

peoples was the *kūrgā* which was greatly favoured by the Mongols. It was the royal drum which conveyed commands. The *ṭabl al-kabīr* mentioned by Ibn Baṭṭūṭa (*Rihla*, ii, 127, tr. Gibb, ii, 343) was doubtless the *kūrgā*. We get an idea of the size of this drum from the *Ā'in-i Akbarī* (tr. H.G. Blochmann, i, 50-2), where it is nearly the height of a man. Abu 'l-Faḍl 'Allāmī says here that the *kūrgā* and *damāma* were identical (i, 50), but the *damāma* of India is a much smaller kettledrum (see specimen at New York, 26). 'Abd al-Razzāq al-Samarkandī (d. 1482) clearly distinguishes between the *kūrgā*, *damāma* and *naqqāra* (*Maṭla' al-sa'dayn*, in *NE*, xiv, 129, 321). See also Farmer, *Studies*, ii, 12-13.

The kettledrum next in size was the *kūs* which, among the Arabs of the 4th/10th century, was the largest of their kettledrums (*Ikhwān al-Ṣafā'*, i, 91). This also was a martial instrument; for its use, see ṬABL-KHĀNA. There is a 7th/13th-century Arabic ms. reproduced by Schulz (*op. cit.*, pl. 8) showing three pairs of *kūsāt*.

The ordinary kettledrum was what the *Ikhwān al-Ṣafā'* call the *ṭabl al-markab* (mounted drum). They say that its tone was softer than that of the *ṭabl al-kūs*. Another early name for this drum was *dabdāb* or *dab-daba*. Later, it came to be known as the *naqqāra*, a word, together with the instrument, which was adopted by Europe as the *naker*, *nacaire*, etc., whilst Persian *ṭinbal* became the European *timbale*, *tymbala*. For medieval designs of the *naqqāra*, see Schulz (*op. cit.*, tab. ii), *The legacy of Islam*, 1st edn. (fig. 91), the *Kitāb al-Burhān* (Bodleian ms., Or. 133, fol. 38), and the *Djāmi' al-tawārīkh* (Edinburgh University, fols. 54b, 157). See also ṬABL-KHĀNA. Early 19th-century examples are delineated by Villoteau (992-3), whilst actual specimens may be seen at Brussels (no. 335) and New York (no. 1232). For the Turkish *dunbalak* or *ṭablak*, see Farmer, in *JRAS* (1936).

In Turkey, a medium-sized kettledrum is known as the *kuḍūm*, and it is said to have been played at the nuptials of Muḥammad and Khadija (Ēwliyā Ālebi, i/2, 234). It was to be found in the *darwīsh* communities; for an illustration of Mawlawī/Mewlewī *kūdūmzēns* or players in these drums, see *Oriens*, xv (1962), pl. viii.

The smallest of the kettledrums is the *nuḳayra* or *ṭabayla*, which belongs to concert music. We read of the former among the 'Abbadids (5th/11th century) of Moorish Spain (Dozy, *Historia Abbadidorum*, ii, 243), and in the *Vocabulista Aravigo* (1505) the word equates with the Spanish *atabalia*. In Russell's *Aleppo* (1794), there is a design (pl. iv) of the *naqqāra* (= *nuḳayra*), whilst another may be found in Höst (tab. xxxi, 10) and Christianowitsch (32, pl. 12), the latter being copied by Fétis (*Hist. générale de la musique*, Paris, ii, 163) and Lavignac (2793).

Villoteau, speaking of Egypt at the close of the 18th century, mentions a number of small hand kettledrums but, with the exception of one called *ṭabl-i bāz*, most of these names are unknown today (Villoteau, 994). It was, obviously, a drum used for decoying birds or recalling the hawk (*bāz*), but by this time it had become the favourite instrument of the criers at Ramadān and the *darwīsh* fraternities, and was actually known as the *ṭablat al-musahhira*. There are specimens at Brussels (no. 329) and New York (nos. 421, 2661). It was held in one hand and beaten with a short stick held in the other hand. A slightly larger instrument was the *ṭabl al-midjri* (sic). This was beaten with a leathern strap.

Shallower types of kettledrums were the *ṭabl al-*

shāmī and the *kaṣ'a*. The former was probably the *ṭabl al-hadijī* so frequently quoted by the legists. It was suspended from the neck, the head or membrane being perpendicular. There is a representation (10th/16th century) of pilgrims with these drums in a Bodleian Library ms. (Or. 430, fol. 15). For early 19th-century designs and details, see Villoteau (992-4) and Lane (*Modern Egyptians*, chs. ii, vi, xviii). There are specimens at New York (nos. 386, 494). The *kaṣ'a* of the Maghrib today has a flat bottom like a dish (*kaṣ'a*), hence its name. It is played upon with rods called *maṭarīk* (Delphin and Guin, 44; Lavignac, 2932); in the past it was a martial instrument.

Bibliography (in addition to references in the article): Sachs, *Reallexikon der Musikinstrumente*, H.G. Farmer, *Studies in oriental musical instruments*, London 1931; H. Hickmann, in *Orientalische Musik = HdOr*, Abt. 1, Ergänzungsband IV, Leiden, 61-3; *The new Grove dictionary of music and musicians*, i, 514-39, art. *Arab music*; *The new Grove dictionary of musical instruments*, i, 601-11, art. *Drum*. (H.G. FARMER*)

ṬABL-KHĀNA, **NAQQĀR-KHĀNA**, **NAQQĀRA-KHĀNA**, **NAWBA-KHĀNA**, literally the "Drum House", "Kettledrum House", "Military Band House", the name given in Islamic lands to the military band and its quarters in camp or town. These names are derived from the drums (*ṭabl*, *naqqāra*) which formed the chief instruments of the military band, and from the name given to the special type of music (*nawba*) performed by this band. Originally, the *naqqāra-khāna* or *ṭabl-khāna* consisted of drums only, and in some instances of particular kinds of drums. This we know from several authorities. Ibn Taghribirdī (d. 815/1412) speaks of the "kettledrums (*dabādīb*), i.e. the *ṭabl-khāna*". Al-Zāhirī (d. 872/1468) alludes to "three sets (*aḥmāl*) of *ṭabl-khāna* and two trumpets". Ibn Iyās (d. ca. 930/1524) has a reference to "the *ṭabl-khāna* and the great kettledrums (*kūsāt*)" (al-Makrīzī, *Hist. des Sultans Mamlouks de l'Égypte*, tr. Quatremère, Paris 1845, ii/1, 123, ii/2, 268, al-Khazraji, *The pearl-strings*, GMS, London 1906-18, iii/5, 135, 229). As for the *nawba*, this was a special piece of music, which later comprised several movements (*fusūl*), performed by the *naqqāra-khāna* at the five hours of prayer [see ṢALĀT] by royalty, but at the three obligatory hours of prayer by dignatories of lesser rank. The sounding of the *nawba* was not only jealously guarded as one of the attributes of sovereignty, but its performance necessitated respectful silence from auditors (Ibn Baṭṭūṭa, *Rihla*, ii, 188, tr. Gibb, ii, 377-8; von Hammer, *Hist. de l'Empire Ottoman*, Paris 1835, i, 75). The custom of the *nawba* is said to have been handed down from the days of Alexander the Great (al-Nasawī, *Hist. du Sultan Djelal ad-Din Mankobirtī*, Paris 1895, 21).

The Ancients. Instruments of percussion appear to have been specially favoured by peoples of the Orient for their martial display from time immemorial. According to the Greeks, who only used the trumpet and flute in war, instruments of percussion belonged to the barbarians. Yet in the Syriac version of Pseudo-Callesthenes of the *History of Alexander the Great* (tr. Budge, 96) we find that the world-conqueror added drums to his martial music. If we turn to the Pseudo-Aristotelian Arabic treatise the *Kitāb al-Siyāsa* (3rd-4th/8th-9th century) and the contemporary works of Mūrīstus [q.v.], also in Arabic, it would seem that Alexander also introduced a monster organ (*urghanūn*) of the hydraulis type as a means of signalling to his troops and to spread dismay in the ranks of the enemy (Farmer, *The organ of the Ancients*, London 1931, 119-38). Strabo (1st century B.C.) says that the youth of

أهمل شأن الطبلخاناه ، وزال استخدامها .

ع . ز

الطحاوى (الفقيه)

هو ابو جعفر احمد بن سلامة بن عبد الملك الأزدي الطحاوى الفقيه الحنفى . ينتسب الى قبيلة الأزد البجينة ، كما ينسب الى طحا من قرى صعيد مصر . ولد سنة ٢٣٨ هـ ، وقيل سنة ٢٢٩ هـ ، وتوفى فى ذى القعدة سنة ٣٢١ هـ ودفن بالقرافة فى مصر ، وقبره مشهور بها . وكان شافعى المذهب ، يقرأ على الزرق ، ثم انتقل الى ابى جعفر بن ابى عمران الحنفى ، واشتغل عليه ، وانتهت إليه رئاسة أصحاب ابى حنيفة رضى الله عنه بمصر . وصنف كتباً مفيدة منها أحكام القرآن ، واختلاف العلماء ومعاني الآثار والشروط ، وله تاريخ كبير ، وذكره القضائى فى كتاب الخطط .

س . ك

الطرطوشى (أبو بكر)

هو محمد بن الوليد بن خلف بن سليمان بن ايوب الفهرى ، المعروف بالطرطوشى المكنتى أبا بكر ، ولد حوالى سنة ٤٥٠ هـ فى بلدة طرطوشة من بلاد الأندلس ، وانتقل منها فى طلب العلم الى باقى بلاد الأندلس ، حيث أجاز له القاضى أبو الوليد الباجى ، بسرقسطة وبعد ذلك تحول الى بلاد المشرق فى طلب العلم ، فأدى فريضة الحج ، ثم انتقل الى البصرة وبغداد ، وتلمذ على فقهاء المدرسة النظامية ، ومعظمهم من الشافعية ، مع أن أبا بكر الطرطوشى كان مالكى المذهب . وانتقل بعد ذلك الى الشام ، حيث أقام فيها مدة باشر خلالها التدريس حتى ذاع صيته . ومن الشام انتقل الى الاسكندرية فدخلها فى أعقاب فتنة الوزير الأفضل بن بدر الجمالى سنة ٤٨٧ هـ ، وهى الفتنة التى انتهت بقتل عدد من علمائها فوجد البلد عاطلاً عن العلم ولم يمض عليه

(الخامس عشر الميلادى) . وقامت ادارة حفظ الآثار العربية فى القاهرة بازالة الاتربة ، التى كانت تخفى المعالم القديمة ، ودرس الاستاذ كريزوبيل هذه البقايا المعمارية دراسة دقيقة .

س . ك

الطبلخاناه

مصطلح شاع فى عصر المماليك ، معناه بيت الطبل أى البيت الذى يشتمل على الطبول والابواق وتوابعها من الآلات ، ويحكم على ذلك أمير من امراء العشرات ، يعرف بأمر علم ، يقف عليهما عند ضربها فى كل ليلة ويتولى أمرها فى السفر ، ولها مهتار (رئيس) متسلم لحواصلها ، يعرف بمهتار الطبلخانة توله رجال تحت يده ما بين دبندار ، وهو الذى يضرب على الطبل ، ومنفر ، وهو الذى يضرب بالبوب وكوسى ، وهو الذى يضرب بالصنبوج النحاسى ، بعضها على بعض ، وغير أولئك من الصناع (صبح الاعشى ، ج ٤ ص ١٣) وأمير الطبلخانة مرتبه من مراتب أرباب السيوف فى مصر المملوكية صاحبها يلى أمير مائة مقدم ألف فى الدرجة أمير طبلخانة لاحقيقته فى دق الطبول على ابوابه ، كما يفعل السلاطين وأمراء المؤمنين ، ويطلق على أمير طبلخاناه أيضاً أمير اربعين ، والمقصود بذلك أن يكون فى خدمته أربعون مملوكا ، وقد يزيد هذا العدد الى سبعين أو ثمانين (م . م . زيادة : السلوك للمقرزى ج ١ ص ٢٣٩ حانية ١) .

وفى القاهرة شيد السلطان الناصر محمد بن قلاوون الطبلخانة تحت قلعة الجبل ، فيما بين باب السلسلة (العزب فيما بعد) وباب المدرج ، فى مكان دار العدل القديمة ، التى عمرها السلطان الظاهر بيبرس وذلك فى سنة ٧٢٢ هـ (١٣٣٢ م) . وكان السلطان ينزل الى عمارتها بين الفينة والفينة وتولى عمارة الطبلخانة آق سنقر شاه العماير . وكانت الطبلخاناه ساحة دون سقف ، ومن المحتمل أن تكون دار المحفوظات الحالية قد شيدت على انقاض الطبلخاناه . ولم يذكر واحد من المؤرخين أو كتاب الخطط متى

ate did not require much cooking, hence the profession of cook only appears with the political expansion of the Arabs. The Umayyad governor of 'Irāk and *Khurāsān*, al-Ḥadjjād b. Yūsuf, apparently had a taste for good food and employed a cook named *Bashīr* from eastern Persia (*Tārīkh Baghdād*, xiv, 86). The Arabs became familiar with the life-styles of their non-Arab subjects, including cooking tasteful food. By the time the 'Abbāsids came to power in 132/750, the Arabs and Persians co-operated in social, economic and cultural activities. They also learnt a good deal of ancient culinary art and about applying colour to food. Al-Djāhiz (d. 255/869) observed that a professional cook (*ṭabbākh*) would talk about his ability to dye food, and the many ways of cooking chicken and making sweets (cf. *al-Bayān wa 'l-tabyīn*, ed. Sandūbī, i, 222). However, *muḥtasibs* denied cooks the license to dye food as they wished, and only approved saffron as the dye for food. Moreover, in the urban centres of the caliphate like *Baghdād*, *Fuṣṭāṭ* and *Cairo* there were food markets (*sūkh al-tā'ām*) wherein a person could buy and eat cooked food. However, market inspectors inspected the quality of food sold in cookshops and fined offenders who failed to observe the legal and customary guidelines for cooks. The *ḥisba* officials demanded cleanliness of cooks for the sake of public hygiene, and even recommended the cooks to follow instructions in al-Kindī's culinary pamphlet *Kūmiyā' al-ṭabā'ikh* "The chemistry of cooked foods".

Cooks of both sexes are cited in Arabic proverbs and literary works. In *Fāṭimid* Egypt there were female slaves (*ḥawārīn*) working as professional cooks who were praised for their culinary skill, and in modern Egypt cooks have formed guilds.

Bibliography: *Tha'ālībī*, *Bard al-akbād fi 'l-ā'dād*, in *Khams rasā'il*, Constantinople 1883, 129; *Tawḥīdī*, *al-Baṣā'ir wa 'l-dhakhā'ir*, ed. Ibrāhīm al-Kaylānī, ii/2, Damascus n.d., 642-3; *Shābushūfī*, *K. al-Diyārāt*, ed. Gūrgīs 'Awwād, *Baghdād* 1966, 218; al-*Khāṭib* al-*Baghdādī*, *Tārīkh Baghdād*, *Cairo* 1931, i, 113, xxii, 448, xiv, 86; idem, *K. al-Taṭfīl*, Damascus 1946, 144-5; Ibn 'Buṭlān, *Risāla fī shūrā' al-raḥīk*, ed. 'A.S. Hārūn, in *Nawādir al-makhtūṭāt*, *Cairo* 1954, 386-7; 'Abd al-Raḥmān b. Naṣr al-Shayzarī, *Nihāyat al-rutba fī ṭalab al-ḥisba*, ed. al-Bāz al-'Arīnī, *Cairo* 1946, 34-5; Ibn al-Ukhuwwa, *Ma'ālīm al-kurba fī ṭalab al-ḥisba*, ed. R. Levy, London 1938, 106-8 (Arabic); 'Abd al-Laṭīf al-*Baghdādī*, *K. al-Ifāda wa 'l-tibār*, tr. K.H. Zand et alii as *The Eastern Key*, London 191-9; *Bustānī*, *Dā'irat al-ma'ārif*, xi, *Cairo* 1900, 299-303; A.J. Arberry, *A Baghdad cookery book*, in *IC*, xiii (1939), 21-47, 189-214; C. Elgood (tr.), *Tibb al-Nabbi* (sic) or *Medicine of the Prophet*, in *Osiris* (1962) 67-119; 'Abd al-Hayy al-Kattānī, *Tarātib al-idāriyya*, ii, Beirut n.d. (1960s), 107-10; *Ziriklī*, *al-'Ālām*, ²*Cairo* 1955, 359; M.S. al-*Qāsimī* et alii, *Qāmūs al-sinā'āt al-Shāmiyya*, Paris and The Hague 1960, ii, 276-7, 310-11; G. Baer, *Egyptian guilds in modern times*, Jerusalem 1964, 36; *Khālifa* b. 'Abd Allāh al-Hamīdī, *Akwāl al-'Uman li-kull al-azmān*, Muscat 1987, ii, 124, 269. See also *ḤHDHĀ'*; ṬĀ'ĀM; ṬABBĀKH.

ṬABBĀL (A.), lit. drummer; owner of a drum; a drumming expert who earned his livelihood by playing various kinds of drums [see ṬABL].

The drummers (*ṭabbālūn*) as a group emerge in Arabic historical writings of the 'Abbāsīd period. Al-*Iṣfahānī* noted that people used to sing with drum-beats. Drummers performed in various celebrations and festivities. Birthdays were celebrated by the wealthy who feasted with friends and fed the poor amidst

musical entertainment. In one particular instance, the drummers beat drums and musicians played clarions (*būḳāt*) while celebrating the birth of a son to the caliph al-Muḥtadī (467-87/1075-94) (*al-Muntazam*, ix, 14). Some Christians attended a funeral procession carrying crosses, accompanied by relatives, mourners and drummers in *Baghdād* in 403/1012 (*ibid.*, vii, 262).

Al-Djāhiz cited the drums (*tubūl*) as a characteristic musical instrument of the Turks, who were recruited into the 'Abbāsīd army and housed in special barracks in *Sāmarrā'* from the reign of al-Mu'ṭaṣim onwards. Drummers often accompanied the army on the battlefield and, despite their humble position, were required to wear coats of mail to protect themselves, because the outcome of the battle often depended on the standard-bearers and spirit-stirring drummers. Victory celebrations by the public also brought the drummers to the fore, as was the case in celebrating al-*Kā'im*'s victory over the rebel al-Basāsīrī in 451/1059 when men and women played kettledrums (*dabādīb*), tambourines (*dūfūf*) and clarions in daylight hours and carried torches at night. In times of emergency, the drummers awakened the public to impending danger, as they did at midnight during a *Ḳarmāṭī* military threat to the 'Abbāsīd capital in 320/932 (cf. *The Eclipse*, i, 132).

The custom of beating drums in front of the caliph's palace at the five times of prayer was recorded during the 4th/10th century. The Buwayhid Amīrs, especially Mu'izz al-Dawla and 'Aḍud al-Dawla, requested the same privilege from the *Khālifa*. After prevarication, the latter granted a reduced privilege of beating the drum away from the gate of Mu'izz al-Dawla's palace for three times: at dawn, sunset and night prayers. Al-Tā'ī allowed 'Aḍud al-Dawla to employ drummers in front of his palace in the *Shammāsiyya* district of *Baghdād* at three of the times of prayer. Under the *Saldjūks*, a certain Sa'd al-Dawla, according to Ibn al-Athīr, also enjoyed the privilege of being serenaded by drummers in front of his residence in 471/1078. The Persian traveller Nāṣir-i *Khusrāw* witnessed an impressive display of beating of drums and blowing of trumpets by a thousand soldiers (perhaps an exaggerated number) in front of the royal palace at the sunset prayer (*maghrib*) in *Cairo* in 439/1047. The customary beating of drums thrice a day at prayer times (*rasm al-ṭabl al-naḥwa fī 'l-ṣalawāt al-thalāth*) for amīrs, according to Ibn al-Fuwaṭī, was practiced until 634/1236.

During the Mamlūk period the drummers were employed as part of a military band at *ṭabl-khāna* [q.v.] where they performed at fixed hours and regular occasions for the sultans. In Yemen during the *Rasūlid* period (628-723/1228-1323), the *ṭabl-khāna* existed, wherein drums were beaten with other musical instruments like cymbals at processions as well as on various celebrations for three or seven days. Some members of the military band were of African descent. The privilege of having *ṭabl-khānas* was sometimes extended to various amīrs. A place in *Ṣan'ā'* was known as the quarter of the drum-band (*ḥārat ṭabl-khāna*).

The drummers' status in society was low. In *Ṣafawid* *Iṣfahān*, they were grouped with people of other demeaning professions like dancers, singers, pigeon-trainers and brothel keepers. Inferior social status promoted solidarity among the drummers, who formed guilds in *Ṣafawid* Persia and early modern Egypt.

In Syria, the drummers earned their livelihood by performing their art at the circumcision of male children, at mock sword-plays for folk-entertainment and in marriage ceremonies for three days. During the harvesting seasons of olives and grapes, they per-

190065
Ṭabbālūn

190065

Tablhane

25 TEMMUZ 1992

IBRAHİM HAKKI KONYALI

DIA için
A-Üssal
1686

İSTANBUL ABİDELERİNDEN:

İSTANBUL SARAYLARI

Atmeydanı Sarayı — Pertev Paşa Sarayı — Çinili Köşk

İçinde 85 tarihî resim, 100 müze ve arşiv vesikası vardır.

BİRİNCİ CİLD

Türkiye Diyanet Vakfı
İslâm Ansiklopedisi
Tutüphanesi

Kayıt No. : 11524

Tasnif No. : 724 95
KON.

İSTANBUL
BÜRHANEDDİN MATBAASI

1 9 4 2

zabitana verilen unvandır [1] demektir. Esasen mehazimiz olan *Kalkaşendi*'nin de böyle dediğini yukarıya kendi ifadesile almıştım.

Şu halde sayın İstanbul mektupcusu Osman Ergin'in yaptığı gibi mehteri, mehiterden bozma gibi kabul ederek bunu yalnız bando ef-radına verilen bir unvan gibi kabul etmek büyük ve fahiş bir hata olur.

Esasen Tabl mehterlerinin nevbet vururlarken aldıkları şekil de hilâl şekli değil tam dairedir.

Mısırlıların «Tablhane» teşkilleri bizim *tablü alem mehterleri* ve «*Fraşhanah*» teşkilleri de «haymei hassa mehterleri» teşkillerimize - aşağı yukarı - tekabül edecek mahiyettedirler.

Muhtelif milletlerde Tablhane denilen saz mehterleri

Ana kitaplar hükümdarların egemenlik ve hükümdarlık şarlarını sayarlarken bunu ikiye ayırırlar. Bir kısmı bütün hükümdarlarca kabul edilen şarlardır. Bir kısmında yalnız bir hükümdarın kabulettiği şarlardır. Bunu başka bir ifade ile hükümdarlar için umumî şarlar, hususî şarlar şeklinde de tasnif edebiliriz. Bir çok müellifler Tablhaneyi şimdiki ifade ile bandoyu sikke gibi hükümdarların umumî şarları arasında sayarlar.

Davulun; ismini bütün bandoya verecek kadar önemli bir yeri vardır. Davul; tarihin karanlıklarına kadar sokulan bir varlıktır. İlk defa bunu hangi milletin bulduğu ve kullandığı kesin olarak söyle-nemez. Fakat bunun doğudan batıya doğru yürüdüğü ve yayıldığı muhakkaktır. İptidai hükümdarın ilk bandosu olduğunda hiç şüphe yoktur.

Davulu ve kösü tetkik eden bir yazımda «[2] davul Türkün en eski bir sazıdır. Davul, bir çok şekillerle dilimize, dinimize, ve tarihimize karışmıştır. Bir kasnağa gerilmek suretile yapılan bu sazın Türk dilinde bir çok adları vardır:

Köbrüğe, Dümruk, Dümbeğ, Tavul, Davul, Tuvil, Tümbeleh, Tümbeh, Tuğ, Dümbelek, Dümbeh, Davulga, Dümörk, Köş gibi demiştim. Bu yazımda davulun Hatay Türkleri tarafından icadedilmiş olması ihtimali üzerinde durarak şunları ilâve etmiştim:

Yirminci asrın mütekâmil sazında bile mühim yeri vardır. Güne-

[1] Osmanlı Devleti Teşkilâtına medhal, s. 367.
[2] 7 gün mecmuası Sayı 197, Sahife 7

şe tapan dedelerimiz davulu güneşin bir semboli olarak almışlar ve ona dini bir muhteremlik bile vermişlerdir. Firicyalıların yer tanrısı olan *Sibel* heykellerinin koltuğu altında çok kere bir de davul vardır. Güneş Tanrısı temsil eden bu davulun içinde fırtına, bora ve rüzgâr gizlidir. Mabudei arz istediği zaman davulundan bora, fırtına ve rüzgâr yaratır. Fakat bunların menşeinin güneş olduğuna inanılır. *Sibel*, adını Türklerin «*Yersub*» ve «*Subel*» tanrılarında almışlardır.

İstanbul Asari atika müzesinde koltukları altında davul tutan bir çok *Sibel* heykelleri vardır. Dinler tarihi Firicyalıların *Sibel* ayınınin *Simal* denilen bir çeşit def ve davul ile yapıldığını kaydeder [1].

Simbal ve *Sümbal* yekpare ve bütün anlamına türkçe «süm» ve tanrı anlamına «Bal» kelimelerinden müteşekkildir [2].

Türkçe davul kelimesinin ifade ettiği mana da Firicyalıların bu inanışına tamamen uymaktadır. Lügati Çakatayı ve Türkiyi Osmani davul kelimesini şöyle izah eder: [Bora, fırtına, şiddetli rüzgâr, *Tabl Semerkant* yakınında bir yer adı] Kâşgarlı MAHMUD bunu «*Tuvil*» olarak alır ve avda doğan için çalınan tabldır. [3] der.

Davul; adıla ve kudsi mefhumile beraber araplara da geçmiştir. Yalnız araplar kelimenin ortasındaki (j) yı (-)ye çevirmişlerdirki bu, dil kaidelerinde olağan şeylerdendir. Kâşgarlı MAHMUD da bunu kabul eder ve bir çok örnekler verir. Araplar, bayrakları gibi davulda Türklerden almışlardır [4]. Araplar cahili devirlerde yalnız davul kullanırlardı. Arap ordularında binlerce davul bulunurdu [5].

İslâmiyet her sazı ve her lehv aletini menettiği halde davulu ve def mübah bir saz olarak kabul etmiştir. Peygamberimizin kızı hazreti FATİMA on sekiz yaşında hazreti ALİ ile evlenirken düğününde def çalınmış ve Peygamber de dinlemiştir [6]. Uhud ve Bedir muharebelerinde kadınlar def ve dümbelek çalarak askeri teşci ederlerdi.

Kâşgarlı MAHMUD «*Tug*»da «hükümdarın yanında çalınan davul ve kös olarak izah eder:

[1] Esatiri Yunaniyan, s. 205.

[2] Topkapı sarayında deri üzerine yapılmış eski haritalar, s. 167

[3] Divanı lûgat-it-Türk-cilt 3 s. 123

تول — الطبل الذي يضرب للبازي في الصيد. واحسبه مأخوذاً من العربية... لكي سمعها من صميم الترك في اقامي ديارالاسلام.

[4] Topkapı sarayında deri üzerine yapılmış eski haritalar, s. 233

[5] Medeniyeti islâmiye tarihi - cilt 1 s. 622

[6] Evliya Çelebi seyahatnamesi, cilt 1 s. 622

نظم دولة سلاطين المماليك ورؤسهم من مصر

-Tablhenz 30-31

دراسة شاملة لنظم البلاط ورسومه

٣

تأليف

دكتور عبد المنعم ماجد

أستاذ التاريخ الإسلامي بكلية الآداب بجامعة عين شمس
ورئيس قسم التاريخ بالنيابة

Türkiye Diyanet Vakfı İslâm Araştırmaları Merkezi Kütüphanesi	
Demirbaş No:	147412-2
Tasnif No:	962 MAC.N

١٩٦٧

الناشر
مكتبة الأنجلو المصرية
١٦٥ شارع محمد زكي
القاهرة

- ٣١ -

وزمارة ، وفيريات ، وأبواق . وربما^(١) تحتوي أيضاً على الآلات الموسيقية التي تدق في المواكب الرسمية ، أو يزود بها الجيش ؛ لتخيمه أثناء السير في القتال ، أو حتى لتميز أمراء الجيش ؛ ولا سيما فئة أمراء الطبلخاناه ، الذين سُموا هكذا لتشير يفهم بدق الموسيقى لهم ، وخصوصاً الطبل .

وتحتوي أيضاً على الأعلام بأنواعها الكبيرة والصغيرة ، بدليل أن المشرف عليها ، اسمه : أمير علم^(٢) ؛ وإن كان بعض الأعلام الملكية المسماة : السناجق أو الصناجق توجد في الراكبخاناه كما ذكرنا^(٣) . ومن الملاحظ أن رايات المماليك ملونة ، يغلب عليها اللون الأصفر^(٤) ، بينما كانت رايات العباسيين سوداء ، ورايات الفاطميين بيضاء^(٥) . فهذه الخاناه الكونها تحتوي على الأعلام أيضاً ، تشبه خزانة البنود - وهي رايات كذلك^(٦) - عهد الفاطميين ، وقد كان لها أيضاً مهتار تحت يده عدة خدام^(٧) .

الشكارخاناه^(٨) ، أي بيت الطيور ، وفيها كل ما يتعلق بالطيور ، وبخاصة تلك التي تستخدم في الصيد ، حيث يستورد بعضها من الخارج . ففيها الجوارح للصيد من الصقور والباز والسنقر والعقاب والكوهية والشاهن والضيافية والباشق والقطامي ، والطيور التي تصطاد أو لتنب

(١) لم يذكر النس في « زبدة » هذه التفاصيل .

(٢) صبح ، ٤ ، من ١٣ ، ٢٢ ؛ المقصد ، ورقة ١٢٨ . انظر ملاحظتنا في : نظم للماليك ، ١ ، من ١٥٨ وهامش (٤) . وهو غير العلم دار . انظر بعده .

(٣) انظر . قبله .

(٤) انظر . قبله ، وبعده .

(٥) ابن خلدون ، المقدمة ، من ٢٠٤ - ٢٠٥ .

(٦) الخطط ، ٢ ، من ٢٧٨ - ٢٧٩ ؛ انظر . ماجد ، نظم الفاطميين ، ٢ ، من ٢٥ .

(٧) زبدة ، من ١٢٥ .

(٨) نفسه ، من ١٢٦ - ١٢٨ . لا يذكرها الفلغشندي من بين البيوت ؛ كما لا يوجد

ذكر لها بين بيوت الفاطميين ، والشكار هو الصيد .

- ٣٠ -

« أطلس » ، أو من الصوف « جوخ » ؛ وهذه الأخيرة تكون لرجال الدين . ود الخالي^(١) ، وهي أكياس توضع فيها رأس الخيل .

وعلى رأس هذا البيت ، مهتار^(٢) ، أي كبير الغلمان ، الذين يعملون فيها . ويبدو أن عدد غلمان هذه الخاناه كبير ؛ إذ كان يرأسهم : « نقيب غلمان » ، كما لعل بعضهم من النساء السود ، إذ نقرأ في النص : « قر اغلامية »^(٣) ؛ التي قد تعني جوارى سود . وكذلك يوجد فيها « المهرد »^(٤) ، وهو موظف خاص عمله حفظ أقشقة الدواب ، يعاونه أتباعه المسنون : « المهردية »^(٥) . ولعل « الركابارية » ، وهم فرقة خاصة في هذا البيت^(٦) ، عملها كما يظهر من اسمها حمل آلات السلطان الموجودة في هذا البيت في المواكب الرسمية ، ولا سيما الغواشي^(٧) ، التي هي أشبه بالسروج ؛ وتختص بالسلطان نفسه .

الطبلخاناه^(٨) أو الطبلخاناهات - أي بيت الطبل - وفيها أنواع الآلات الموسيقية التي تدق أمام قصر السلطان ، مثل : الطبل أو التقارات ، والكوسات^(٩) وهي صنوجات من نحاس يدق بإحداها على الأخرى ،

(١) صبح ، ٤ ، من ١٢ ، عنها ، انظر . Dozy . Suppl, I, p. 403 .

(٢) نفسه ، ٤ ، من ١٢ ، ٥ ، من ٤٧٠ .

(٣) زبدة ، من ١٢٤ . الغلامية هي جارية . انظر . Dozy . Suppl, 2, p. 225 .

(٤) صبح ، ٥ ، من ٤٧١ . مه اسم كبير ، ومرد اسم للرجل .

(٥) تخالف ناشر النس « Ravaisse » ، ونقرأها « مهردية » ، بدلاً من

« مهزدارية » . زبدة ، من ١٢٤ وهامش (٣) .

(٦) زبدة ، من ١٢٤ . يضيف لإبهم ابن شاهين أيضاً سنجقدارية ، أي حملة

الأعلام المسماة : سناجقة ، ويجهلهم فرقة في هذا البيت . زبدة ، من ١٢٤ .

(٧) انظر . بعده بتفصيل .

(٨) صبح ، ٤ ، من ١٣ ؛ زبدة ، من ١٢٥ ؛ انظر . Dozy . Suppl, 2, p. 27 .

(٩) عنها ، انظر . بعده بتفصيل ؛ كما انظر . قبله : نظم المماليك ، ١ ، من ١٨٠ .