodious quality. It is as if they were expressly written to be sung. They also astonish one with their lack of subtlety. In fact, with the simplicity and natural diction of their statements, the importance given in them to repetitive elements, and the little use made of rhetorical devices other than similes and metaphors they have a charm similar to that of the type of Ottoman *murabba's* that were meant to be sung.

These *gazels* are not numerous. They make up only a very small portion of the *dīvāns*. Although a good number of the *gazels* in the *dīvāns* are harmonious enough in sound, they do not have the tuneful quality we speak of here. Let us illustrate our point by means of examples.

*fe 'ilātün/fā 'ilātün - fe 'ilātün - fe 'ilātün - fe 'ilün/fa 'lün**Ey benüm mäh-i zemānum bu gēge qanda-yidüñ  
Söyle ey şehd-i zebānum bu gēge qanda-yidüñ**Qalbe qalb olmış-idi bezm-i gamuñda diller  
Sen ayā ğān ü ğihānum bu gēge qanda-yidüñ**Qullaruñ birbirine düşdi qıtāl oldı qatı  
Devletüm 'ömürüm ü ħānum bu gēge qanda-yidüñ**Şahnub bād-i şabāveş yeler oñmazlar-ile  
A benüm serv-i revānum bu gēge qanda-yidüñ**Ġān vērüb tır gibi düşdi Me 'ālī ħāke  
Hey benüm qaşı kemānum bu gēge qanda-yidüñ*O moon of my time, where were you last night?  
O honey of my tongue, say, where were you last night?

<sup>1</sup>This article was published in *Wiener Zeitschrift für die Kunde des Morgenlandes*, vol. 87 (1997), pp. 19-29, as a reprint, it having originally been printed with a number of mistakes distorting the meaning (in *Armağan: Festschrift für Andreas Tietze*, Praha 1994, pp. 19-27).

37-46

AL-HASAN (ibn Aḥmad ibn ʿAlī al-kātib). الحسن ابن احمد بن على الكاتب  
Secretary, music theorist and musician; 11th c.

The origin and identity of this author remain unknown. From the information included in his treatise and the sources quoted we may assume that he lived somewhere in North Syria between the second half of the tenth c. and the first half of the eleventh. He was a shiʿite secretary and musician in the service of a notable person or governor. According to his own words, he wrote another music treatise, *kitāb al-muknīʿ fiʿl-nagham wal-ṭikāʿ* (The book which satisfies the mind on the notes and the rhythms), which is unfortunately lost.

*Kitāb kamāl adab al-ghināʾ*

كمال ادب الغناء

The book of perfection of musical knowledge.

It seems that the treatise represents the written form of an oral course given by the author, whose aim was to ameliorate the knowledge and taste of contemporary musicians. In this encyclopedic work he deals with the theory, practice, aesthetics and philosophy of music. It is divided into an introduction and forty-three chapters. Chap. I—musical emotion; chap. II—pre-eminence of music; chap. III—the significance of the melodies; chap. IV—the effects of the melodies; chap. V—the

[14] MART 1991

THE THEORY OF MUSIC IN ARABIC WRITINGS  
(c.900-1900), AMNON SHILOAH, 1979 München,

طبع لأهل سبتة طبعوا عليه ، فلا تلقى شريفاً ولا مشروفاً ولا كبيراً ولا صغيراً إلا وله بصر بالرمي» .

الغناء : (Moriniter) Sarker

انتشرت الموشحات الأندلسية بالمغرب في عهد بني مرين ، كما انتشر الزجل كغناء شعبي وبما أن الموشحات لها وضع موسيقي خاص مع سمو لغتها بالنسبة إلى الزجل ، فالأحسن ترك الكلام عنها إلى موضوع الحركة الفكرية .

والأزجال من وضع أندلسي هو أبو بكر بن قزمان الذي عاصر المرابطين ، ولو أن المحاولات بدأت قبله ولكنها اتخذت طابعها التميز في عهده . وفي عصر بني مرين اشتهر فيها كثيرون بينهم كبار الكتاب . ومن المجيدين لسان الدين بن الخطيب وأبو عبد الله الألويسي وعلي بن المؤذن وابن شجاع وهو من تازا والكفيف من أهل زرهون .

ومن الطبيعي أن تنتقل الأزجال الأندلسية إلى المغرب ما دام الاتصال بين العدوتين مستمراً . ولم تكن لغة الأزجال نفسها بعيدة من الفصحى كما يدل على ذلك قول ابن شجاع :

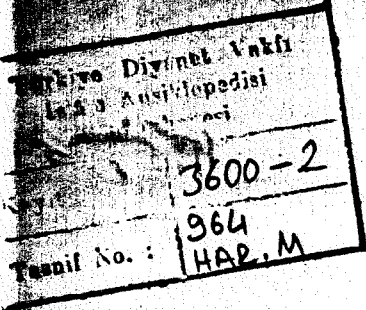
تعب من تبع قلبو ملاح ذا لزمان أهمل يافلان لا يلعب الحسن فيك  
ما منهم مليح عاهد إلا وُخَان قليل من عليه تحبس ويحبس عليك  
ومن أجود ما قيل في الأزجال قصيدة الكفيف في تعزية بني مرين عن انهزامهم  
في افريقية أيام أبي الحسن . ومن أبياتها :

لو كان ما بين تونس الغربا وبلاد الغرب سد السكندر  
سبني من شرقها إلى غربها طبقا بجديدا وثانيا بصفر  
لابد الطيران تجيب نبا أو يأتي الريح عنهم بفرد خبر

وقد أحدث الفاسيون كما يذكره ابن خلدون (في نهاية المقدمة) عدة أنواع من الزجل كالزودج والكاربي والملعبه ، والزجل ضمنه نظامه ومغناه مختلف المعاني والأبواب كما حدث في الموشحات ، فجاء بذلك تعبيراً حقيقياً عن ميول طبقات الشعب وتفكيرها وانماط حياتها .

ابراهيم حركات

1971  
Larache



## المغرب عبر التاريخ

عرض لأحداث المغرب وتطوراته في الميادين السياسية والدينية والاجتماعية والعمرانية والفكرية منذ ما قبل الاسلام إلى العصر الحاضر

### الجزء الثاني

من بداية المرينيين إلى نهاية السعديين

نشر وتوزيع

دار الرشاد الحديث

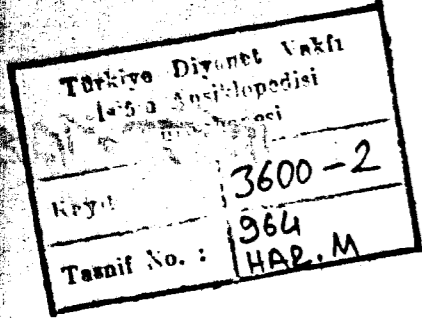
98 شارع فيكتور فيكو

الهاتف : 748.17 - 732.56

الدار البيضاء (03)

مكتبة الطالب  
207 شارع محمد الخامس  
الهاتف 261-29 - الرباط





## المغرب عبر التاريخ

عرض لأحداث المغرب وتطوراته في الميادين السياسية والدينية والاجتماعية والعمرانية والفكرية منذ ما قبل الاسلام إلى العصر الحاضر

### الجزء الثاني

من بداية المرينيين إلى نهاية السعديين

نشر وتوزيع

دار الرشاد الحديثة

98 شارع فيكتور ميكو

الهاتف: 748.17 - 732.56

الدار البيضاء (03)

مكتبة الطالب  
207 شارع سيد الناس  
الهاتف 261-29 الرباط

وهكذا استتب

عهد عبد الله

وفي الواقع

الخصوص رجاء

عبد العزيز عمر

ويروي

المواسم مع

وأصحاب لأعي

العادة . فخرج

قال : أعصي

من الفقهاء .

فإن صنعة

ورجع الغي

وذكر

في مدحه .

وإذا كان

جاليات

قبل ، بانض

يندرج في

نماذج قديمة

الحفلات

أهم

الذي احتل

(40) عبد الله

(41) 434

(42) نزهة

(43) تحري

أحمد بن عبد الله الإدريسية والدة ابن عسكر ، وقد تلقت عن أبي محمد الغزواني وأبي محمد الهبطي وأبي الحسن بن عثمان الشاوي وغيرهم<sup>(36)</sup> ، وتوفيت سنة 969هـ ، وزهرة بنت عبد الله الكوش ، وهي أيضاً من ذوات الثقافة والصلاح ، ولم تزوج قط ، وقد دفنت بمراكش في حومة الكتبيين بعد 1020هـ<sup>(37)</sup> .

على أن المرأة استطاعت في إطار هذا المجتمع المحافظ على تقاليدته أن تساهم أحياناً بدور مرموق سواء في الميدان السياسي أو غيره من ميادين الحياة . وتقدم في الحديث عن أنظمة الدولة أن العريفة بنت خجوا قامت بدور رئيسي في تغيير وتنظيم عوائد الملوك الداخلية بالقصر . كذلك فإن سحابة الرحمانية أم عبد الملك المعتصم كان لتدخلها لدى السلطان سليم العثماني أثر حقيقي في استرجاع الملك المغربي لعرشه ، حيث وفدت عليه مع ابنا هذا وربيها أحمد المنصور . وكانت أول من بشر السلطان العثماني بفتح تونس من لدن الجيش التركي .

وفي قصبة مراكش اعتصمت مريم أخت عبد الملك مع ثلاثة آلاف رام من جيش عبد الملك ، بينما تمكن ابن أخيه المتوكل من الاستيلاء على المدينة لأمد وجيز حتى استرجعها عبد الملك ، وأظهرت مريم في اعتصامها هذا ثباتاً عظيماً ، حيث لم تمكن المتوكل من القسبة .

وقامت عودة (مسعودة) الوزكيتية والدة المنصور بجهد عظيم في العمران والإحسان ، ولا تزال بعض مبراتها قائمة كجامع باب دكالة ومدرسته ، وكانت وقاتها سنة 1000هـ . وكانت عابدة ناسكة ، عنيت كثيراً ببناء ديار لمبيت القوافل في الطرق ، وشيدت أو رمت عدداً من القناطر وغيرها من المباني العمومية<sup>(38)</sup> . وفي هذا العهد بدأ صنع الزرابي التركية على يد الطبقة الشعبية من النساء<sup>(39)</sup> .

الغناء : Serka

عني السعديون بالمحافظة على أصول الطرب الأندلسي ، حتى لقد كان أثرهم مباشراً في تشجيع ونشر هذا النوع من الموسيقى العربية ، مع تنميته وتحسينه ،

(36) ابن عسكر ، دوحه الناشر ، مخطوط خزانة عامة د 560 ، الرباط ، ورقة 23 .

(37) الافرنج ، صفوة من انتشر ، ورقة 80 .

(38) ابن القاضي ، درة الحجال ، رقم 1141 .

(39) Marmol, Histoire des Chérifs, p. 50

of Abu 'l-Djā'd (modern form, Boujad), in the Tādlā, between the Middle Atlas and the Atlantic coast. It attained importance at the end of the 11th/17th century and henceforth became one of the most frequented sanctuaries in Morocco.

Among the more notable of this Marabout family may be mentioned: 1. the founder of the *zāwiya* of Abu 'l-Djā'd, MAHAMMAD B. ABI 'L-KĀSIM AL-SHARKĪ AL-SUMAYRĪ AL-ZA'RĪ AL-DJABĪRĪ, d. 1. Muḥarram 1010/2 July 1601; a monograph was devoted to him by one of his descendants, Abū Muḥammad 'Abd al-Khālīq b. Muḥammad al-'Arūsī al-Tādīlī al-Sharkāwī, entitled *al-Murakkā' fī dhikr ba'd manākib al-kuṭb sayyidī M. al-Sharkī*; 2. the latter's son, MUHAMMAD AL-MU'TĀ, d. Rabī' II 1092/April-May 1681; 3. his son MUHAMMAD AL-SĀLIH, who was the patron of the historian al-Ifrānī [q.v.] (or al-Wafrānī): a monograph entitled *al-Rawḍ al-yānī' al-fā'ih fī manākib al-shaykh Abī 'Abd Allāh Muḥammad al-Sālih*, was devoted to him by a scholar of Fās who was *kādī* of Meknes (Miknāsāt al-Zaytūn) in the reign of the 'Alawid sultan Mawlawī Ismā'īl, sc. by Abū 'Alī al-Ḥasan b. Raḥḥāl al-Ma'dānī al-Tādīlī, d. 1140/1728; 4. the son of the preceding, MUHAMMAD AL-MU'TĀ, who restored the *zāwiya* and wrote a collection of prayers in no fewer than 40 volumes entitled *Dhakhīrat al-ghānī wa 'l-muhtādī fī ṣāhib al-liwā wa 'l-tādī* (there is one volume in the Bibliothèque Générale of Rabat, no. 100, cf. E. Lévi-Provençal, *Les manuscrits arabes de Rabat*, i, 36); he died in Muḥarram 1180/June 1766. A monograph was devoted to him by his secretary Muḥammad b. 'Abd al-Karīm al-'Abdūnī, d. 1189/1775-6, entitled *Yatīmat al-'ukūd al-wusṭā fī manākib al-shaykh al-Mu'tā*.

**Bibliography:** Muḥammad al-Mahdī al-Fāsī, *Mumtā' al-asmā'*, lith. Fās 1313, 21; Ifrānī, *Safīyat man intashar*, lith. Fās 25; Kādīrī, *Nashr al-mathānī*, lith. Fās 1310, i, 58, ii, 277; Kattānī, *Salwat al-anfās*, lith. Fās 1316, i, 193, R. Basset, *Recherches bibliographiques sur les sources de la Salwat al-anfās*, in *Recueil de mémoires et de textes publié en l'honneur du XIV<sup>ème</sup> Congrès des Orientalistes*, Algiers 1905, 34, no. 91, 45, no. 128; Cimetièrre, *La zaouia de Boujad*, in *RMM*, xxiv, 277 ff.; E. Lévi-Provençal, *Les historiens des Chorfa*, Paris 1922, 119, 297-8, 330-1; L. Voinot, *Confréries et zaouias au Maroc. Les établissements religieux du Maroc oriental. 3. Les ordres secondaires*, in *Bull. de la Société de Géographie et d'Archéologie de la province d'Oran*, lviii (1937), 30-2 (the list of *shuyūkh* since the founder given by this author differs from that of Lévi-Provençal in regard to dates); M. Asin Palacios, *Sādītes y alumbrados*, in *And.*, x (1945), 1-32, 255-84. (E. LÉVI-PROVENÇAL)

AL-SHARKĀWĪ, 'ABD AL-RAHMĀN, modern Egyptian poet, story-teller and dramatist, was born in Shībīn al-Kūm, Lower Egypt, on 10 November 1920. He practised law from 1943 to 1945, and was subsequently employed in the Ministry of Education until 1956, but was also active in journalism from 1945, rising to the directorship of the Rūz al-Yūsuf Foundation 1971-7. He was Secretary-General of the Supreme Council for Arts, Literature and Social Sciences 1977-9. He died on 10 November 1987.

Two slim volumes record his extant poetry, which is mostly from the 1940s. It is decidedly romantic on personal themes, ironic and vehement on political ones. His anti-establishment stance in this and in early short stories and sketches brought him into conflict with the censors, and he had a taste of imprisonment in 1946 and 1947. His *al-Ard* "The Earth" first published in 1954, portraying villagers rising in revolt against grasping landowners and corrupt authorities,

was the first of four novels of the same temper, the social realism aimed at being reduced to a conflict between virtue and villainy. Between 1962 and 1981, he wrote nine plays in verse on resistance to foreign oppressors in modern Algeria and Palestine, and on heroes of the past from al-Ḥusayn b. 'Alī to 'Urābī, all represented as champions of social justice. After a book on the Prophet revealingly entitled *Muḥammad Rasūl al-Ḥurriyya* "Muḥammad the Apostle of Freedom" (1962) and another on aspects of Islamic thought (1972), he produced between 1980 and 1987 five books retelling in prose the stories of early Muslim leaders, stressing their humanism and their resistance to social and political pressures that might have compromised their probity.

**Bibliography:** *Mu'allafāt* (Collected works), Cairo 1978-; *al-Ard*, tr. D. Stewart as *Egyptian earth*, London 1954, 1990. (P. CACHIA)

SHARKĪ (*sharkī*), (A., T.) literally "oriental, eastern", with the non-technical meanings in Turkish of (a) song; (b) almost any type of song belonging to Turkish art music, especially as opposed to the folk-song, designates as a technical term: (1) in music a certain form of classical Turkish song; (2) in literature a genre of Turkish strophic poem composed on literary lines with the aim or ultimate result of being set to music.

The genre of lyric called *sharkī* is composed in accordance with the rules of the Arabo-Persian metrical system ('*arūd* [q.v.]), in contradistinction to the popular lyric as represented by the folk-song, which is composed according to the original Turkic method of versification (*parmak hisābī*), wherein the verses are based not on quantity as in '*arūd* but on the number and stress of the syllables). Common to both types of lyric is the strophic composition.

These formal characteristics place the *sharkī* in the group of *musammat* [q.v.], the strophic forms of *diwān* poetry. The majority of the *sharkīs* have stanzas of four lines. When the *sharkī* made its appearance in the 17th century, the *murabba'*, a *musammat* with four-line stanzas, had already been in existence for centuries and it was the *murabba'* that was often set to music prior to the emergence of the *sharkī*. The rhyme schemes of the *sharkī* and the *murabba'* are not only almost identical but the rhyme schemes considered to be typical for the *sharkī* were used in the *murabba'* not only after the *sharkī* acquired a place in literature, but also, albeit very rarely, before. As to the *sharkī*, it always made use of the typical *murabba'* rhyme schemes, too.

The sole difference between the typical *murabba'* and the typical *sharkī* rhyme schemes lies in the first stanza; in the *murabba'* it is *aaaa* (followed by *bbba*, *ccca*, etc.) or *aaaA* (followed by *bbbA*, *cccA*, etc.; the capital letter stands for a refrain), in the *sharkī* it is *abab* (followed by *cccb*, *dddd*, etc.) or *aAaA* (followed by *bbbA*, *cccA*, etc.) or *aBaB* (followed by *cccB*, *dddB*, etc.). Other variations in rhyme schemes are negligible in number.

Yet the *sharkī* is not formally restricted to the fourline stanza, as there are—although much fewer in number and of later provenance—*sharkīs* with stanzas of five or six lines. These generally have the rhyme schemes of the *mukhammes-i mütekerir* and the *müseddes-i mütekerir* (*aaaaA*, *bbbbbA*, *ccccA* etc.; *aaaAA*, *bbbAA*, *cccAA*, etc.; *aaaaaA*, *bbbbbA*, *ccccA*, etc.; *aaaaAA*, *bbbbbA*, *ccccAA*, etc.; respectively). As in all *diwān* poetry, the rules of rhyming are strictly observed in the *sharkī*, in contradistinction to the folk-song where they are not observed as strictly.

Sarkı

singers and musicians

demonstrably early Indian books. The work also contains at least one quotation from an Indian book on state-craft, the *Cāṇakya-nīti-śāstra*. It would seem on the whole most likely that the *Book of Sindbād*, as such, was originally compiled in Sasanian Persia, in the Middle Persian language, and is not a translation of a pre-existing Sanskrit work, but that its author was familiar with Indian narrative and gnomic works, presumably in Middle Persian translations. Moreover, the strongly misogynist character of the book suggests that it originated in a Christian (rather than a Zoroastrian) environment.

Further reading

There is no up-to-date study of the interrelationship of the various versions by a competent orientalist; the best of the older studies is: Nöldeke, T., *ZDMG* 33 (1879), 513–36 (detailed review of Baethgen's edition of the Syriac version).

See also:

de Blois, F., 'Two sources of the *Handarz* of Ōšnar', *Iran* 31 (1993), 95–7.

Perry, B.E. *The Origin of the Book of Sindbad*, offprint from *Fabula* III/1–2 (1959).

F. DE BLOIS

singers and musicians

As far as can be determined, there has always been a close connection between singing and poetry in Arabic culture. In the Umayyad and 'Abbāsid periods, the best-documented before modern times, composers of songs for entertainment habitually set to music lines by recognized poets, not necessarily their contemporaries. Songs seldom had more than four lines of text, which might not be consecutive in the original poem; indeed on rare occasions composers combined lines from poems, sometimes even by different authors, modifying the rhyme-word and text where necessary.

All that can be reliably concluded from the sources for the pre-Islamic period is that entertainment music, performed by singing girls (*qayna*, pl. *qiyān*) often in taverns, existed alongside work songs and ceremonial music in Arabia. With the early Islamic conquests, which brought great wealth to the Hijaz, a leisure culture developed among members of the Arab aristocracy. Musicians came into contact with the Byzantine and Persian traditions, the latter in particular already highly evolved.

In the Umayyad period a Hijazi school of singing emerged and male performers are mentioned for the first time. Some of them had an ambiguous sexual status and almost all were freedmen (*mawālī*). The famous musicians of the period include Ibn Surayj, Ma'bad, Mālik, al-Gharīd, the *diva* Jamīla and Yazīd ibn 'Abd al-Malik's favourites Sallāma and Ḥabāba. Advances in technical proficiency and vocal artistry occurred, with songs often being accompanied either on the lute or the tambourine. Towards the end of the period the first attempt to collect and codify them was made.

It has been suggested that the Umayyad *ghazal* emerged as a product of this flourishing musical culture. But although poets and musicians appreciated each other's work, the arguments for singers having influenced the form, diction or choice of metre in the new poetry are not convincing. Composers reformed poems to suit the music (see above). No correlation can be established between musical rhythms and metres (see *prosody*) and the *ghazal*'s style is dictated in the first place by the subject matter. Poets and singers certainly co-operated, but without the one necessarily influencing the other.

The 'Abbāsid era saw the centre of musical life transferred from the Hijaz to Iraq; al-Mahdī was the first caliph to issue a general invitation to singers to attend the court. Persian influence, and perhaps also that of an indigenous Iraqi tradition of *Ḥira* and *Kufa*, became stronger. The status of the musician improved somewhat, as court singers were expected to possess a level of culture enabling them to take part in salon conversation. The *qayna*, still very often a slave, had to be witty and well educated as well as beautiful and a good singer. A luxury object, she was a symbol of sophisticated, *zarīf* society (see *zarf*) and, if mercenary, could cause ravages among her admirers, as al-Jāhīz has recorded. Besides professional musicians amateurs appeared; the most socially eminent were the caliph al-Wāthiq and the prince Ibrāhīm ibn al-Mahdī, but very many statesmen and administrators had a good knowledge of music.

Musical performance attained a high degree of professionalism, with the two schools of Ishāq al-Mawṣilī and Ibrāhīm ibn al-Mahdī advocating a more conservative and technically demanding, and a more innovative and indulgent approach to the repertoire respect-

shown in many of his works, including *al-Mar'a laysat lu'bat al-rajul* (1955). His continuing influence and ability to provoke controversy among Arab readers are evidenced by the many reprints of his books throughout the Arab world after his death.

Text edition

*The Education of Salāmah Mūsā*, L.O. Schuman (trans.), Leiden (1961).

Further reading

'Awad, L., *The Literature of Ideas in Egypt*, Part 1 (*Arabic Writing Today*, vol. 3), Atlanta (1986).

M. MIKHAIL

**Mūsā ibn Maymūn see  
Maimonides**

***musammaʿ* see strophic poetry**

**music and poetry, medieval**

Despite the gradual emergence of important instrumental forms, music in the Islamic world has been (and still is) predominantly vocal, and vocal compositions have usually included, or consisted entirely of, settings of verse. The question thus arises of the nature of the relationship between the two with respect on the one hand to the social function of song and the possible interaction between singer and poet and, on the other, to the more technical issue of styles of text setting and aesthetics.

On occasion poet and composer/singer are one and the same: although Ishāq al-Mawṣilī (235/850) is best known as the foremost 'Abbasid court musician of his age, he was also a more than competent poet. But his songs served to disseminate the works of many others too, and certain poets are known to have associated with famous singers who might help their verse gain popularity. It has, in consequence, been suggested that singers' practices and preferences may have encouraged some of the changes in theme, diction and technique that radically affected the development of poetry during the preceding Umayyad period and, in particular, may have contributed to the development and popularization of some of the shorter metres that were then coming to the fore. Given that singing a line normally takes longer than reciting it, the

metrical hypothesis is initially attractive. But singers remained equally content to set verse in the longer metres, and there is insufficient evidence to substantiate the claim that musical rhythms could have had a significant impact on metrical developments. Despite the intriguing presence of a degree of terminological overlap there are functional differences between the two systems: certainly settings of poems in metre *x* are not restricted to or predominantly in cycle *y*, and while it would be possible to map metrical feet onto rhythmic cycles, for one musical authority at least this was a recipe for poor quality best avoided in practice.

Similarly, it is difficult to demonstrate any decisive influence on theme and diction. The most that can be said is that a poet composing verse to be sung would naturally concentrate on those themes most appropriate to the context of performance: the amatory, bacchic and panegyric thus take precedence over the martial, descriptive and satiric. Changes in diction may be seen partly as a function of such thematic specialization, partly as a reflection of wider social (and aesthetic) transformations to which musicians both contributed and reacted, but which they can hardly have instigated.

Given the nature of the historical record, our knowledge of how words were set to music is scanty. The earliest example of a notated song dates from the seventh/thirteenth century; there are too few later ones to trace subsequent developments with any confidence; and antecedent stages can only be guessed at on the basis of secondary sources, whether literary or theoretical. If text setting may be variously placed on a continuum running from subservience (the melody is conceived of as a means to enhance the meaning and emotional impact of the verse) to independence (the melody is an autonomous art form using the words as incidental phonetic material), what information we have points, not surprisingly, to an intermediate position, but with at the same time the suggestion of a tendency, during periods of increasing musical sophistication, to approach the latter extreme.

Of the styles of performing Arabic poetry before the second/eighth century we know very little. Even the distinction between such basic terms as *inshād*, 'recitation' and *tarannun*, 'cantillation' cannot be drawn with any precision. The existence of professional (if slave) singers, together with the gradual

# تنزية الشريعة عن إبادة الأغاني الخلية

ويليه  
حكم الاسلام فى الموسيقى والفناء  
ابو بكر الجزائري

- 132185 MUSIKI
- 181608 SARKI

مقوق الطبع محفوظة

أم القرى للطباعة والنشر

٢٩ شارع الزراق - الساحل

ت/ ٦٨٥٢٢٠

## الفصل الرابع

### الملاهي المحرمة

23 MAYIS 1991

### المبحث الأول

## الأغاني والمعازف وأحكامها في الإسلام

إن من أهم الأسباب التي أفسدت الأخلاق وأتت بالانحراف والانحلال والميوعة لكثير من أبنائنا وبناتنا ورجالنا ونسائنا في هذا العصر كثرة الملاهي المحرمة شرعا. كما سنين فيما بعد إن شاء الله.

وإن من أهم تلك الملاهي المشؤومة هذه الأغاني المائعة الماجنة مع ما صاحبها من المعازف والموسيقى المطربة. التي تبثها الإذاعات والتلفزة المحلية والمستوردة بأساليب مختلفة منفردة، أو ضمن مسرحيات وقصص غرامية، وأفلام خليعة. وقد اكتظت بتلك الظاهرة السيئة جميع الأندية ودور السينما في جميع أقطار عالمنا الإسلامي - إلا ما قل ونذر - حتى دخلت تلك المفسدة الخطيرة الفنادق السياحية وكثيراً من البيوت العائلية المتحضرة عن طريق الفيديو.

وقد تسبب عن هذه الظاهرة الخبيثة انهيار خلقي رهيب، بسرعة مذهلة في جميع طبقات الأمة لاسيما الشباب والمراهقين الذين لم يتربوا تربية إيمانية صحيحة وخلقية سالحة فأفسدت عفتهم فلا ترى شابا غنيا غيورا يصون شرفه وعرضه عن الضياع إلا من عصمه الله ولا شابة تحفظ شرفها وعفتها من أماكن الريبة إلا من عصمها الله. ولا ترى أكثر الآباء والأمهات في كثير من مجتمعاتنا إلا وقد أهمل تربية أولاده. في تلك الناحية، فماتت غيرته نحو صبياته عرضه شيئا فشيئا. بل أصبح كثير من شبابنا مضحكين وممثلين ومغنين ومطربين وهكذا يظهر في كل مكان في مشيتهم وليستهم. حتى ضاعت اللياقة والاتزان والتعقل والتمييز بين الحق والباطل. وبين الحسن والقيح، وبين المفيد وغير المفيد فأصبحوا إمعة مع أن نبينا محمد ﷺ نهي

عن ذلك «لا يكن أحدكم إمعة...» كما سيأتي..

كم ترى منهم من لم يحفظ القرآن الكريم غير فاتحة الكتاب وقد حفظ عشرات من الأغاني الخمرية؟ وكم تلاقي من امتلأت خزائنه من عجلات الأغاني المائعة والألحان المطربة وليس لديه كتاب واحد من الكتب الإسلامية الصحيحة أو العلمية النافعة؟ وكم تشاهد من لم يتعرف اسم راو من رواة الحديث المشهورين مع أنه يذكر لك عشرات من المغنين والمطربين عن ظهر قلب؟

وقد أفسدت تلك الأغاني: العقل، والدين، والشرف، والمال، والأمل. بعدما أمتت الأخلاق الفاضلة وأقبرتها، فأصبح الإنسان الذي اعتاد بممارسة تلك الأغاني الماجنة، والقصص الخرافية الجنسية، والأفلام الفاجرة باستماعها ومشاهدتها، أصبح إنساناً فاقد العقل والوزع الديني والخلقي.

هذا هو الواقع المرير، وهو الوضع الذي نحاول تغييره بأسلوب حكيم غير مثير، فلا بد لنا من عرض هذا الموضوع، بشيء من التفصيل مع شيء من أدلة تحريرية من الكتاب والسنة، وأقوال الصحابة والتابعين والأئمة والفقهاء المعبرين في هذا الميدان فنقول: تعريف الغناء: - الغناء بالمد - هو رفع الصوت مطلقاً. قال ابن الأثير في «نهاية الأرب: ٣/٣٩٠». وابن السننور في «اللسان». وقيل: إنه يطلق على الترنم وعلى الحُداء وعلى الإنشاد ويطلق على «التمطيط والتلحين بالأشعار على النغمات الموسيقية. وإذا أفرد - عن الإضافة - فالمراد به هذا الأخير» وفاعله يسمى مغنياً، لأنه يحرك به الساكن ويبعث به الكامن، ويعرض بالفواحش». انظر: «الفتح ج ٢ ص: ٤٤٢ وج: ٣ ص: ٣٩٣».

ومشوه كان من دولة الفرس قبل الإسلام فكانت الملوك تحصر لسماعه ومشاهدته ثم انتقل إلى العرب عن طريق اختلاطهم بالعجم عند الفتح الإسلامي في العصر الأموي فالعباسي، واقتربت معه آلات الطرب «المزامير، والطنابير، والعيود...» ثم انتقل هذا النوع من الغناء إلى «الأندلس» في أوائل العهد العباسي، وقد انخرط وانحرف فيه بعض من الخلفاء العباسيين ك (الرشيد... والواثق بالله، والمتنصر...).

كما قاله كل من ابن الأثير في «النهاية» والأصفهاني في «الأغاني». وابن خلدون

الملاهي المحرمة الأغاني والمعازف وأحكامها في الإسلام، ٢٤٠١-٢٣٩٨.

أدلة تحريم الأغاني والمعازف، ٢٤٠٩-٢٤٠٢.

من أقوال علماء المذاهب الأربعة في حكم الأعاني والموسيقى المطربة مايلي، ٢٤١٠-٢٤١٣.

في غير الجمهور وأقوالهم، ٢٤١٤-٢٤٢٠.

مجلة مجمع الفقه الاسلامي الدورة الرابعة

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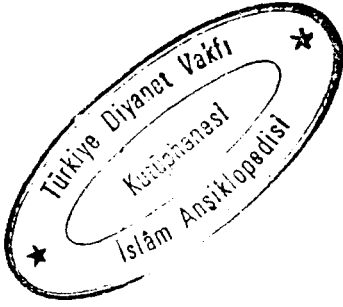
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المكة المكرمة.

CA 131  
Tercüme

Sadi'ler'de

الإسلام في مكة



# السياسة والمجتمع في العصر السعودي

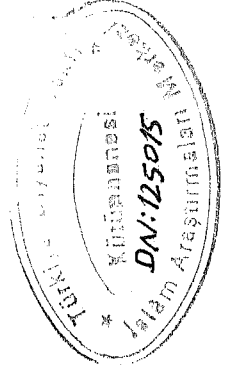
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نشر وتوزيع

دار الرشاد الحديثية  
98 شارع فيكتور ميكو  
هاتف : 748.17 - 732.56  
الدار البيضاء

## NEDİM VE YAHYA KEMAL'DE ŞARKI

Mustafa KARABULUT\*



### 1. Giriş

Şarkı, bestelenmesi için yazılan, Türk edebiyatına has bir nazım biçimi olup halk edebiyatındaki türkünün karşılığıdır. Şarkılarda divan şiirinin yüklü mazmunlarından, edebi süslemlerinden uzak kalmış bir tutum da görülür. Şarkıların asıl konusunu aşk oluşturur. Bu aşk gazellerdekine oranla daha gerçekçidir. Şarkılar divan şiirinin çevreye açılan, yerliliğe en fazla yaklaşan bir tarafını verir. Şarkı adıyla yazılan ilk manzumeler, 17. yüzyılın sonlarında görülür. Türk edebiyatında her bakımdan şarkı türüne uyan ilk şiirleri Nailî (öl. 1666) yazmıştır. Nedim Divanı'nda yer alan 28 şarkının hepsi daha kendi çağındayken bestelenmeye başlamış ve günümüze kadar Türk sanat musikisinin önemli örnekleri arasında yer almıştır. Divan edebiyatında en çok şarkıyı ise Enderunlu Vasıf yazmıştır. Şairin 211 şarkısı vardır ve bunları *Gülşen-i Efkâr* adını verdiği divanının önemli bölümünü oluşturur.

Divan edebiyatının en güzel şarkıları Nedim (öl. 1730) yazmıştır. Yahya Kemal, Nedim'in şarkılarını Paris'te keşfedip benzerlerini yazmaya çalışmıştır. "*Eski Şiirin Rüzgârıyla*"nın "*Şarkılar*" bölümünde dördü Şarkı adında toplam altı şarkısı vardır. (Diğer şarkılar, *Mihribân* ve *Recâizâde Ekrem'in Mısraını Tazmin*)

Çalışmamızda Nedim ve Yahya Kemal'in şarkılarını konu, tema, ses ve ahenk unsurları, dil ve üslûp bakımlarından karşılaştırmaya çalışacağız. Bu çalışmanın sonucunda "Nedim ve Yahya Kemal'in, şarkılarında hangi konulara ağırlık vermiştir? Şarkılarında ses ve ahenk unsurları nasıl sağlanmıştır? Her iki şairin şarkılarında dil ve üslûp özellikleri nelerdir? Sorularına cevap arayacağız. Şarkı türünde beste önemli olduğundan, iki şairimizin şarkılarının beste- lenmesi hususuna değineceğiz. Çalışmamızda şiir-şair-çevre arasında nasıl bir ilişki kuruldu- ğunu irdelemeye çalışacağız.

### 2. İnceleme

**2.1. Konu ve Tema:** Nedim ve Yahya Kemal'in şarkılarının temel konusu *aşk ve sevgilidir*. Yahya Kemal Beyatlı, Türk şiirine zevk ve estetik bakımından yenilik getirmiştir. O, eski şiirin malzemesini yeni bir anlayışla işlemesini bilmiştir. Yahya Kemal, Nedim'in şiirlerinde yer alan yeni hayallerden ve incelikten oldukça etkilenmiştir. Onun "*Bir Saki*", "*Mükerrer Gazel*" ve "*Sene*" adlı gazellerinde Lale Devri'nin zevk ve eğlencesini buluruz.

Yahya Kemal'in şiirlerinde güzelin kendisi veya yüzü aya, güle, boyu selviye, gözü ahuya, benzetilir. "*Bir yerde de boyu fiskiyeye benzetilir ki, bu benzetmeyi Nedim'den almıştır.*" (Mazıoğlu, 1994: 77) Nedim ve Yahya Kemal'in şarkılarındaki zevk ve üslûbu oluşturan unsurlardan biri *sevgili* ile *İstanbul*'un birlikte terennüm edilmesidir. Bu anlayış Nedim'de de görülür. İstanbul'un mesire yerleri semtleri her iki şairimizde de mekân olarak kullanılır:

*Sen şarkıların durduğu bir lahza kenarda.*

*Yâd et ki seviştiği ilahî Adalarda!*

*İçlen! Soğuk ellerle hazîn alnını sar da,*

*Yâd et ki seviştiği ilahî Adalarda!*

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