

22 Ekim 2017

SIDRAK, Yousry. A mathematical and historical analysis and verification of the miraculous number nineteen in the Noble Qur'an. *Quranica - International Journal of Quranic Research*, 8 ii (2016) pp. 19-36. Ekeed 050010

MİLESE MİLESLANDIKTAN  
SONRA GELEN DOKÜMAN

## Chronogram, Ottoman

Perhaps most telling of an early **Ottoman** interest in the Islamic art of the **chronogram** is the number of such *tarih* (*ta'rīkh*) composed on the occasion of the conquest of Constantinople (857/1453), from Mehmed (Meḥmed) II's (r. 848–50/1444–6 and 855–86/1451–81) rather obscure *ahırın* (*ākhirūn*, the latter ones) to the anonymous and much more mundane *kafire kıyamet* (*kāfire qiyāmet*, calamity upon the infidels). Celebrating or marking important events in this laconic style was common, but it is mostly through poetry that this literary curiosity developed in the following centuries. Two major types of calculation were used: *tam* (*tāmm*, complete), counting all letters, and *mucem* (*mu'cem*) or *müceher* (dotted or bejewelled), counting only the letters with diacritics. A third method, counting only the letters without diacritics (*mühmel*, undotted), was only very rarely used. Out of necessity, or just for the thrill of it, chronograms could also include a *tamiye* (*ta'miye*, riddle), in the form of a word or an allusion, whose numeric value had to be added or subtracted from the result. This level of complexity shows that the typical Ottoman chronogram soon took the form of a distich (*beyt*), the first verse of which was used as an introduction, naming the poet/chronographer, specifying the method of calculation used, and giving the *tamiye*. Chronograms were often used in *divans* (*dīvāns*, collections of individual poets' poems), at the end of poems celebrating some major event, such as a birth, a death, a victory, or an accession to the throne; some poets displayed their skills by composing poems consisting entirely of chronograms. Yet this art was most conspicuously used for monumental purposes,

as an elegant ending to the inscriptions on a wide variety of public buildings and, for those who could afford the services of a poet, as a display of sophistication at the end of epitaphs. The change to an adapted Latin alphabet in 1928 brought this practice to an abrupt end.

### BIBLIOGRAPHY

Edhem Eldem, Quelques réflexions sur les chronogrammes funéraires ottomans, in Jean-Louis Bacqué-Grammont and Aksel Tibet (eds.), *İslâm dünyasında mezarlıklar ve defin gelenekleri* (Ankara 1996), 1:165–70; İsmail Yakıt, *Türk-İslâm kültüründe ebced hesabı ve tarih düştürme* (Istanbul 1992).

EDHEM ELDEM

## Constitutional Revolution in Iran

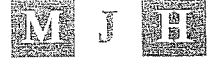
The **Constitutional Revolution in Iran** (1905–9) is generally considered by scholars as the period in which the Iranian state emerged into the modern age. Although the promise of the revolution took time to be realised and arguably remains unfulfilled to this day, its establishment of a *majlis* (parliament) and a constitutional legal system has had a profound influence on subsequent political developments, and the ideas it unleashed continue to cast a long shadow over the politics of Iran.

In his study *The Persian revolution*, the British orientalist Edward Granville Browne traced the genesis of the Constitutional Movement to the "Iranian awakening" following from the Tobacco Boycott of 1891/2 (the granting of a tobacco concession to the British in 1890 led to a nationwide boycott of the sale of tobacco, bringing together the major factions

Hurufilik (081477)

Ebced (050010)

04050



DOI: 10.13114/MJH.201428442



Mediterranean Journal of Humanities  
mjh.akdeniz.edu.tr  
IV/2, 2014, 227-237

Antalya.

## Hurufilikte Ebced Hesabının Kullanımına Dair Bir Risale

### *A Pamphlet on the Use of abjad Calculations in Hurufism*

MADDE YAYIMLANDIKTAN  
SONRA GELEN DOKÜMAN

27 Aralık 2015

Özer ŞENÖDEYİCİ\*  
Ahmet AKDAĞ\*\*

**Öz:** İnsanoğlunun harfler ve sayılara gizli anlamlar yüklemesi oldukça eski devirlere uzanan bir alışkanlıktır. Bazı âlimlerin harflere gizli anlamlar yüklediği ve var oluşu bu şekilde açıklamaya çalıştığı görülebilir. Ancak bunlar arasında en dikkat çekicisi Hurufilik adıyla anılan sistemi kuran Fazlullah-ı Esterâbâdî'nin tevilleridir. Fazlullah-ı Esterâbâdî, Arap alfabesindeki yirmi sekiz ve Fars alfabesindeki otuz iki harfi; insan yüzündeki tüylerle, el parmaklarındaki eklemlerle; hizada, seferde ve Cuma günü kılınan namazlarla ilişkilendirmiş ve böylece kendine mahsus bir Kur'an yorumlama yöntemi geliştirmiştir. Belirli sayıların insan yüzündeki tüylerle olan münasebetinden, Kur'an'da bazı surelerin başında bulunan ayet değerindeki harflerden, her şeyi ortadan ikiye ayırdığı farz edilen istiva hattından ve tamamıyla öznel çağrışımlardan istifade eden Hurufiler, Türk kültür ve inanç tarihini olduğu kadar edebiyatını da derinden etkileyen bir sistem geliştirmişlerdir. Hurufiler, bu materyallerin yanı sıra harflerin sahip olduğu sayı değerinden de yararlanmışlardır. Ancak Hurufilerin ebcede bakışlarını konu alan müstakil bir eser şimdiye kadar tespit edilememiştir. Genellikle tarih düşürme, fal bakma, büyü, muska ve benzeri uygulamalarda kendisine başvuru olan ebcedi Hurufiler, inançlarını destekleyecek bir kanıt olarak değerlendirmişlerdir. Bu çalışmada, Hurufilikte ebcedin yerini ve kullanım sahasını izah eden bir risale neşredilecek, bu sayede Hurufiliğin kendine özgü tevillerinin daha iyi anlaşılabilmesine olanak sağlanacaktır.

**Anahtar sözcükler:** Hurufilik, ebced, sayı mistisizmi, Fazlullah-ı Esterâbâdî, tevîl

**Abstract:** The attribution of hidden meanings to letters and numbers has been a practice of humankind from the dawn of literacy onwards. One can observe some scholars attributing hidden meanings to letters and trying to explain existence in this way. Most remarkable among them are the interpretations in the 14<sup>th</sup> century by Fazlullah-ı Esterâbâdî, the founder of the system known as Hurufism. Fazlullah correlated the 28 letters of the Arabic alphabet and the 32 letters of Persian with hair on human face, joints of fingers, peacetime, voyage and Friday prayers and he developed his peculiar way of interpreting the Kur'an. Hurufis, benefiting from the relation between certain numbers and features of the human beings' face; from the letters given in the beginning of the verses of most sections of Qur'an; from the lines believed to divide everything into two and from completely subjective connotations developed a system deeply influencing Turkish literature and culture and the history of belief. Hurufi's also occasionally employed abjad calculations. However, to date we have found no substantive study concerning the Hurufis' approach in respect to abjad, which was usually employed to record dates, for fortune telling, for witchcraft and in the writing of amulets, was a resource for the Hurufis. In this work, a pamphlet explaining the uses of abjad in Hurufism is issued to permit a better understanding of Hurufis' peculiar interpretations.

**Keywords:** Hurufism, abjad, number mysticism, Fazlullah-ı Esterâbâdî, interpretation

\* Doç. Dr., Karadeniz Teknik Üni., Edebiyat Fak., Türk Dili ve Edebiyatı Böl., Trabzon, ozersenedeyici@gmail.com

\*\* Arş. Gör., Karadeniz Teknik Üni., Edebiyat Fak., Türk Dili ve Edebiyatı Böl., Trabzon, angelir.02@hotmail.com

Riḍā, *al-Ribā wa-l-mu'āmalāt fi l-Islām*, ed. Muḥammad Bahjat al-Biṭār, Beirut 1986; Maxime Rodinson, *Islam et capitalisme*, Paris 1966; Daromir Rudnyckyj, *Spiritual economies. Islam, globalization, and the afterlife of development*, Ithaca 2010; Muḥammad Bāqir al-Ṣadr, *Iqtisādunā*, Beirut 1982; Muḥammad Bāqir al-Ṣadr, *al-Bank al-lā-ribawī fi l-Islām*, Kuwait 1970; Abdullah Saeed, *Islamic banking and interest*, Leiden 1999<sup>2</sup>; 'Abd al-Razzāq Aḥmad al-Sanhūrī, *Maṣādir al-ḥaqq fi l-fiqh al-Islāmī. Dirāsa muqārana bi-l-fiqh al-gharbī*, Beirut 1998; 'Alī Sharī'atī, *Islāmshūnāsī*, Mashhad 1968; Takashi Shiraiishi, *An age in motion. Popular radicalism in Java, 1912–1926*, Ithaca 1990; Muṣṭafā al-Sibā'ī, *Ishirākīyyat al-Islām*, Damascus 1960; Muṣṭafā al-Sibā'ī, *Akhlaqunā al-ijtimā'īyya*, Beirut 1972; Charles Tripp, *Islam and the moral economy. The challenge of capitalism*, Cambridge 2006; Ibrahim Warde, *Islamic finance in the global economy*, Edinburgh 2009.

MADDE YAYIMLANDIKTAN CHARLES TRIPP

ELEN DOKÜMAN 29 Eylül 2015

Ebcce (050010)  
Chronogram, Persian

**Chronograms** (Pers. *mādda(-yi) ta'rikh*) are dates disguised in texts, generated from the numerical values of the Arabic alphabet (*abjad, ḥisāb al-jummal*; see Colin). Chronograms appear early in the history of **Persian** poetry. The Persian narrative poems (*mathnavīs*) *Āfarīn-nāma* ("Book of celebration," dated 333/944–5) by Abū Shakūr Balkhī, *Shāh-nāma* ("Book of kings") by Firdawsī (d. c.410/1020), and *Ḥādīqat al-ḥaqīqa* ("The walled garden of truth") by Sanā'ī (d. c.1087/1130) were dated with chronograms (de Bruijn, *Of piety and poetry*; Rypka).

The chronogram became a way for poets to display their virtuosity, using words in intricate patterns to refer to the date of an important event, while the phrase or verse had other meanings, at other interpretive levels, concealing the date. Chronograms are an aid to remem-

bering a date, but they are used also to embellish verses; good ones are highly valued. The dates are indicated in various ways, for instance, by a combination of seasonal festivals with months such as Nawrūz/Rajab and Nisān/Ramadān (de Bruijn, Chronograms). Excellent chronograms are open to interpretation at various levels: the surface meanings of the words, the metaphors and imagery, the numerical values, and the grouping of letters in a word or phrase can be used to indicate a date, which is not readily visible.

Chronograms appear in poetry in various ways and they are usually detectable when adverbs such as time, season, year, etc. are used as in the following piece in which Kisā'ī Marvazī's (b. 341/953) refers to his date of birth:

*bi sāsad-u chūhul-u yik nisūd nawbat-i sāl  
chahār-shanba-u sī rūz bāqī az shawwāl  
biyāmadam bi jahān tā chī gūyam-u-chi kunam  
surūd gūyam-u shādī kunam bi ni'mat-u māl*

The turn of the years had reached three hundred and forty one,  
A Wednesday, and three days still remaining of  
(the month of) Shawwāl (i.e. March)  
(When) I came into the world (to see) how I  
should say and what I should do,  
To sing songs and rejoice in luxury and wealth...

(Translation by Browne, *A literary history*, 2:163; Kesā'ī Marvazī, *Zindigī, andīsha*, 85–6; in this is poem of 13 couplets the poet deals with the theme of reaching old age.)

There is a chronogram in the *qaṣīda* (eulogy) on Iṣfahān by Khāqānī (d. 582–95/1186–99) that refers to the year 551/1156. He uses the letters *tha*, *nūn*, and *alif*, which combine to make the word *thanā* (praise). The word is premodified by the word "year," to read either "the year 551" or "the year of praise" (Vil'chevskii; Rypka; de Bruijn). Another example, *dūd az Khurāsān bar āmad* ("smoke came up from Khurāsān"), which refers to the death of the poet Jāmī (d. 897/1492), obliges the

050010 EBCEB

88-906317

25 ENİM 1985

Ebced

Ebced

Asbahî, Sa'îd Ahmad.  
(Abjad hawwaz)

أبجد هوز / حجد الحمد الابجد.  
الطبعة 2. -- الكويت: مكتبة دار التراث، 1986.

165 p. : ill. ; 24 cm.  
Title page partially vocalized.  
"Fa-hâdhâ huwa al-juz' al-thânî min al-musâbaqât al-Islâmiyah"--p. [5]

0.750KD  
Acquired only for LC.

Mc. Donald, Michael V.,

1. "The order and phonetic value of Arabic sibilants in the Abjad," *Journal of Semitic Studies*, 19 (1974), pp. 36-46.

11 OCAK 1996

AYRINTIYUVA KUTUPHANASI

Yakıt, İsmail.

Türk-İslâm kültüründe ebced hesabı ve tarih düsürme / İsmail Yakıt. -- Divanyolu. İstanbul : Ötügen Nesriyat, [1992]. 452 p. : ill. ; 25 cm. -- (Kültür serisi ; 65) \*Yeyin nu: 245\*-T.p. verso. Includes bibliographical references (p. [399]-403) and indexes. ISBN 975-437-084-2

10 SUBAT 1996

Ebced

İbn Teymiyye, Mezmûn Fetâvâ,

c. XII, s. 62

297 55/704.11

EBCEB

Ebced Hesabı → Ebcedül-Vlurm

119 KASIM 1992

~~RAŞİD YATIRILARININ~~  
~~İSRAİL GELİŞİM ENSTİTÜSÜ~~

Salâhaddin Elker

Vakıflar Der.  
s.3, sf.17-25, Ankara 1956

05 KASIM 1991 ilim dalı: TED

madde: Ebced

A. Br. : c. VII, s. 597

B. L. : c. VII, s. 3430

F. A. : c. , s.

M. L. : c. IV, s. 81

T. A. : c. VII, s. 251-252

McDONALD, M.V. The order and phonetic value of Arabic sibilants in the "abjad". *JSS* 19(1974), pp. 36-46.

"Ebced'deki arapsa vâh  
bisi şihavan kenfleris (ş 2 vs)  
yeni deperis

EDEBİYAT

EDEBİYAT

AHMAD, Qeyamuddin. A note on the art of composing chronograms. *IC* 46(1972), pp. 163-169.

Ebced herabiyile tarih  
tutma sanahı vevne  
bu not

GWARZO, Hassan Ibrahim. The theory of chronograms as expounded by the 18th century Katsina astronomer-mathematician Muhammad b. Muhammad. *Res. Bull. CAD Ibadan* 31 (1967), pp. 116-123.

18. asır Katsina astronomo  
matematikçisi Muhammed b.  
Muhammed'in savundugu  
ebced herabiyile tarih  
hesabi teo-risi

Ebced (TED)

3866 MACDONALD, M.C.A. On the placing of ş in the Maghribi abjad and the Khirbet al-Samra' ABC. *Journal of Semitic Studies*, 37 (1992) pp. 155-166 (Thamudic.)

22 TEMMUZ 1993

5524 SCHANZLIN, G. L. The Abjad notation. *MW* 24 (1934), pp. 257-261

EBCEB

Ebced hesabı

EBCEB

5509 FADDEGON, J. M. Note au sujet de l'aboujad. *JA* 220 (1932), pp. 139-148

ebced konusu hakkında not

28 ARALIK 1995

171. *The Arabic alphabet* = Al- Huruf al-abgadiya al-'arabiya / designed & written by Nazih Girgis. Ill. by C. Lowry-Elks. - Girgis : Washington, DC. - (A series for learning Arabic ; ...) [Kompaktkassette]. - 1983. - Kompaktkassette 2 H 196 [Textband]. - engl. ed., 2. issue. - 1983. - 56, 56 S. : zahlr. Ill. - (... ; 1) 10 E 4473

MADDE YAYIMLANDIKTAN SONRA GELEN DOKÜMAN

01 MAY 1995

R491 *Türk-İslam kültüründe ebced hesabi ve tarih düşürme*. By Yakıt, İsmail. İstanbul, 1992. [Anon.] *IRCICA Newsletter*, 32 (1993), p.19 (E)

MADDE YAYIMLANDIKTAN SONRA GELEN DOKÜMAN

050010 EBCEB  
2.18 *Türk-İslam Kültüründe Ebced Hesabı ve Tarih Düşürme*. İsmail Yakıt. İstanbul: Ötüken, 1992. 452s.

28 TEMMUZ 1994

12 ARALIK 1995

Marre, A., "Manière de compter des anciens avec les doigts des mains d'après un petit poème inédit arabe de Chems-eddin al-Mossouli et le Tratado de mathematicas de Juan Perez de Moya imprimé à Alcalá de Henares en 1573", *Boll. di bibliografia e storia della sci. matematiche*, 1868, 1: 309-18.

MADDE YAYIMLANDIKTAN SONRA GELEN DOKÜMAN

12 ARALIK 1995

4813- Faddegon, J.M., "Note au sujet de l'Aboujad", *JA*, 1932, 220: 139-48.

Discusses why Muslim astronomers used *abjad* system rather than decimals. درباره علت به کار بردن حروف ابجد به جای اعداد توسط منجمین اسلامی بحث میکند.

MADDE YAYIMLANDIKTAN SONRA GELEN DOKÜMAN

12 ARALIK 1995

Jungfleisch, M., "Notations en 'abjad' sur des poids arabes en verre attribuables au second siècle le l'hégire", *BIE*, 1952, 33: 207-13.

MADDE YAYIMLANDIKTAN SONRA GELEN DOKÜMAN

MADDE YAYIMLANDIKTAN SONRA GELEN DOKÜMAN

4552- Schanzlin, G.L., "The abjad notation", *MW*, 1934, 24: 257-61.

12 ARALIK 1995

After discussing the numerical value of the *abjad* system, the author discusses its origin and also that of Arabic numerals, for some of which he sees a possible Pahlavi origin.

پس از ذکر جدول حروف ابجد و ارزش عددی آن مؤلف درباره منشأ آن و نیز اصل ارقام معروف به "عربی" بحث کرده و برای برخی از آنها اصل پهلوی قائل شده است.

12 ARALIK 1995

5314- Faddegon, J.M., "Note au sujet de l'Aboujad", *JA*, 1932, 220: 139-48.

Discusses why Muslim astronomers used *abjad* system rather than decimals.

درباره علت استفاده از حروف ابجد به جای اعداد توسط منجمین اسلامی بحث می کند.

MADDE YAYIMLANDIKTAN SONRA GELEN DOKÜMAN

Arapsca

Ebced Harfleri  
نشأ الحروف الابجدية

(Terceme Bürosu)

Nuru'l-İslam, I, 316

# حساب الجمل وعلم أسرار الأعداد والحروف

بإذن صاحب كمال السيد

حساب الجمل طريقة استعمالها القدماء  
وظلت تستعمل حتى أوائل القرن الهجرى  
الحالى ، للتوفيق بين الكلمات والأعداد .  
وأساس الطريقة هو الثمانية والعشرون  
حرفا المكونة منها الأبجدية ، وقد وضعوا  
الأبجدية فى الكلمات الثمانية الآتية :  
( أجد - هوز - حطى - كلن - سفص -  
قرشت - فخذ - مخطخ ) وجعلوا لكل  
حرف عددا يقابله .

وتسعة حروف التالفة يقابلها من  
الأعداد العشرات : من ١٠ - ٩٠ على  
التوالى . فالباء تساوى ١٠ ، والكاف  
تساوى ٢٠ . واللام تساوى ٣٠ وهكذا  
حتى الصاد تساوى ٩٠ .

وتسعة الحروف الثالثة يقابلها  
من الأعداد المئات من ١٠٠ - ٩٠٠ على  
التوالى . فالقاف تساوى ١٠٠ ، والراء  
تساوى ٢٠٠ . والشين تساوى ٣٠٠ .  
وهكذا حتى الفاء تساوى ٩٠٠ .

والحرف الأخير من الأبجدية وهو  
الذين يساوى ١٠٠٠ .

هذا هو الحساب فى المشرق العربى  
ومنه مصر .

واختلف أهل المغرب فى ترتيب حروف الأبجدية كما أوضح بالجدول الآتى :  
فى المشرق والمغرب العربيين

أجد | هوز | حطى | كلن |

أبجد | هوز | حطى | كلن |

١-٢-٣-٤-٥-٦-٧-٨-٩-١٠-٢-٣-٤-٥-٦-٧-٨-٩-١٠-٢-٣-٤-٥

تعدو الذئاب على من لا كلاب له  
وتتقى صولة المستأيد المادى  
كما يصدق هذا على الأفراد يصدق  
على الأمم ، فالأمة إذالم تكن عزيزة  
مرعوبة الجانب ؛ فإنم تكون طعمة  
الطامع ونهية الظالم ، وفريسة المعتدى ،  
ولا ينفعها قهر أغلة ما تنادى به من  
طلب مراعاة العدل ، والاستغاثة  
بالإنسانية وللضمير العالمى ، والاستصراخ  
بالمبادئ . فالمعادلة والإنسانية والمبادئ .  
إنما تطبق على الأقوياء لا على الضعفاء  
وعلى من استند فى دعواه إلى السلاح  
لا إلى الصياح . والقوية الحديثة التى  
يجب أن يترباها العرب ، لا بد أن تكون  
على أحدث منهج وأخر طراز ؛ فلا تحارب  
القنبلة بالسيف ؛ ولا المهابات المصفحة  
بالصنوف الراجلة ؛ فهذا لا يسمى حربا  
ولكن إلقاء الأذى إلى الناس . وكذلك  
الشأن فى النظم الحربية ، فقد تطورت  
تطورا كبيرا . والأمم تتسابق فى التجديد  
علما منها بأن النصر مكفول لمن وفق إلى  
التجديد النافع .

غير أن الإنسانية المتفائلة تهدف إلى  
السلام الدائم ، مؤمنة بوجود تحالف  
طبيعى بين القوة والسلام . وأنها أدانه  
وما لإجماع الرأى العام العالمى على استنكار  
العدوان على العرب فى حرب السويس  
إلا دليل على أن المثل العليا إذا خذلتها  
الأقلية ؛ بإغراء الأناية السطاحية ؛ فإنها  
تجد فى خدمتها الأغلبية الساحقة التى  
تمثل الإنسانية بأمرها ؛ والتى تكن فيها  
القوة العظمى . إن الإنسانية لا بد أن  
تتجه نحو هدفها الأكبر ؛ وعمر سعادة  
الجميع وتحقيقها لا يمكن أن يتم إلا بمنع  
الحروب وإشاعة السلام ، ولا شك أن  
الوسيلة عى للتضامن والتعاون ، والتأخى  
المؤدى إلى الاتحاد العام . فإن الله قد  
خلق الناس شعوبا ليتعارفوا . وكما امتنعت  
الحروب بين المدن ؛ بالدماجها فى دولة  
واحدة ؛ فكذلك تمنع الحروب بين  
الدول التى تتحد .

وإذا كانت الولايات الأمريكية قد  
التحمت ، وكذلك الجمهوريات السوفيتية ،  
وتتجه أوروبا إلى التفكك فى الاتحاد  
الأوربى ، برغم ما بين دولها من أحقاد  
تاريخية واختلافات لغوية . فما أشد ضلال  
من يعملون على تعويق الوحدة الإسلامية  
( البقية ص ٢٥٤ )

(Procopius of Caesarea, *De aedificiis* 2.7); according to A. N. Palmer, this scheme was accomplished soon after 540.

The standard edition of the Chronicle, with a Latin translation, is by I. Guidi. There are also translations in English (Cowper), German (Hallier, with commentary), and Russian (Pigulevskaya).

*Bibliography:* B. Cowper, "The Chronicle of Edessa," *Journal of Sacred Literature*, N.S. 5, 1865, pp. 28-45. I. Guidi, "Chronicon Edessenum," in *Chronica Minora* I, CSCO I-II, Scriptorum Syri 1-2, Louvain, 1903, text pp. 1-11, tr. pp. 1-13. F. Haase, "Die Abfassungszeit der Edessensischen Chronik," *Oriens Christianus*, N.S. 7/8, 1918, pp. 88-96. L. Hallier, *Untersuchungen über die Edessensische Chronik*, Texte und Untersuchungen zur altchristlichen Literatur 9/1, Leipzig, 1892. A. N. Palmer, "Who Wrote the Chronicle of Joshua the Stylite?" in *Aegypten und altes Orient* 20, forthcoming. N. Pigulevskaya, "Edesskaya khronika," *Palestinskii Sbornik* 4/67, 1959, pp. 79-96. Procopius of Caesarea, *De Aedificiis*, ed. J. Haury, Leipzig, 1913; repr. with addenda by G. Wirth, 1964. W. Witakowski, "Chronicles of Edessa," *Orientalia Suecana* 33-35, 1984-86, pp. 487-98. W. Wright, *The Chronicle of Joshua the Stylite*, Cambridge, 1882.

(SEBASTIAN P. BROCK)

**CHRONOGRAMS**, Pers. *mādda(-ye) tārik*, dates incorporated into Persian texts in disguised form, especially those in which the letters of the alphabet have numerical value. The indication of dates in this way can be found in Persian poetry from the very beginning. Only in the 9th/15th century did the construction of chronograms become a very popular genre, however, cultivated both for practical purposes (especially in epigraphy) and as an exercise of poetic skills. The attention paid to chronograms in rhetorical theory is also comparatively recent. The most extensive treatment of the subject was by Qabūl Moḥammad (tr. pp. 223-68), whose classification into four types will be followed here. The first type, *tārik-e šūri* (explicit dating), includes the direct mention of dates, whether in *hejri* or other years. Early *matnawīs* were often dated in this manner, for instance, by Abū Šakūr and Ḥakīm Meysarī (Lazard, I, pp. 28, 37). The variants given in the *Šāh-nāma* (Moscow, IX, p. 382, vv. 861-62; cf. Rypka, *Hist. Iran. Lit.*, pp. 155-56) and the epilogue of Sanā'ī's *Ḥadīqat al-ḥaqīqa*, p. 747; cf. de Bruijn, pp. 129-31) are traces of variant versions of these poems, which were put into circulation at different times. The use of a date as part of a pseudo-epigraphic puzzle has also been attested (Utas, 1973, p. 125; idem, 1978, p. 9). A combination of the names of months or seasonal festivals derived from different calendars, but without a year, provides an approximate date, as in Nīsān/Ramazān and Nowrūz/Rajab in *qašidas* by Mas'ūd-e Sa'd-e Salmān (*Dīvān*, pp. 312-14) and Sanā'ī (*Dīvān*, p. 71; cf. de Bruijn p. 44).

More characteristic of the genre, however, is the *tārik-e ma'nawī* (meaningful date), in which the date must be

calculated from a word or a phrase with the help of the numerical values of the Arabic letters (see *ABJAD*). Chronograms of this kind take the form of short phrases or single words like *lawd* (refuge), which dates the death of the last Il-khanid, Abū Sa'īd, to 736/1335 (Browne, *Lit. Hist. Persia* III, p. 58); in poetry they usually occur in the final half-verse of a poem and are preceded by a clue to the presence of a hidden date. Both the clue and the chronogram should also carry verbal meanings fitting the occasion commemorated: A quatrain inscribed on the tomb of Ḥāfez invites the reader to seek the date of his death from *kāk-e Mošallā* (= 791/1389), the place where the poet found his resting place (Browne, op. cit., III, p. 283). Quatrains and *qef'as* were particularly suitable forms for this purpose. They might record dates of birth or death; of the accession (*jolūs*) of a ruler; of the completion of buildings like mosques, *madrāsas*, and palaces; or of any other memorable event. Sometimes titles of books are to contain indications of the dates of their completion. Ḳāqānī (d. 595/1199) dated his travels by means of letters in dating his travels (e.g., *lā-nūn-alef* = 551/1156; cf. *Dīvān*, p. xviii). According to O. L. Vičevskii, this poet made extensive and ingenious use of chronograms; he is even supposed to have concealed in his poems dates that can be read by both the Julian and to the *hejri* calendars (cf. Rypka, *Hist. Iran. Lit.*, pp. 572-73).

After having defined a third type, consisting of combinations of direct and *abjad* dates, Qabūl Moḥammad described the fourth type, *tārik-e ta'miā*, a chronogram in the form of a riddle (*mo'ammā*). To this typewere applied the intricate rules for riddles that became prominent in Persian poetry during the Timurid period (cf. Subtelny, pp. 72ff.). Arithmetical operations played an important role, for instance, in a chronogram on the death of the Prophet in 11/643: *Az Moḥammad zamāna kāli mānd* "Time remained empty of Moḥammad," which is solved by subtracting the numerical value of the word *Moḥammad* (=92) from that of *zamāna* "time" (= 103). One of the chronograms for the death of the poet Jāmī, *dūd az Ḳorāsān bar āmad* (smoke came up from Khorasan) requires the subtraction of *dūd* from *Ḳorāsān* (Browne, *Lit. Hist. Persia* III, p. 512). The letters used in the chronogram could also be indicated allusively; for example, to find the date on which Imam Ḥosayn was killed (in 60/679) in the sentence *Sar-e dīn-rā borid bīdīn-ī* "An unbeliever cut off the head of the religion," the letters *yā* (=10) and *nūn* (=50) of the word *dīn* "religion" are added together. Other devices included taking only dotted or only undotted letters into account and the use of acrostics. Some poets demonstrated their virtuosity by combining as many chronograms as possible in one poem. How far this process could go was demonstrated by Moḥtašam Kāšānī in six quatrains that he wrote upon the accession of the Safavid shah Esmā'īl II to the throne in 984/1576: He incorporated no fewer than 1,128 different chronograms. Not only was each hemistich composed so that it would yield the intended date, but also the undotted and the dotted letters separately always equaled 492, that is, half of the same date. It was thus possible to combine each hemistich with any of the following ones in four different



# الأبجدية العربية

## لمحة ونظرة

بقلم : د. أحمد شوقي النجار

١٥٨

ed-Dare, c.2 (s.8), s.158-159, 1982 (RIYAD)

Not: Makale 158-177 sayfaları arasındadır.

Dergi Ans. kitpinde mevcuttur.

into heaven and D̲jibrīl concealed the Black Stone (according to al-Kisa'i, the stone was snow white until the flood). Nūh sent out the raven, but finding some carrion it forgot Nūh then he sent the dove, which brought back an olive leaf in its bill and mud on its feet; as a reward it was given its collar and became a domestic bird. On the day of 'Ashūrā' every one came out of the Ark, men and beasts fasted and gave thanks to God.

There are many contacts with the *Haggada*; the (different, it is true) partitioning of the Ark, Nūh's anxiety about the animals, Hām's sin and punishment (*Sanhedrin*, 108-a-b) The story that the giant 'Og escaped the Flood is also taken from the *Haggada*. But Muslim legend goes farther than the Bible and *Haggada* in depicting Muhammad, who sees himself in Nūh.

#### Bibliography

- Geiger, A., *Was hat Mohammed...*, Leipzig, 1902, pp. 106-11.  
 Goldziher, *Abhandlungen zur Arabischen Philologie*, Vol. II, Leiden, 1899.  
 Horowitz, J., *Herbrew Union College Annual*, Vol. II, 1925.  
 —, *Koranische Untersuchungen*, Berlin, 1926.  
 Sidersky, D., *Les origines des legends musulmanes*, Paris, 1933.  
 Tha'labī, *Qisasa al-Anbiyā'*, Cairo, 1325.  
 Walker, J., *Biblical Characters in the Koran*, Paisley, 1931.

— B. Heller

#### Numerological Findings

**B**ism-Allāh ir Rahman-ir Rahim (diadem of four Qur'anic jewels) occurs 114 times in the *Qur'an*: 113 times at the head of as many

*suras*, and repeated twice in *sura* 26, *Nahl*. As shown above, it consists of 4 clauses, which together contain 19 letters of the Arabic alphabet. It is the numerological significance of these two integers, especially of 19 that is brought out in the initial findings, of Khalifa:

1. The figure 19, it will be noted, has some exceptional features:
  - i) It is prominent among the numerals that cannot be divided;
  - ii) The Baha'is, with their religious background of more than a hundred years, regard this figure as a sacred symbol of their Faith;
  - iii) As a Hindu friend of mine pointed out, it is made up of the *first* and the *last* of the positive numerals.
2. The Arabic word *ism*, the first of the 4 clauses, Khalifa says, is found 19 times in Qur'anic text; and, with the affix B' it is found in 3 verses. These two numerals, 3 and 19, when multiplied, give the figure 57 and this figure 57 represents the number of times that the word *Rahmān* the third clause of the exordium, is found in the Qur'anic text.
3. Both the words *Rahmān* and *Rahim* occur 114 times in the text of the *Qur'an* and this number 114 is the result of 19 x 6.
4. The word Allāh, the second clause of the exordium, occurs 19 x 142=2698 times in the Qur'anic text covering 6236 verses.
5. In short, the numbers representing the occurrence of each one of the four clauses of the exordium, whether *B'ism* or *Allāh* or *Rahmān* or *Rahim*, are all divisible by the distinctive number 19.
6. Khalifa does not attach much importance to the figure 19 itself. He says the extra-

ordinary fact lies in the exordium: the wonder, he points out, lies in the fact that the numbers representing the occurrence of each of its component clauses can be divided by the unusual number representing the number of letters in the exordium.

It might have been a coincidence if this occurred once and perhaps even if it occurred twice. But for such a rare relation to occur for every one of the four clauses in a 19 lettered opening, obliterates the factor of chance. And so, Khalifa concludes:

"The *Qur'an* could not possibly be the product of human endeavour, it must be, and is, a divine revelation".

As collateral proof he quotes the following verses of the *Qur'an*:

"It is We who have revealed the scripture and it is We who shall protect it" (15:9).

"Say thou: If all the citizens and denizens were to join their efforts to compose (a recital) like unto this *Qur'an* they could not bring one like it even if they helped each other" (17:88).

"Had We bestowed the *Qur'an* upon a solid rock thou wouldst have seen it tremble and cleave asunder at the awesomeness of Allāh" (59:21).

#### The Mysterious Surah-Openings

The above mentioned extra-ordinary coincidences found by Dr. Khalifa do not end with the exordium *B'ism-Allāh ir Rahman-ir Rahim*. They extend over the letter-opening of the 29 *suras* in which these mysterious preludes occur:

1. *Sura* 50, entitled *QAF*, opens with that very alphabet equivalent to the English letter Q. Khalifa finds that this letter occurs 19x3 = 57 times in that *Sura*. *Sura* 42, entitled *Shura*, also has a *Qaf* in the 5

letters with which it opens. This *sura* too has 19x3=57 occurrences of *Qaf* in its text. The figure representing the occurrence of this letter in these two *suras* taken together is 19x6=114.

2. *Sura* 7, 19 and 38 each has the letter *Sad* in its opening. In each of these three *suras* the letter *sad* occurs 19x8 = 152 times.
3. *Sura* 68, entitled *Al Qalam*, opens with the letter *Nun*, equivalent to the English letter N. This letter occurs 19x7 = 133 times in that *sura*.
4. *Sura* 36, opens with the letters *Ya* and *Sim* which together constitute its title. Each of these two letters occurs 19x15=285 times in this *sura*.
5. *Sura* 20 likewise opens with the letter *Tā Hā* and each of these two letters occurs 19x18 = 342 times.
6. Seven *suras*, from 40 to 46, open with the two letters *Ha Mim*. When Khalifa counted the number of times these two letters occurred in all the seven *suras* together he found the joint recurrence of these two letters to be 19x114 = 2166.
7. The joint occurrence of *'Ain Sin Qāf* in *sura* 42 *Shūra*, one of the above seven, amounts to 19x114 = 2166.
8. In *sura*, 13, entitled *Ra'd* the joint recurrence of the four opening letters *Alif, Lām, Mim, Rā* was found to be 19x79 = 1501.

The review in *Ma'arif* states that a study of the *sura*-openings such as *Alif, Laām, Mim* and *Tā Sin Mim* was in progress and its finding will be reported in due course. But in the book mentioned, before me I find, on pages 185 and 186, the results of computer analyses covering all the 29 letter-openings. The conclusions, however, are not as succinct as those found in the *Ma'arif* review. So I shall not try to present

Ebced-

20 MAYIS 2002

MAD... SON...

Abī Shaqrā, Shawqī

—, *Arabia ridens*, Frankfurt am Main (1992), vol. 1, 38–45.

U. MARZOLPH

See also: *adab*; anthologies, medieval; encyclopedias, medieval

Abī Shaqrā, Shawqī (1935– )

Lebanese poet. Abī Shaqrā has worked as a teacher and journalist and has served as cultural editor of the Lebanese daily *al-Nahār*. During the 1950s and 1960s he was a member of the editorial board of *Shi'r*, the magazine founded by Yūsuf al-Khāl to promote the modern poetry movement. He has published several collections of poetry including *Khuṭuwāt al-Malik* (1960), *Mā' ilā ḥiṣān al-'ā'ila* (1962) and *Yatba' al-sāḥir wa-yaksir al-sanābil rākīdan* (1979); his most recent work is *Ṣalāt al-ishṭiyāq 'alā sarīr al-waḥda* (1995). Abī Shaqrā's poetry, which is experimental and often complex in nature, represents a significant contribution to the development of the prose poem; its language reflects the poet's modern vision while preserving an element of spontaneity.

P. STARKEY

'Abīd ibn al-Abras  
(sixth century CE)

Pre-Islamic poet, born c.500. 'Abīd was spokesman of his tribe (the Asad) after Ḥujr, the last king of the Kinda, had been killed in an Asad revolt (c.530) and Ḥujr's son Imru' al-Qays was seeking vengeance on the tribe. 'Abīd's few remaining poems give valuable insight into the early history of Arabic poetry. His most remarkable poem is a polythematic *qaṣīda* (*Dīwān* no. 1) which was included among the *Mu'allaqāt* by al-Tibrīzī. It ends with a famous description of a mare compared to an eagle preying on a fox. The *Dīwān* of Imru' al-Qays (ed. Ibrāhīm, no. 33) contains a poem which shares many images with 'Abīd's poem. This is one of the earliest examples of direct intertextuality in Arabic poetry.

Text edition

*The Dīwāns of 'Abīd ibn al-Abras and 'Āmir ibn al-Tufail*, Charles Lyall (ed. and trans.), Leiden (1913).

Further reading

Borg, Gert, 'A *Jāhili* generation conflict', *JAL* 24 (1994), 1–15.

Montgomery, James E., 'Dichotomy in *Jāhili* poetry', *JAL* 17 (1986), 1–20.

T. BAUER

al-Abīwardī  
(c.457–507/c.1064–1113)

Abū Muzaffar Muḥammad al-Abīwardī was an Arab poet, historian and genealogist. Born in Kūfa near Abīward in Khurasan, he was a direct descendant of the Umayyad caliph Mu'āwiya II. In his youth he moved to Baghdad, where he served one of the sons of the great Saljūq vizier, Nizām al-Mulk, and gained favour through his poetry at the caliphal court. Probably after 498/1104–5, he was put in charge of the Nizāmiyya Library. He then became *walī al-ashraf* ('protector of the Sharīfs') in Isfahan, where he incurred the displeasure of Sultan Muḥammad, who had him poisoned. Al-Abīwardī's *dīwān* consists of two sections, *al-'Irāqiyyāt* (dealing with the caliphs al-Muqtadī and al-Mustaḥir and their viziers) and *al-Najdiyyāt* (pastoral pieces). He composed several other works, listed by Yāqūt but no longer extant, including a history of Abīward and Nasā. A genealogical treatise, attributed to al-Abīwardī and entitled *al-Mukhtaliḥ wa-al-mu'taliḥ*, came to light in 1957.

Text editions

*Dīwān*, 'Umar al-As'ad (ed.), Damascus (1974–5).  
*al-Mukhtaliḥ wa-al-mu'taliḥ*, M. Jawwād (ed.), Baghdad (1957).

*Muqaṭṭa*, Cairo (1277/1860–1).

Further reading

*Ibn Khallikān's Biographical Dictionary*, Baron McGuckin de Slane (trans.), 4 vols, Paris (1842–71), vol. 3, 144–8.

al-Ṭāhir, A.J., *La poésie sous les Seldjoukides*, thesis, Sorbonne University (1953).

Yāqūt, *Mu'jam al-udabā'*, Ihsān 'Abbās (ed.), Beirut (1993), vol. 6, 341–60.

C. HILLENBRAND

abjad

Ebcad

The name for the alphabet, an acronym of the first four letters of the Semitic alphabet, in Arabic *alif*, *bā'*, *jīm*, *dāl* (compare Greek *alpha*, *beta* [*gamma*, *delta*]). The letters had

أبجد (ا، ب، ج، د)، ترکیب ۴ صامت نخست از صامتهای بیست و دو گانه سامی - عربی که از باب اختصار بر ترتیب کهن الفبای عربی اطلاق شده است. از زمانی که در کنار خطهای شکل نگار (مصری) و الفباهای هجایی (میخی شرقی)، الفبایی مرکب از حروف صامت یافت شده، با ۲۲ حرف از حروف ابجد آشنا شده‌ایم. اینک با توجه به کشفیات اخیر، شاید بتوان گفت که الفبای خط اوگاریتها (آثار رأس شمّره در شمال سوریه) نخستین الفبایی است که تاکنون شناخته شده است. این کتیبه‌ها، به اواسط هزاره ۲ ق م متعلق است و نگارش آنها به خط میخی شبیه است، اما الفبایی که از آنها به دست می‌آید، نه بر هجا یا تصویر، بلکه بر اساس صامتها استوار است و همان ۲۲ حرفی است که در ۶ گروه اول از الفبای ابجدی گرد آمده است. همین الفبا را از سده ۱۲ ق م در خطهای تازه تر فنیقی نیز می‌توان یافت (فوریه، 172: رأس شمّره، 205: الفبای فنیقی). این حروف بیست و دو گانه فنیقی در زبان عربی (و شاید هم در عبری و سریانی) ظاهراً برای آسانی حفظ، به ۶ گروه تقسیم شده است: أبجد، هوز، حطی، کلمن، سغفص، قرشت (در نحوه تلفظ هریک از گروهها، بحث بسیار شده است). ترتیب این صامتها بی‌گمان از زمانهای دور همین بوده است، زیرا در برخی

- Ebcad

21 SUBAT 1994

Dergi / Kitap  
Kütüphanesi Mecidiyeköy

## نشأة الأبجدية وخصائصها

منذ ان اكتشفت البيوض المدفنية - او الجرار كما تسميها العامة - في مقبرة جبيل راقية الى العهد الانبوليتي ، اي الى اوائل الألف الرابع قبل الميلاد ، والعلماء يقبلون على دراسة ما فيها من آثار انسانية ونباتية ومعدينية ، وما عليها من نقوش ورموز . وهذه الناحية الاخيرة همتنا وحدها ، في البحث الحاضر ، استجلاءً لمحاولة الانسان التعبير عن فكره بواسطة الخط .

هذه البيوض المدفنية ، المتراكمة في متحفنا وفي مقبرة جبيل ، تحمل العدد العديد من الاشارات ، والطوابع ، والعلامات الرمزية ، والرسوم ، تركها اربابها آثاراً باقية في خزفها الطري منذ ستة آلاف سنة . يمثل بعضها الحيوانات التي كانوا يصطادونها ، او يرجون اصطادها ؛ ويمثل غيرها مختلف الاشكال والصور التي كانت تؤثر في تخيلاتهم . ويمثل الكثير منها - وهنا ما يستوقف النظر - تعبيراً عن الفكرة بواسطة الاشارات . هو الانسان الرامي الى الامتداد بشخصيته فوق الزمان والمكان ، المنذفع الى نشر تصوراته على الملأ في الحاضر والمستقبل ، الطامح ابدأ الى تخليد فكره وتأييد ذكره ، يظهر في لبنان منذ الألف الرابع قبل المسيح . وها ان اشارات الانبوليتيين الرمزية تصبح أمماً للأبجدية الفينيقية التي ستكتسح العالم بعد حين . وان من يدرس ما في هذه

الاشارات من دقة اختزال ، وقوة رمز ، لا يشك في ان عهد التجريد الابجدي لم يبق بعيداً في الزمان والمكان ، وان فجر الحرف المشرق سيبزغ قريباً في هذه البقعة من لبنان .

ويبزغ هذا الفجر في اواخر الألف الثالث او اوائل الثاني ، اذا صحت محاولات الاستاذ دورم DHORME في قراءة « الرُقْم الجبيلية » التي ضمنها الاستاذ دونان DUNAND كتابه ، ووسمها باسم « الهيروغليفية الزائفة »<sup>١</sup> ، واذا بها ، بعد حلّ دورم رموزها ، ابجدية صوتية اتخذت بعض اشكال الهيروغليفية المحرّفة للدلالة على الاصوات ، اي على الحروف لا على الصور ، واذا بالاستاذ دورم يرقى بضعة قرون الى ما وراء الزمن المقرر لهذا « الاختراع المعجز الذي لا يجوز للعلم اليوم ان يخامر ادنى شك في نسبة فخر اكتشافه للفينيقين . »<sup>٢</sup>

ونحن لا نعرف من اخترع هذه الابجدية من افراد اللبنانيين القدماء ، كما اننا لا ندري من اكتشف منهم الارجوان ، او الزجاج الشفاف ، او غيرها من المكتشفات الخطيرة في تاريخ التمدن الانساني ، والمسبوبة الى جدودنا الاقدمين . ذلك ان المدنية الفينيقية كانت مدنية شعب كامل اختمرت عناصرها في جميع الاوصاط ، فنضجت قومية ، وآتت ثمارها على يد ابناء العامة . ولم تكن مدنية ملوك او فراعنة او امر حاكمه ، كما هو مشهور في مصر مثلاً او في اشور ، حيث نعرف هرم خوفو ، ومسلّة رمسيس ، وقبر توت عنخ امون ، كما نعرف نصب اشور بانينال ، ونصب اسرحدون ، وحيث لا نكاد نعرف شيئاً عن مدنية الشعب وثقافة الطبقات الدنيا الكادحة في سبيل العظمة ، بل لعلّ الشعب المصري القديم لم يحس من ايجاد الفراعنة ، ولم يشعر من عظمة مدنيّتهم الا بقدر ما يشعر به فلاحو مصر من عظمة سرانهم وترف اثريائهم .

١ - M. DUNAND, Byblia Grammata, Beyrouth, 1945, pp 71 - 138

٢ - من محاضرة للاستاذ دورم (E. DHORME) في مؤتمر المستشرقين الدولي الحادي والعشرين ، المنعقد في باريس ( ٢٣ - ٣١ تموز ١٩٤٨ ) .

## من أسرار اللبجدية العربية

الدكتور عبد الكريم اليافي

### توطئة

يخيّل إلينا أن الناس أصبحوا في طوفان مادي متقحم لا يدع لحميله  
نهرة للتأمل . وبدلا من أن يأتي نوح جديد يصنع الفلك بأعين ربه ووجه  
ويسلك فيها من كل زوجين اثنين تلوح لنا القيم الرفيعة من مروءة ونصفة  
وإيثار ونصرة للمظلومين ومكارم أخلاق وتراث مؤثّل كأنها انزوت في فلك  
خيالي يمخر في فلك العمورة ويبحث عن جوديّ مكين يستوي عليه فلا  
يكاد يجده .

في تدفع الأتنيّ الفانر رجعت الى ماضي التراث العربي الاسلامي  
المستند الى نور الحرف ، وارتدت ان اعرض تأمل فريق من المفكرين لهذه  
النورانية . ربما كان في التأمل نصيب من الانحياز ، ولكن فيه نصيبا اكبر  
من المحبة والسمو ، كما ان فيه قسطا من الطرافة والتلود .

وليس ما اعرضه فيما يلي إلا قطرة ندى شفاقة في رياض الحروف  
العربية .

من أكبر الكشوف العلمية اللغوية قاطبة تمييز الحروف في الأصوات  
المنطوق بها والانتقال من إدراك مقاطع الأصوات الكثيرة الزاخرة  
المختلطة الى إدراك الحروف المتميّزة المنفصلة وحصرها في عدد محدود

## الأبجدية

الثاء والحاء والذال والضاد والظاء والغين:  
تُخذ ضغط.

وقد دخل أربعة ألفاظ من الأبجدية في  
إحدى الأغنيات المصرية الشهيرة، ثم استعملت  
الأغنية في برنامج لتعليم اللغة العربية  
للمستمعين.

وقد تستعمل الحروف الأبجدية للدلالة على  
الأرقام الحسابية، وسُمي هذا الاستعمال  
حساب الجُمَّل، وفيه يرمز كل حرف من  
الحروف لرقم معين من الأعداد المفردة  
وألفاظ العقود.

ويستخدم السحرة والمتصوفون الحروف  
الأبجدية في كتابة التعاويذ معتمدين على  
حساب الجمل هذا، كما سجّل الشعراء كثيراً  
من الأحداث معتمدين على هذا الحساب.

أما الترتيب الألفبائي فالأساس فيه كتابي،  
حيث تم وضع الحروف المتشابهة في الرسم  
معاً، وهو ما نلاحظه بسهولة في كتابة  
الحروف الهجائية بطريقة المشاركة، ويتفق  
معهم المغاربة إلى حرف الزاي (أ ب ت ث ج ح  
خ د ذ ر ز) ثم يرتبون الحروف بعد ذلك على  
النحو التالي: ط ظ ك ل م ن ص ض ع غ ف ق  
س ش ه و ي.

اصطلاحاً : يطلق اللفظ للدلالة على  
سلسلة الحروف التي تتكون منها اللغة،  
وينظره في هذا لفظ «الألفبائية».

ومن الطريف أن اللغة الإنجليزية تستعمل  
لفظ «الألفبائية» بأصله العربي للدلالة على  
ذات المعنى، وعلى عادة العرب في تسهيل  
حفظ ما ينبغي حفظه فقد كَوَّنوا من  
الحروف الأبجدية بحسب ترتيبها ثمانية  
ألفاظ لا معنى لها، غير أنها تنتظم حروف  
الأبجدية بحسب ترتيبها، مما يسهل حفظها  
واسترجاعها.

وفي ترتيب المشاركة تترتب الأبجدية في  
هذه الألفاظ الثمانية:

أ ب ج د ه و ز ح ط ي ك ل م ن س ع ف ص ق ر ش ت  
تُخذ ضغط.

ويبدل المغاربة في الترتيب؛ فيلتزمون  
بالألفاظ الأربعة الأولى، ثم يبدلون الأربعة  
الأخيرة لتكون: ص ع ف ق ر ش ت تُخذ ضغط.

ويتميز الترتيب المشرقي بأنه يتفق مع  
ترتيب اللغتين العبرية والآرامية، مع استبقاء  
الحروف الستة التي تتميز بها اللغة العربية  
عن هاتين اللغتين في آخر المجموعة، وهي:

## MISSING WORKS

1. *Ta'rikh Abūward wa Nisā*; 2. *Ta'illat al-mushṭaq ilā sākinī al-ʿIrāq*; 3. *Ta'illat al-maqrūr*; 4. *al-Durra al-thamīna*; 5. *Ṣahlat al-qārīh*, a refutation of Abū al-ʿAlā' al-Ma'arrī's *Siqt al-zand*; 6. *Ṭabaqāt al-ʿilm*; 7. *Qabsat al-ʿajlān fi nasab ʿĀl Abī Sufyān*; 8. *Kawkab al-muta'ammil*; 9. *al-Mukhtalif wa al-mu'talif*, on Arab genealogy; 10. *al-Mujtabā min al-mujtanā*, on the science of *rijāl*; 11. *Nuḥzat al-ḥāfiẓ* (Yāqūt, *Udabā'*, 17/243–244; al-Qiftī 3/49–50; al-Ṣafādī, 2/91).

## BIBLIOGRAPHY

al-Abūwardī, Muḥammad, *Dīwān*, ed. ʿUmar al-As'ad (Beirut, 1407/1987); al-Bīrūnī, Abū Rayḥān, *al-Āthār al-bāqiya*, ed. C. E. Sachau (Leipzig, 1923); Dayf, Shawqī, *ʿAṣr al-duwal wa al-imārāt* (Cairo, n.d.); al-Dhahabī, Muḥammad, *Siyar a'lām al-nubalā'*, ed. Shu'ayb al-Arna'ūt (Beirut, 1405/1984); al-Ḥaqqī, Mamdūh, *al-Abūwardī mumaththil al-qarn al-khāmis fi barlamān al-fikr al-ʿArabī* (Damascus, n.d.); Huart, Clément, *Littérature Arabe* (Paris, 1923); al-Ḥurr al-ʿĀmilī, Muḥammad, *Amal al-āmil*, ed. Aḥmad al-Ḥusaynī (Qumm, 1362 Sh./1983); Ibn al-Anbārī, ʿAbd al-Raḥmān, *Nuḥzat al-alibbā'*, ed. Ibrāhīm al-Sāmarrāʾī (Baghdad, 1959); Ibn al-Athīr, *al-Kāmil*; Ibn Faḍl Allāh al-ʿUmarī, Aḥmad, *Masālik al-absār*, facsimile, ed. Fuat Sezgin (Frankfurt, 1408/1988); Ibn al-Jawzī, ʿAbd al-Raḥmān, *al-Muntazam* (Hyderabad, 1359/1940); Ibn al-Jawzī, Yūsuf, *Mir'āt al-zamān* (Hyderabad, 1370/1951); Ibn Khallikān, *Waḥfayāt*; Ibn al-Qaysarānī, Muḥammad, *al-Ansāb al-muttafiqa*, ed. P. de Jong (Leiden, 1865); Ibn Shākir al-Kutubī, Muḥammad, *ʿUyūn al-tawārīkh*, ed. Fayṣal al-Sāmir and Nabīla ʿAbd al-Mun'im Dāwūd (Baghdad, 1397/1977); ʿImād al-Dīn al-Kātib, Muḥammad, *Kharīdat al-qaṣr*, MS 4774, Osmania University Library, Hyderabad (microfilm in the CGIE Library); Ka'b b. Zuhayr, *Qaṣīdat Bānat Su'ād* published together with al-Anṣārī's *Sharḥ ʿalā Qaṣīdat Bānat Su'ād* (Bombay, n.d.); Makdisi, George, 'Autograph Diary of an Eleventh-century Historian of Baghdad', *BSOAS*, 19 (1957), pp. 13–48; Muḥaddith Urmawī, Jalāl al-Dīn, *Ta'liqāt naqḍ* (Tehran, 1358 Sh./1979); Niẓāmī ʿArūḍī, Aḥmad, *Chahār maqāla* (Tehran, 1333 Sh./1954); al-Qiftī, ʿAlī, *Inbāh al-ruwāt*, ed. Muḥammad Abū al-Faḍl Ibrāhīm (Cairo, 1374/1955); Ṣafā, Dhahīb Allāh, *Tārīkh-i adabiyāt dar ʿIrān* (Tehran, 1336 Sh./1957); al-Ṣafādī, Khalīl, *al-Wāfi bi al-wafayāt*, ed. S. Dederling (Istanbul, 1949); al-Samʿānī, ʿAbd al-Karīm, *al-Ansāb* (Hyder-

abad, 1400/1980); al-Subkī, ʿAbd al-Wahhāb, *Ṭabaqāt al-Shāfiʿiyya al-kubrā* (Cairo, 1324/1906); al-Suyūfī, *Ṭabaqāt al-mufasssīrīn* (Beirut, n.d.); Yāqūt, *Buldān*; idem, *Udabā'*; Zaidan, Jurji, *Ta'rikh ādāb al-lughā al-ʿArabiyya*, ed. Shawqī Dayf (Cairo, 1957); Zuhayr b. Abī Sulmā, *Mu'allaqa'*, in al-Zūzanī's *Sharḥ al-Mu'allaqāt al-sab'* (Qumm, 1405/1985).

ENAYATOLLAH FATEHI-NEZHAD  
TR. SALEH NEJAD

**Abjad** (ا, ب, ج, د), is the sequence of the first four letters of the twenty-two Semitic consonants, which are generally referred to as the early order of the Arabic alphabet.

The Arabic alphabet derives originally from Aramaic, through one of its main branches, the Nabataean language and script (see Azarnoosh, 75 et passim). However, as the classical North Semitic system contained no more than 22 consonants arranged in six groups, the remainder of the consonants used in Arabic, which comprises a total of 28 basic letters, were added later in the form of the two groups of *thakhidh* (تخذ) and *ḍazigh* (ضظغ). These two final groups were called *rawāḍif*. Non-Arab peoples who used this script added the consonants of their own language to the existing groups, but made no actual changes within the *abjad* system. They used the same groups of consonants, including their numerical values, as had been done earlier: the new consonants were simply given the same values as similar consonants in Arabic (for example, پ = ب). In ancient Greece, it was very common to use letters in place of numbers, and there is early evidence of this on coins dating back to 135 BCE.

The numerical values of these twenty-two letters in Hebrew and Arabic are as follows: ا=1, ب=2, ج=3, د=4, ه=5, و=6, ز=7, ح=8, ط=9, ي=10, ك=20, ل=30, م=40, ن=50, س=60, ع=70, ف=80, ص=90, ق=100, ر=200, ش=300, ت=400.

In Arabic, six further letters carry their own numerical values: ث=500, خ=600, ذ=700, ض=800, ظ=900, غ=1000. The numerical usage of letters in Arabic was not taken from the way those letters were



**ABDJAD** (or **ABADJAD** or **ABŪ DJAD**), the first of the eight mnemotechnical terms into which the twenty-eight consonants of the Arabic alphabet were divided. In the East, the whole series of these *voces memoriales* is ordered and, in general, vocalized as follows: 'abdjad hawwaz huṭṭiy kalamān sa'faṣ ḥarashat thakhadh dazagh. In the West (North Africa and the Iberian peninsula) groups no. 5, 6 and 8 were differently arranged; the complete list was as follows: 'abadjīd hawwaz<sup>6a</sup> huṭṭiy<sup>6a</sup> kalamn<sup>6a</sup> sa'faḍ<sup>6a</sup> ḥurīsat thakhudh zaḡsh<sup>6a</sup>. these fabulous indications. One of the six kings of Madyan had the supremacy over the others (*ra'īsukum*); this was Kalamān, whose name is perhaps somehow connected with the Latin *elementum*.

For the other arrangement of the alphabet which exists alongside this "abecedarian" order and which is the one currently employed, see **HURŪF AL-HIDJĀ'**.

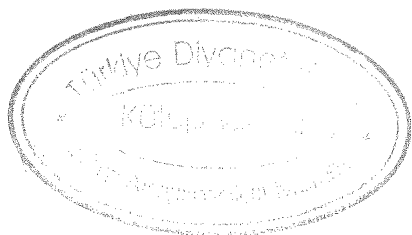
It may be added that in North Africa the adjective *būdjādī* is still alive, with the acceptation of "beginner, tiro, green", literally, "one still at the abecedarian stage" (cf. the Persian-Turkish *abdjād-kh'ān*, English *abecedarian*, German *Abcschüler*).

*Bibliography*: Lane, *Lex.* s.v. *abdjād*; *TA.* s.v. *bdjd*; *Fihrist*, 4-5; Cantor, *Vorl. über Gesch. d. Math.*<sup>2</sup>, i, 709; Th. Nöldeke, *Die semitischen Buchstabennamen*, in *Beiträge zur semit. Sprachwiss.*, 1904, 124; H. Bauer, *Wie ist die Reihenfolge der Buchstaben im Alphabet zustande gekommen*, *ZDMG*, 1913, 501; G. S. Colin, *De l'origine grecque des "chiffres de Fès" et de nos "chiffres arabes"*, *JA*, 1933, 193; J. Février, *Histoire de l'écriture*, 1948, 222; D. Diringer, *The Alphabet*, 1948; M. G. de Slane, *Les Prolegomènes d'Ibn Khaldoun*, i, 241-53; E. Westermarck, *Ritual and Belief in Morocco*, i, 144; E. Doutté, *Magie et religion dans l'Afrique du Nord*, 172-95.

(G. WEIL-[G. S. COLIN]).

EI. C.I. s. 97-98

Encyclopaedia of Islam



لمعنا طاع

## ماده تاریخ

سید حسن فاطمی

اگر چه مخلاً عبارت نیست، اما در عددی که به دست می آید، تأثیر می گذارد.

اینک هنرنمایی برخی ماده تاریخ نویسان برجسته را از نظر می گذرانیم.

۱. باقر قادری در قصیده‌ای به مدح رسول خدا صلی الله علیه و آله پرداخته است. جمع عدد حروف نقطه دار در هر مصراع، سال رحلت حضرت (۱۱ ق) است و جمع حروف غیر منقوط، سال جلوس یکی از پادشاهان گورکانی هند، اورنگ زیب (۱۰۶۸ ق) می شود و مجموع اعداد منقوط و غیر منقوط، سال سرودن قصیده (۱۰۷۹ ق) است. آغاز:

مه مراد ازل، مه مه مه ابر بهار  
سپهر حلم ابد، بدر مجد و مهر کبار  
محمد عربی، مهر ملک عدل و کرم  
جلال و مجد رسل، ماه دهر جوهر بار

۲. مولانا فصیح الدین، ترکیب بندی در پنج بند گفته که مصرعهای اول، تاریخ تولد معاصرش امیر علیشیر نوایی است و مصرعهای دوم، تاریخ فوت اوست. آغاز:

ای فلک! بی داد و بی رحمی بدین سان کرده  
۸۴۴

وی اجل! ملک جهان را باز ویران کرده  
۹۰۶

کرده بر جانها کمین بنهاده دام عنا  
۸۴۴

هر زمان از کینه جویی قصد با جان کرده  
۹۰۶

یکی از راههای رایج در ثبت تاریخ وقایع مهم، از قبیل جنگها، ولادتها، درگذشتها، اتمام بناهای مهم و... استفاده از «ماده تاریخ» بوده است و در زمان ما نیز با رونق کمتر، ادامه دارد. در گذشته، این شیوه، راه مناسبی بوده است تا سال وقایع مهم، تحریف نگردد؛ چرا که کمتر می توان حرفی از ماده تاریخ را کم یا زیاد کرد یا تغییر داد. با فرض تغییر، عدد به دست آمده، معمولاً به گونه ای می شود که تغییر در عبارت، معلوم می گردد. از سوی دیگر، بیان سال وقوع حادثه با ماده تاریخ، راهی برای مهم نشان دادن رخداد است.

در میان ماده تاریخهایی که تا کنون نوشته شده، برخی از آنها بیشتر جلب توجه می کند و پدیدآورنده، متحمل زحمت فراوانی شده، به گونه ای که می توان اثر او را در شمار شاهکارهای ادبی به حساب آورد. در این مقاله به ماده تاریخهایی از این دست می پردازیم. قبل از آن، مناسب است عدد ویژه هر حرف را یادآوری کنیم:

ا	ب	ج	د	ه	و	ز	ح
۱	۲	۳	۴	۵	۶	۷	۸
ط	ی	ک	ل	م	ن	س	ع
۹	۱۰	۲۰	۳۰	۴۰	۵۰	۶۰	۷۰
ف	ص	ق	ر	ش	ت	ث	خ
۸۰	۹۰	۱۰۰	۲۰۰	۳۰۰	۴۰۰	۵۰۰	۶۰۰
ذ	ض	ظ	غ				
۷۰۰	۸۰۰	۹۰۰	۱۰۰۰				

درخور توجه است گاهی در قصیده‌ای که مثلاً هر مصراع آن ماده تاریخ است، عدد مورد نظر از برخی مصرعها به دست نمی آید. این موارد، معمولاً در اثر لغزش در استنساخ و چاپ پدید آمده اند، چنان که گاهی متصل یا منفصل نوشتن دو کلمه

۱. استخراج تاریخ در نظم، محمدابراهیم خلیل احمد جامی، کابل، ۱۳۳۷ ش، ص ۶۱

۲. مواد السواریخ، حسین نخجوانی، تهران: کتابفروشی ادبیه، ۱۳۴۳ ش، ص ۲۵-۲۹.

Abced

Q 24:58 refers to three times of the day (see DAY, TIMES OF) when it is customary to withdraw into privacy (as well as, according to many commentators, to undress) as *'awrāt*.

Marion Holmes Katz

Bibliography

Qurṭubī, *Jāmi'*, 20 vols., Cairo 1967; Suyūṭī, *Durr*, 8 vols., Beirut 1983; Ṭabarī, *Tafsīr*, ed. 'Alī.

Nūḥ see NOAH

Numbers and Enumeration

*Yazarı: Andrew Rippin.*

Words representing amounts and the designation of the number of objects. The Qur'an makes full use of a range of Arabic words denoting numbers and counting. In doing so, it employs the number words both in terms of literal counting and of representative images and symbols (see SYMBOLIC IMAGERY), many with an ancient heritage. Words are employed for each of the cardinal unit numbers and occasional higher numbers, including 10, 11, 12, 19, 20, 30, 40, 50, 60, 70, 99, 100, 200, 300, 1,000, 2,000, 3,000, 5,000, 50,000, and 100,000. The number words "one" and "two," although numerically indicated through grammar in Arabic (along with the generic plural, of course), are used both for emphasis and counting purposes. Of the ordinal numbers, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> and 8<sup>th</sup> appear in the text. Fractions also figure significantly, primarily because of their legal usage in matters of inheritance (q.v.) as dealt with in Q 4; 1/2, 1/3, 2/3, 1/4, 1/5, 1/6, 1/8, and 1/10 are all employed.

In terms of mathematical concepts, the Qur'an makes use of addition, subtraction, multiplication, division and ratios. "Addi-

tion" is conveyed by words related to *zāda*, which is, however, often best understood simply as "increase." In a passage such as Q 18:25, "And they tarried in the cave (q.v.) three hundred years, and they added nine more," specific addition of numbers is suggested. A sense of subtraction is found in the word "less" as expressed through the use of the word *illā* as in Q 29:14, "We sent Noah (q.v.) to his people, and he tarried among them a thousand years less fifty." Mathematical multiplication may be conveyed by *kaththara* in Q 7:86, "You were few and he multiplied you," and by *yadhra'u* in Q 42:11, "He has appointed for you, of yourselves, pairs, and pairs also of the cattle, therein multiplying you," although both of those may be taken in the sense of "reproduce" rather than mathematical multiplying. Doubling things specifically uses *dā'afa* (and *dīf* for "a double") but this is also often taken with a more generic sense of "multiply" as in Q 64:17, "If you lend God a good loan (see CONTRACTS AND ALLIANCES; DEBT), he will multiply it for you." Division in the sense of separating things into parts is conveyed via words related to *qasama*, as in Q 54:28, "And tell them that the water is to be divided between them, each drink for each in turn." A sense of ratios emerges in passages having to do with odds in battle (see VICTORY; FIGHTING; WAR) such as Q 8:66, "If there be a hundred of you, patient men, they will overcome two hundred; if there be of you, a thousand, they will overcome two thousand by the leave of God." Note may also be taken of the idea of "odd," *wat*, and "even," *shaf'*, employed in Q 89:3, although these terms appear outside a mathematical context. "Pairs," *mathnā*, is an elaboration of "two" and is used in counting sequences, for example, in Q 4:3, "Marry such women (see MARRIAGE AND DIVORCE; WOMEN AND THE QUR'ĀN) as seem good to you, in pairs, triples or

U.S. ARABIAN 2000

seventh century participates fully in those kinds of symbolic representations, although the values which they convey (for example, the auspiciousness of "seven" as reflected in its cosmographical usages in the very ancient world) are deeply embedded and not necessarily explicitly stated. The Qur'an also uses these symbols with its own particular emphases, as in the legal character of the number "four" within the context of material culture. See also NUMEROLOGY.

Andrew Rippin

Bibliography

Primary: Suyūṭī, *Itqān*.  
 Secondary: A. al-Baqarī, *Dirāsāt nahwiyya fī l-Qur'ān*, Alexandria 1982 (a grammatical study on numbers in the Qur'an); L.I. Conrad, Abrahā and Muḥammad. Some observations apropos of chronology and literary *topoi* in the early Arabic historical tradition, in *BSOAS* 50 (1987), 225-40 (on the number 40); id., Seven and the *tasbī'*. On the implications of numerical symbolism for the study of medieval Islamic history, in *JESHO* 31 (1988), 42-73; M.S. Dāwūdī, *Mu'jam al-arqām fī l-Qur'ān al-karīm*, Cairo 1986; M. Gardner, *The new age. Notes of a fringe watcher*, Buffalo 1988; U. Hartmann-Schmitz, *Die Zahl Sieben im sunnitischen Islam. Studien anhand von Koran und Ḥadīth*, Frankfurt 1989; F. Rosenthal, Nineteen, in *Analecta biblica* 12 (1959), 304-18, repr. in his *Muslim intellectual and social history. A collection of essays*, Aldershot 1990, article 1; A. Schimmel, *The mystery of numbers*, Oxford 1993 (important overview of the symbolism of numbers with an extensive bibliography); J.B. Segal, Numerals in the Old Testament, in *JSS* 10 (1965), 2-20 (good source of comparative material).

Numerology

Study of the occult signification of numbers. Number symbolism is built into the Arabic alphabet since each letter in the Old Semitic *abjad* ordering had a numerical equivalent (see Table 1 below; see ARABIC SCRIPT). Muslims practiced gematria in divination (q.v.) and healing (see

MEDICINE AND THE QUR'AN) as well as in Qur'anic exegesis (see EXEGESIS OF THE QUR'AN: CLASSICAL AND MEDIEVAL). In Islamic cosmology (q.v.) the alphabet numbers were linked to stars and planets (see PLANETS AND STARS), the four humors, names of God (see GOD AND HIS ATTRIBUTES), angels (see ANGEL), demons (see DEVIL) and a large variety of esoteric phenomena. The first nine numbers were aligned in a magic square, known as *budūh* or Geber's Square, which added up to 15 in all directions:

4	9	2
3	5	7
8	1	6

Originally from ancient China, Arab scholars attributed this square to Adam (see ADAM AND EVE) and commonly wrote it on amulets (q.v.) as a protection against evil spirits and misfortune. Magic squares were also constructed for names, such as one that adds up to 66, the numerical sum of the letters in "Allāh."

In Qur'anic interpretation Muslim scholars noted that half, or fourteen, of the letters of the Arabic alphabet appeared at the beginning of sūras (see MYSTERIOUS LETTERS). These were called *zāhir*, "visible," or *nūr*, "light"; the remaining letters were *bāḥin*, "hidden," or *zulma*, "dark." Some Ṣūfīs (see ṢUFISM AND THE QUR'AN) interpreted the fact that b (= 2) was both the first letter in the Qur'an (from *bismillāh*, see BASMALA) and in the Hebrew Bible (*b'reshit*) as an allusion to the created world (see CREATION). The repetition of certain numbers in the Qur'an held special interest. For example, seven was the number of creations (Q 78:12), heavens (Q 23:86; see HEAVEN AND SKY), lands (Q 65:12; see EARTH), seas (Q 31:27), gates (Q 15:44), cows and years in Joseph's (q.v.) vision (Q 12:46, 47; see VISIONS; DREAMS AND SLEEP) as well

Encyclopaedia of the Qur'an  
 Volume III  
 Edited by Jane Dammen Mc Auliffe  
 Leiden, 2003

Encyclopaedia of the Qur'an  
 Volume III  
 Edited by Jane Dammen Mc Auliffe  
 Leiden, 2003

# حساب جمل و شایه‌کارهای ازان

عبدالله



MADE WITH LINDITAN  
SONRA GELEN DOKÜMAN

دکتر ابو الفتح حکیمیان

که نخست باید نوشتن آنگاه دهگان . اگر هزار و دو باشد (غب) باید نوشتن اگر دوهزار باشد (بغ) باید نوشتن زیرا که چون خرد بر بزرگ ، مقدم شود او را از (غب) جدا کند و دلیل باشد که از بهر مرادی کرده باشد .

به استنباط از سخنان بیرونی توان گفت که منظور وی انعکاس اعداد ترتیبی از طریق حروف ابجدی بوده است و هنوز هم برخی مؤلفان ، خاصه در تنظیم شماره صفحات دیباچه‌ها از آن استفاده می‌کنند و گرنه آنچه از حساب جمل در مقاله حاضر مراد است رعایت ترتیب اعداد و ضرب آنها در یکدیگر نیست و شعرا و نویسندگان در تنظیم مواد تواریخ ، چنان آداب و ترتیبی را مطمح نظر فرار نداده‌اند .

دهخدا گوید: «بنابر گفته بیرونی، هر گاه حرف بزرگتر پیش از حرف کوچکتر باشد جمع خوانده شود و هر گاه حرف کوچکتر پیشتر آید ضرب خوانده شود ولیکن این قاعده در ماده تواریخها که در شعر می‌آید اجرا نگردیده است .»

آنگاه میفزاید: «گاهی نویسندگان و کتّاب قدیم در مواردی اعداد را به جای حروف می‌نوشتند از جمله وقتی میخواستند کلمه‌ی مقدس را به خامه آورند برای آنکه آن کلمه و حروف مقدس از تماس با دستهای آلوده و ناپاک محو باشد آنها را با اعداد نشان میدادند چنانکه محمد را به صورت (۴۰ ، ۸ ، ۴۰ ، ۴۰ ، ۴) می‌نوشتند .»

در مورد پیدایی هشت کلمه ابجد ، هوز . . . الخ تهازی آورده است: «در حدیث آمده که ویل لعالم جهل من تفسیر-

قرنهاست شاعران و ادیبان فارسی‌نویس پارسی سرای ، حوادث تاریخی و وقایع و اتفاقات جالب نظر را در خلال عبارات کوتاه یا در قالب ایات و مصرعها منعکس می‌کنند و به اصطلاح «ماده تواریخ» می‌سازند . بینیم این مسئله کی ، از کجا و چگونه نشأت گرفته و چه سان به ادب فارسی راه یافته است ؟

## حساب جمل

غرض از حساب جمل ، شمارش به وسیله حروف ابجد است که در هشت کلمه «ابجد ، هوز ، حطی ، کلمن ، سعفض ، قرشت ، ثخذ و ضطغ» متضمن تمام حروف الفبای عربی ، جمع آمده است . از میان این کلمات ، نه حرف اول یعنی ابجد ، هوز ، حطی به ترتیب نمایانگر ارقام یگان یا آحاد ، از یک الی نه ، حروف نه گانه بعد ، از «ی» الی «ص» دهگان یا عشرات و الباقی حروف ، نماینده صدگان یا مآت است . ابونصر فراهی صاحب نصاب گوید :

یگان یگان شمر ابجد حروف تا حطی

چنانکه از کلمن عشر عشر تا سعفض

پس آنکه از قرشت تا ضطغ شمر ملحد

دل از حساب جمل شد تمام مستخلص

بیرونی در «التفهیم» پیرامون نحوه تحریر این حروف آورده است: «اگر عدد از مرتبه‌های بسیار بود چون آحاد و عشرات و ملئین ، نخست بزرگتر باید نوشتن چون صدگان

هنرمردم - شماره ۱۷۱

(1354/1975) s. 55 - 63.

Tahran.

## X أبجد

لفظ يتكون من الحروف الهجائية  
الأربعة الأولى حسب الترتيب التقليدي  
القديم للحروف الهجائية العربية ، وهو  
ترتيب يجمع عدة حروف في لفظ  
حتى يسهل حفظه وهي «أبجد ، هوز ،  
حطي ، كلمن ، سغفص ، قرشت ، ثخذ ،  
ضظغ» ويرى ان مطابقة هذا الترتيب  
لمثله في اللفتين الأرامية والعبرية مما  
يؤيد علاقة اللغة العربية باللغات السامية  
القديمة بما في ذلك النبطية .

Kamusul-Islami , c.I. , s.7, 1963, (KAHIRE)

*Abced*

figuren bei den Arabern, in *Islamica*, vi (1934), 48-57, as well as the art. *ISHĀRA*.

(CH. PELLAT)

○ **HISĀB AL-DJUMMAL**, method of recording dates by chronogram. It consists of grouping together, in a word (significant and appropriate) or in a short phrase, a group of letters whose numerical equivalents, added together, provide the date of a past or future event. Such a chronogram is known as a *ramz*, and in Turkish a *taʿriḫ* [q.v.].

A more complex variety is called *mudhāyyal*; here the principal chronogram is completed by a supplementary chronogram (*dhayl*) and it is the sum of the two which provides the date.

For the correct interpretation of these chronograms it is of course necessary to take into account the difference in numerical value which, for certain letters, exists between the *abjad* [q.v.] of the East and that of the Maghrib (including Muslim Spain). It has been noticed that this involves six of the characters which, in the Cadmean order, come after the *nūn*: *ṣīn*, *shīn*, *ṣād*, *dād*, *zā* and *ghayn*. In Persian and in Turkish, the letters which are peculiar to those languages (P, C, Z, G) have the same numerical value as the Arabic homographs.

The *tāʾ marbūʿa* may be counted as a *hāʾ* or as a *tāʾ* according to whether it occurs in pause (*wakf*) or in liaison (*dardj*). The doubled (*mushaddada*) letters may be counted as one or as two. Similarly, the initial and terminal *alifs* may be added in or ignored, as necessary.

These chronograms are commonly employed in inscriptions (generally in verse) commemorating a foundation. They are equally common in didactic historical summaries of the *urđiūza* genre, particularly in obituaries (*wafayāt*).

In epigraphical texts, the chronogram is sometimes painted in a colour which stands out from that of the rest of the inscription. In manuscripts it is found written in larger letters. The phrase which constitutes the chronogram is nearly always announced by the preposition *fī*, "in", or by one or other of the words *ʿāma*, or *sanata* "in the year...".

In Morocco it was in the 11th/17th century, during the period of the Saʿdid dynasty [q.v.], that particularly frequent use began to be made of chron-

ograms, not only in inscriptions on monuments but also in obituaries.

The principal author in the latter category was the secretary and court poet, Muḥammad b. Aḥmad al-Maklāṭī (d. 1041/1631), the author of a *lāmiyya* which was a continuation of a similar work by Muḥammad b. ʿAlī al-Fishtālī (d. 1021/1612).

In the following century, Muḥammad al-Mudarraʿ (d. 1147/1734) composed an *urđiūza* of the same type on the notabilities of Fez. ʿAbd al-Wahhāb ʿAdarrāq (d. 1159/1746) was the author of another, on the saints of Meknès.

Wide use has been made of all these rhymed obituaries with chronograms by the historians and biographers of Morocco, notably Muḥammad al-Kādirī (d. 1187/1773) in his *Nashr al-mathānī*, and Muḥammad b. Djaʿfar al-Kattānī (d. 1339/1920) in his *Salwat al-anfās*.

The process of adding the numerical value of all the letters forming a word (in this case a proper name) is the basis of a divinatory procedure, known as *Hisāb al-nim*, by which it can be predicted which of two rulers at war will be the victor and which the vanquished. This process has been described at length by Ibn Khaldūn in his *Prolegomena* (see ed. Quatremère, 210-4; Fr. tr. De Slane, i, 241-5; Eng. tr. Rosenthal, i, 234-8); see further *SĪMIYĀʾ* and *ZĀʾ-IRADJĀ*.

**Bibliography:** The subject has been treated very briefly by Carra de Vaux at the end of his article *TAʿRIḪ* in *EI*<sup>1</sup>; E. Lévi-Provençal, *Les historiens des Chorfa*, 79-80 (see also, in the index to his work, the names of the writers mentioned above); Ufrānī, *Nuzhat al-Hādī*, tr. Houdas, 28, 55, 66, 82, 168, 190, 191, 195, 234, 265, 341, 451; Salāwī, *al-Isṭiṣāʾ*, Cairo 1312/1894, i, 179-80; iv, 281; G. S. Colin, *Une nouvelle inscription arabe de Tanger*, in *Hesp.*, iv (1924), 94.

(G. S. COLIN)

○ **HISĀB AL-GHUBĀR** "calculation [by means] of dust", method of calculation borrowed from Persia which owes its name to the use of a small board (*taḫḫīf*) on which the calculator spread, by shaking a cloth or by another method, a fine layer of dust; he then used a small stick to draw the figures known as *ghubār* numerals and eliminated a partial

16 EYLÖL 1993

I.	9 2 3 8 e e 9 c e 0	4th/10th century
II.	1 2 3 8 7 5 7 c p 0	ca. 340/950
III.	1 2 3 4 5 6 7 8 9	Ibn al-Bannāʾ, <i>Maḳālāt</i> (8th/14th century)
IV.	1 2 3 4 5 6 7 8 9 0	Commentary on the <i>Talkhīṣ</i> (1082/1671)
V.	1 2 3 4 5 6 7 8 9	<i>Kashf al-djilbāb</i>
VI.	1 2 3 4 5 6 7 8 9	Bashlawī 1020/1611
VII.	1 2 3 4 5 6 7 8 9 0	J. A. Perez, following <i>Los libros del saber de astronomia</i>
VIII.	1 2 3 4 5 6 7 8 9 0	R. Ball, European numerals ca. 1400 A.D.

ربما كانت الأبجدية alphabet أعظم إنجاز حضاري عرفته البشرية في تاريخها القديم على صعيد الكتابة. ويمثل هذا الإنجاز الحلقة الأخيرة لسلسلة من محاولات الكتابة التي بدأت بالتصويرية، أي برسم رموز مادية مرئية تمثل المسميات أو الأحداث والتصورات، على ما انتهى إليه الباحثون في آثار بلاد الرافدين ومصر. تلت ذلك مرحلة الكتابة المقطعية التي تقوم فيها علامات بأعيانها مقام مقاطع، أو تُفَصِّرُ قِيَمَهَا برمزها الصوتية على الحرف الأول acrophony، وكان هذا النظام معقداً غامضاً، بيد أنه كان تمهيداً لنشأة الأبجدية.

ومن الحقائق المثقّ عليها بين الباحثين من اللغويين أن مهد الأبجدية هو المنطقة السورية الفلسطينية التي كانت التوراة تسميها: أرض كنعان. وقد شاعت تسمية «كنعاني» بين الباحثين مدلولاً على مجمل العناصر اللغوية التي لا تنتمي إلى الآرامية في هذه المنطقة.

وبعض الباحثين المحدثين يرتبطي التسمية الفينيقية بديلاً من الكنعانية، ذلك أن اللبديين والإيونيين يزعمون أن الحروف فينيقية نسبة إلى مخترعها فونيكس Phoinix ابن أجنور.

وليس عزو اختراع الأبجدية إلى الكنعانيين أو الفينيقيين موضع إجماع، إذ يرى بعض الباحثين - كشاميليون مثلاً - أن هذه الأبجدية قد اشتقت من الكتابة المصرية الهيراطيقية، اعتماداً على ما لاحظته من وجود علامات لها قيمة هجائية في الكتابة المصرية عندما عكف على تحليل الرموز الكتابية لحجر رشيد. ويرى بعض الباحثين السريان أن أصل هذه الأبجدية من اختراع الآراميين، وهو رأي غير دقيق لأن الكنعانيين أقدم وجوداً من الآراميين في هذه المنطقة من الساحل السوري الفلسطيني المسماة «فينيقية» أو أرض كنعان، وأقدم الوثائق الأبجدية التي كشفت في فينيقية هي وثائق أغاريت المسماة الطابع.

وثمة رأي يذهب إلى أن الإيجيين في جزيرة كريت هم الذين اخترعوا الأبجدية، ثم أخذها الفينيقيون عنهم، ورأي يعزو نشأتها إلى السبثيين في اليمن. أما الرأي المرجح السائد في أوساط علماء اللغة المحدثين فهو أن اختراع الأبجدية إنجاز فينيقي كنعاني تم بين القرنين السابع عشر والخامس

الموضوعات ذات الصلة:

- حروف الهجاء - الخط.

عشر قبل الميلاد.

وعدد حروف هذه الأبجدية اثنان وعشرون حرفاً هي: (أولف، بت، كومل، دولد، هي، واو، زاي، حيث، طيئ، يوذ، كوف، لومذ، ميم، نون، سمكث، عي، في، صودي، قوف، ريش، شين، تاو).

وركّب من هذه الحروف كلمات استغرقتها كلها هي: (أبجد، هوّز، حطي، كلّمّن، سعفص، قرشت). ويختلف مستخدموها من أغاريتيين وآراميين وسريان وعرب وعبريين في نطقها بعض الاختلاف، كما يختلفون في رسم أشكالها، مما جعل لها خطوطاً أو أقلاماً مختلفة بمرور الزمن، ويتوزع مستخدميها في الأرض.

وقد أخذ اليونانيون الأبجدية الكنعانية الفينيقية أساساً لحروفهم مع بعض التعديلات التي تتفق وعاداتهم الصوتية، وعكسوا أسلوب الكتابة لتكون من اليسار إلى اليمين. وثمة تشابه لا يخفى في صور الحروف بين الأبجديتين اليونانية والفينيقية، وتقارب في النطق الصوتي للحروف، ففي اليونانية: (ألفا، بيتا، غاما، ذيلتا، عوضاً من: أولف، بت، كومل، دولد...)، وفيها تتوالى حروف (كلّمّن) كما هي في الفينيقية، وما أطلق عليه «حروف إضافية» في اليونانية زيد بعد حرف «الناء» آخر حروف «قرشت». ومن المثقّ عليه أن الأبجدية اليونانية قد أصبحت في وقت لاحق أساساً أو مصدرراً للكتابة اللاتينية التي اعتمدها اللغات الأوربية، ولأن الحروف الهجائية لهذه اللغات تتبدى بحرفين قريبين الشبه في لفظهما بالحرفين (أولف، بت) فقد أسماهما أصحاب هذه اللغات: (الغابت alphabet)، ومن الأدلة على اقتباس اليونانيين الأبجدية الفينيقية أيضاً اتّخاذهم الحروف الهجائية علامة للأعداد، فالحروف الهجائية للأبجدية الفينيقية يقابلها في حساب الجُمَّل أعداد هي وفق تسلسل الحروف الأبجدية من ١-٤٠٠، وعلى النحو التالي:

١=١، ٢=٢، ٣=٣، ٤=٤، ٥=٥،  
٦=٦، ٧=٧، ٨=٨، ٩=٩، ١٠=١٠، ك  
٢٠=٢٠، ٣٠=٣٠، ٤٠=٤٠، ٥٠=٥٠،  
٦٠=٦٠، ٧٠=٧٠، ٨٠=٨٠، ٩٠=٩٠، ق  
١٠٠=١٠٠، ٢٠٠=٢٠٠، ٣٠٠=٣٠٠،  
٤٠٠=٤٠٠، وعلى هذه الصورة ذاتها اقتبسها

مراجع للاستزادة:

- سبنيو موسكاتي، الحضارات السامية القديمة، ترجمة السيد يعقوب بكر (دار الرقي، بيروت ١٩٨٦).

- حسن ظاظا، الساميون ولغاتهم (دار المعارف، مصر ١٩٧١).

اليونانيون واعتمدها.

وأخذ العبريون هذه الأبجدية أيضاً فيما بعد، كما أخذها العرب عن الآراميين ومن جاء بعدهم من السريان والنبط، وزادوا عليها حروف: (الناء والحاء والذال والضاد والطاء والغين) المعجمات، وسمّوها الروادف. وهكذا أضاف العرب إلى مصطلح الأبجدية الفينيقية القديمة كلمتي (تخذ، ضظغ) اللتين ركبتا من الحروف الروادف. وقد اختلف الترتيب الأبجدي للحروف بين المشرق والمغرب عند العرب، فعلى حين كان عند المشاركة كما ذكرنا، كان عند المغاربة بزيادة حروف: (الناء والحاء والذال والطاء والغين والضاد) التي تجمعها كلمتا «تخذ، ظفض»، ومع الحروف الأبجدية أخذ العرب ما يقابلها من الأعداد في حساب الجُمَّل بحيث روعي في تسلسل توالي الحروف إضافة مئة زيادة على كل حرف، فكان مقابل الحروف الروادف تباعاً:

ث = ٥٠٠، خ = ٦٠٠، ذ = ٧٠٠،  
ض = ٨٠٠، ظ = ٩٠٠، غ = ١٠٠٠ ومعظم المصادر العربية تنص على أن العرب أخذوا الخط عن أهل الأنبار قائلين هجاء العربية على هجاء السريانية. وأن صنع ذلك نقر من طييء وهم مرمرين مرة، وأسلم بن سدرة، وعامر بن جدرة (ووردت هذه الأسماء مصحّفة برسوم أخرى أحياناً).

وقيل: وضع الخط قوم من طسّم، أو من العرب العاربة وهم: (أبجد، وهوّز، وحطي، وكلمن، وسعفص، وقرشت...)، ورُسّمت هذه الأسماء أحياناً: (أبو جاد - أبجاد، هواز - هاوز، حاطي، كلمون - كلمان، صعفص، صاع فص، قريسات - قرست).

وهذا الخط أو الترتيب لحروف الكتابة هو الذي أطلق عليه اسم الأبجدية، أما الألفابت، فهي التسمية الأوربية الحديثة للأبجدية نسبة إلى منشئها اليوناني Alpha-Betta. ويطلق بعضهم على الحروف العربية بترتيبها المعروف (ا ب ت ث ج... إلخ) الحروف الألفبائية وتلك تسمية متأثرة بالمصطلح الأوربي، أما التسمية المشهورة عند العرب فهي حروف الهجاء [ر] والتهججي، أو حروف المعجم.

مسعود بوبو



دکتر محمد حسین تسبیحی

د 322  
د عطاء

## قطعات ماده تاریخ و صنعت ماده تاریخ گویی و اهمیت آن در پهنه پیوندهای فرهنگی شبه قاره

### چکیده:

صنعت ماده تاریخ گویی در صحنه شعر و ادب فارسی از قرن‌ها مورد توجه بوده اما در شعر فارسی‌گویان شبه قاره گستره تاریخ گویی همواره چشمگیر بوده است. انواع ماده تاریخ گویی با آوردن امثال و یا استناد از شعر اساتید سخن نظیر مسعود سعد سلمان و سعدی شیرازی و دهها سخنور دیگر تبیین شده است. ماده تاریخهای ولادت، وفات، جلوس پادشاهان، بنای مساجد و عمارت، حوادث تاریخی نسبت به موضوعات دیگر، بیشتر مورد توجه بوده است.

موضوع صنعت ماده تاریخ و یا تاریخ گویی، «اعداد حروف» یا «شماره حرفها» است و هدف از ماده تاریخ گویی یادداشت و نگارش و ضبط و ثبت وقایع زندگانی و حوادث روزگار و مسائل تاریخی و فرهنگی می باشد. از آن جمله: به حکومت رسیدن، پادشاهی یافتن، حاکم یا امیر شدن، عروسی، ولادت، مرگ، بنای مسجد و درگاه و باغ و عمارت و جنگ و صلح و غیره. ارباب هنر و ادب برای این صنعت اهمیت خاص قائل شده اند و حروف ابجد یا حروف جمل را، ابداع یا اختراع کرده اند و آنگاه در هنگام گفتن ماده تاریخ، اعداد تاریخی را از آن حروف استخراج می کنند. حروف ابجد یا جمل را همگان می شناسند:

أبجد، هوز، حطی، کلمن، سغفص، قرشت، نخذ، ضنطخ.

اعداد این حروف بدین ترتیب است:

sh. 155-180

ای پروردگار ما، چون صدای منادیی که خلق را به «ایمان» می خواند شنیدیم، اجابت کردیم و ایمان آوردیم؛ پروردگارا، از گناهان ما درگذر و زشتی کردار ما را ببوشان و هنگام جان سپردن، ما را با «نیکان» محشورگردان!

«گرانترین عملی که در روز قیامت در میزان اعمال گذاشته می شود. تقوی و حسن خلق است (پیامبر اکرم «ص»).

به گفته اقبال:

به مصطفی «ص» برسان خویش را که دین همه اوست

اگر به او نرسیدی تمام بسولهبی است

منابع و مأخذ:

- ۱- اخلاق از نظر قرآن: تألیف دکتر جعفر شعار، انتشارات شرکت سهامی، تهران ۱۳۴۴ شمسی.
- ۲- اخلاق از نظر غزالی: امام محمد غزالی، مترجم: فضل الله بن الله فضلی، چاپ کابل.
- ۳- اخلاق و مذهب: تألیف محمد تقی جعفری، انتشارات تشیح، قم، س.ن.
- ۴- تاریخ ادبیات ایران، دکتر ذبیح الله صفا، انتشارات فردوس، تهران، ۱۳۷۳ هـ ش ج ۱، ۲ (صص ۴۴۳-۴۶۹)، ۳، ۴، ۵ (صص ۵۲۱-۵۳۱)
- ۵- تاریخ ادبیات ایران، دکتر رضا زاده شفق، چاپ امیر کبیر، تهران ۱۳۴۲ هـ ش، صص ۲۴۹-۲۵۴.
- ۶- دسته گل های جاویدان، محمد شریف چوهدری، انتشارات کتابفروشی سلیم، ملتان.
- ۷- اخلاق در شاهنامه فردوسی، دکتر علوی مقدم فصلنامه دانش شماره مشترک ۲۷-۲۸ پاییز و زمستان ۱۳۷۰ هـ ش، اسلام آباد.
- ۸- اخلاق ناصری، تألیف خواجه نصیر الدین طوسی، مؤسسه مطبوعاتی اسلامی، تهران، ۱۳۴۶ هـ ش.

\*\*\*\*\*

Bir	9-10	1998	671-684	İstanbul.
-----	------	------	---------	-----------

## Eski Bir Türkçe Tabirnâmede Ebced Hesabı

Fikret TURAN

Ebced hesabının Türk dili ve edebiyatı ürünlerinde ilk defa ne zaman kullanılmaya başladığı ve bu konu hakkında bilgilerin ilk defa hangi Türkçe eser veya eserlerde verildiği kesin olarak bilinmemektedir. Bir yönüyle bir yüksek zümre kültür aracı olan bu hesap şeklinin, diğer bir çok Arap-Fars kültür ögesi gibi, en azından Oğuz Türkçesine Anadolu'da beylikler döneminde Arapça ve Farsçadan yapılan tercüme eserlerle tanıtıldığını ileri sürebiliriz.<sup>1</sup> Ahmed-i Dâ'î'nin elimizde bulunan ve aslı Arapça olan ve sonradan Farsçaya tercüme edilmiş bir tabirnâmeden Türkçeye aktardığı *Kitâbü't-Ta'bîr* adlı eserde ebced hesabı bir yönüyle açıklanmıştır. Bu yazımızda ebced hakkında kısa bir bilgi verdikten sonra mevcut bilgilerimize göre Anadolu sahasında ebced hesabı hakkında bilgi veren ve bunun bir tabirnâme içinde unutulmuş rüyaların yorumlanmasında kullanılmasını açıklayan ilk Türkçe eser olan *Kitâbü't-Ta'bîr*'i tanıtip bu eserdeki ebced bahsinin transkripsiyonlu metnini, modern Türkçeye tercümesini ve sözlüğünü vererek açıklığa kavuşturacağız.

Klâsik Türk kültür ve edebiyatında ebced hesabının çok farklı biçimlerde farklı amaçlarla kullanıldığı eskiden beri bilinmektedir. Arap harflerinin sayı değerlerine dayanan bu hesap şekli yüksek zümre kültürünün bir ögesi olarak klâsik Türk-İslam kültürüne Arap kültüründen aktarılmıştır.<sup>2</sup> Ebced hesabı en çok, toplumun geniş kesimlerini çok yakından ilgilendiren ve derinden etkileyen olayları ifade eden cümle, mısra veya kelime gruplarını oluşturan harflerin sayı değerlerinin toplamına dayalı bir tarihlendirme

<sup>1</sup> İbrânî-Arâmî kökenli bir hesap şekli olan ebced diğer adıyla ebuced Nebatîler aracılığıyla Araplara geçmiştir. Bu sistemin doğuşu hakkında Araplar arasında ortaya çıkan çeşitli folklorik açıklamalar için bkz. G. Weil, "Ebced", *İslam Ansiklopedisi*, Cilt 4, MEB Yay., İstanbul, 1993. s. 2-3.

<sup>2</sup> Ebced hesabında kullanılan harflerin sayı değerleri ve bu ebced formülünün çeşitli toplumlardaki değişik şekilleri için şu esere bakılabilir: W. Wright, *A Grammar of the Arabic Language*, vol. 1, Librairie du Liban, 3rd ed., Beirut, 1981. s. 28.

- Ebed  
25 TEMMUZ 1984

Dış kapaktaki ( اجمد ) yazısı :  
Prof. ISMAYIL HAKKI BALTACIOĞLU  
Kapak kompozisyonu :  
İZZET ÇETİN

Muharrem MERCANLIGIL

Türkiye Devleti Yalrı İSMAİL HAKKI BALTACIOĞLU	
Kayıt No.:	9114
Tasnif No.:	510 MER.E

## EBCED HESABI

EBCED ALFABESİ — EBCED HESABI — DİVAN  
EDEBİYATINDA TARİH DÜŞÜRME — TARİH  
TÜRLERİ — İMLÂ KURALLARI

FAHRETTİN ENİSTAN  
Fa 377  
KÜTÜPHANE

Edebiyat Fakültesi	
Aynıza Denk No.	67.1602
Aynıza Sayı No.	6.32
Kayıt Tarihi	31.10.1967
Fisat	5 Lira Kurus
Satın	Hediye

Doğuş Ltd. Şirketi Matbaası  
ANKARA — 1960

- ÖNER, MELİKE T 195  
Fitnat Hanım, hayatı ve edebî şahsiyeti, 1944—45, 55 s.
- ÖNER, MUALLA T 394  
Saffet Nezihî, hayatı ve eserleri, 1953, 139 s.
- ÖZARALLI, İHSAN T 299  
Sabit'te mahallilik, 1947—48, 85 s.
- ÖZBEK, SÜHEYLÂ T 416  
Fuzulî divanı, gazel, musammat, mukatta ve rübai kısmının lugati, 1953, 181 s.
- ÖZBEK, MUAZZEZ T 267  
Neşatî divanında sevgiliye ait olan mazmunlar, 1946—47, 57 s.
- ÖZBEK, PERİHAN T 493  
Celâleddin Harzemşah'ta benzetme unsurları, 1955—56, 4+82 s.
- ÖZCENGİZ, SUZAN T 469  
Ali Kemal'in edebî eserlerinin tahlili, 1954—55, s.
- ÖZÇELİK, LÂMİA T 248  
Türk destanlarına toplu bir bakış, 1945—46, 91 s.
- ÖZDARENDELİ, NECMETTİN T 514  
Kıyasü'l-enbiya'nın 1a—50b. varakları üzerinde metin ve dil çalışması, 1957—58, 270 s.
- ÖZDEMİR, ALİ REŞAT T 190  
Sadrazam Râmi Mehmed Paşa, 1944—45, 46 s.
- ÖZER, ORHAN T 452  
Yakup Kadri'nin romanlarında devirler ve nesiller, 1954, 71 s.
- ÖZGÜREL, MESUDE T 454  
Ziya Paşa'nın makaleleri, 1954, 289 s.
- ÖZİŞİ, ÖZCAN T 342  
Kendi içinde Yahya Kemal Beyathı, 1949, VII+72 s.
- ÖZKAN, BEDRİYE T 185  
Halk edebiyatında içtimâî şiirler, 1944—45, 93 s.
- ÖZKUL, MELAHAT T 296  
Fitnat Hanım, hayatı, şahsiyeti, eseri ve gazel ve şarkılarından mazmunlar, 1947, VIII+40 s.

( Arkası gelecek sayıda )

15 MAYIS 1993

Tarih Dili ve Edebiyatı Dergisi, 1993, 15 Mayıs 1993

21/01-24

## AHMED PAŞA'NIN TARİH MANZUMELERİ

(855-896/1451-1491)

M. KEMAL ÖZERGİN

Ebcet hesabı ile manzum tarih düşürme (arapça al-Cummal) harflere sayı değeri veren çok eski sami bir menşee<sup>1</sup> dayanamakla beraber, bir hâdiseyi bu vasıta ile tesbit etmek, şimdiki bilgimize göre İran edebiyatında başlamış görülmektedir. İlk esasları bu edebiyatın mahsulleri ile konulan ve oradan Anadolu sahasına geçerek Osmanlı türkleri elinde son derece geliştirilen bu sanat, divan edebiyatımızın dikkate değer olmakla beraber, üzerinde az durulmuş bir tarafını teşkil eder.

İran edebiyatında bir hadisenin tarihini manzum olarak tesbit eden eserler, önceleri harflerin sayı değerinden istifade etmeyen ve tarihi sadece sözle beirten bir şekilde idi. Bu husus için daha sonraları manzumenin son mısraında kelime veya tamlamalar halinde ebcet hesabı kullanılmaya başlanmıştır. Bu ikinci şekil, Anadolu sahasına da geçmiş ve bilhassa XV. yy. dan itibaren ayrı bir osmanlı uslûbu teşekkül etmeye başlamıştır. Henüz İran tesirinde olan bu yüzyıl mahsullerine "ilk-osmanlı tarzı" denirse, XVI. yy. ın artık tam manası ile şeklini bulmuş ve şahsiyet kazanmış eserlerine "klâsik osmanlı tarzı" adı verilebilir. Manzum tarih düşürme sanatı XVII. yy. dan itibaren ise çok gelişmiş ve çeşitli hususiyetler kazanmıştır.<sup>2</sup>

Bu sanatın, bir edebî mahsul olarak kıymeti ve güzelliği bulunduğu kadar, tarih kaynakları yönünden de değeri vardır. Tarih manzu-

<sup>1</sup> Bk. EI2, "Abjad (G. Weil - G. S. Colin)". Bu yazıda ebcet dizisi ve çeşitli kullanılan yerleri üzerine de bilgi ve bibliyografya vardır.

<sup>2</sup> Divan edebiyatında manzum tarih düşürme hakkında bk. H. İpekten - M. Özergin, Sultan Ahmed III. devri hâdiselerine âid tarih manzumeleri: Tarih Dergisi IX/13 (1958), 133 v.d. ; X/14 (1959), 125 v.d.

figure like Ahmet Mithat whose word can be trusted and when the narrator, who represents the actual, historical author in the text, openly guides the narratee through the novel.

Wayne Booth points out that, in Fielding's *Tom Jones*, if we read only the parts where the narrator and the narratee appear in the novel, "we discover a running account of growing intimacy between the narrator and the reader, an account with a kind of plot of its own and a separate denouement" (Booth 216). The same is true for all of Ahmet Mithat's novels, where the relationship between the narrator and the narratee comprises something like the frame story of the novel. Other writers of his time were also writing with similar narrating voices but Ahmet Mithat's narrator is much more in the open and almost like a "character" who emerges in all his novels. One can tell that the narrating voice in all these novels come from the same "character." The realism of Ahmet Mithat is more like the realism of *Tom Jones*, than like the realism of Flaubert or Zola.

The analysis of one novel by Ahmet Mithat can potentially be applied to the others. The same paradox that can be found in *Yeryüzünde Bir Melek* can also be found in his other novels, such as *Müşahedat* and *Süleyman Musli* where an intimate relationship between the narrator and the narratee works similarly to persuade the reader that he is talking about events that happened in real life. Realism might seem to require objectivity but it can also be produced by an obtrusive narrator.

#### Notes

1. Sirkeci is a district of Istanbul.
2. Ahmet Mithat's *Avrupa Adab-ı Muşeretü yahut Alafranga* (*European Social Manners or the West*), for instance, is a long and detailed book on Western social manners, introducing subjects such as table manners and dancing. See Carter Findley's discussion (Findley, 1998) of Ahmet Mithat's account of his travels through Europe in 1889, called *Avrupa'da Bir Cevelan* (*A Tour in Europe*).

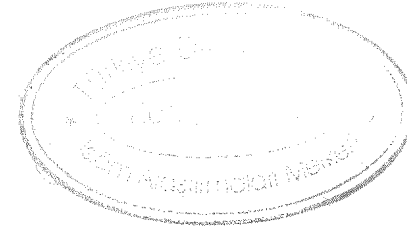
#### Works Cited

- Ahmet Mithat (1999). *Karı Koca Masalı ve Ahmet Mithat Bibliyografyası*. Nüket Esen, ed. and trans. Istanbul: Ahmet Mithat Efendi (1984). *Avrupa Adab-ı Muşeretü yahut Alafranga*. Istanbul: Kaf Yayınları.
- Ahmet Mithat Efendi (2000). *Paris'te Bir Türk*. Ankara: Türk Dil Kurumu.
- Ahmet Mithat Efendi (2000). *Yeryüzünde Bir Melek*. Ankara: Türk Dil Kurumu.
- Bal, Mieke (1994). *Narratology*. Toronto: University of Toronto Press.
- Booth, Wayne C. (1983). *The Rhetoric of Fiction*. Chicago: University of Chicago Press.
- Chatman, Seymour (1978). *Story and Discourse*. Ithaca: Cornell University Press.
- Findley, Carter (1998). An Ottoman Occidental in Europe: Ahmet Mithat Meets Madame Gülnar 1889. *The American Historical Review*, 103/1 February, 15–49.
- Genette, Gerard (1980). *Narrative Discourse*. New York: Cornell University Press.
- Genette, Gerard (1997). *Paratexts*. Cambridge: Cambridge University Press.
- Lanser, Susan Sniader (1981). *The Narrative Act*. Princeton: Princeton University Press.
- Moran, Berna (1983). *Türk Romanına Eleştirel Bir Bakış I*. Istanbul: İletişim Yayınları.
- Okay, Orhan (1989). *Batı Medeniyeti Karşısında Ahmet Mithat Efendi*. Istanbul: Milli Eğitim Bakanlığı.
- Onega, Susan and Landa, Jose Angel eds (1996). *Narratology: An Introduction*. New York: Longman.
- Parla, Jale (1990). *Babalar ve Oğullar*. Istanbul: İletişim Yayınları.
- Prince, Gerald (1982). *Narratology: The Form and Functioning of Narrative*. New York: Mouton Publishers.
- Rabinowitz, Peter (1977) Truth in Fiction: A Reexamination of Audiences. *Critical Inquiry*, Autumn, vol. 4, no. 1.
- Tanpınar, Ahmet Hamdi (1988). *19uncu Asır Türk Edebiyatı Tarihi*. Istanbul: Çağlayan Kitabevi.

## The Secret of Letters: Chronograms in Urdu Literary Culture<sup>1</sup>

Mehr Afshan Farooqi

University of Virginia



Letters of the alphabet are more than symbols on a page. They provide an opening into new creative possibilities, new levels of understanding, and new worlds of experience. In mature literary traditions, the "literal meaning" of literal meaning can encompass a variety of arcane uses of letters, both in their mode as a graphemic entity and as a phonemic activity. Letters carry hidden meanings in literary languages at once assigned and intrinsic: the numeric and prophetic, the cryptic and esoteric, and the historic and commemorative.

In most literary traditions there appears to be at least a threefold value system assigned to letters: letters can be seen as phonetic signs, they have a semantic value, and they also have a numerical value. Each of the 28 letters of the Arabic alphabet can be used as a numeral. When used numerically, the letters of the alphabet have a special order, which is called the *abjad* or *abujad*. *Abjad* is an acronym referring to *alif, be, jim, dāl*, the first four letters in the numerical order which, in the system most widely used, runs from *alif* to *ghain*. The *abjad* order organizes the 28 characters of the Arabic alphabet into eight groups in a linear series: *abjad, havvaz, hutū, kalamān, sa'fas, qarashat, sakhkhaz, zazzagħ*.<sup>2</sup>

In nearly every area where the Arabic script was adopted, the *abjad* system gained popularity. Within the vast area in which the Arabic script was used, two *abjad* systems developed. Syed Ahmad Dehlavī (*Farhang-e Asafiya* 85) suggests that the *abjad* system was formalized during the reign of the Abbasid Caliph, Hārūn al-Rashīd (786–809 CE), and developed into distinct "eastern" and "western" varieties. The "western" variety is confined to Africa and the Iberian Peninsula. Urdu and Persian, the languages of my interest, followed the eastern *abjad* system. Charts giving the numerical value of the letters in the *abjad* system are easily available.<sup>3</sup> They are often provided in Arabic, Persian and Urdu grammars. Children memorize the mnemonic words and learn both the alphabet and the numeration at the same time. In Persian and Urdu, *abjad khvān* means "a person learning the alphabet."

This abecedarian order of the *abjad* letters does not correspond to the phonetic or graphical order of the Arabic alphabet. The first 22 letters of the old Arabic alphabet, before it was re-constituted, followed the order of the Aramaic alphabet. Some scholars argue that the Arabs were unaware of other Semitic languages that followed the abecedarian order and assigned numeric values to letters (Ifrah 241–245). However, it is certain that they were not

ز	و	ه	د	ج	ب	ا
7	6	5	4	3	2	1
ن	م	ل	ك	ي	ط	ح
50	40	30	20	10	9	8
ش	ر	ق	ص	ف	ع	س
300	200	100	90	80	70	60
غ	ظ	ض	ذ	خ	ث	ت
1000	900	800	700	600	500	400

Harflerin sayı  
değerlerinden  
faydalanarak  
tarih  
düşürme  
sanatı.

## Ebced Hesabı

**E**DEBİYATIMIZDA Arap asıllı Türk harfleriyle «Ebced Hesabı» denilen bir usul vardı. Harf inkilâbından sonra tamamen terk edildi. «Elifbe» denilen o eski alfabenin harfleri, evvelâ birden ona; sonra onar onar yüze kadar, ve sonra yüzer yüzer bine kadar birer rakamla kıymetlendirilmişti.

Şairler, yahut sadece vezin ve kafiye bilir yazarlar çeşitli vakalar üzerine manzumeler yazar ve bu ebced hesabı ile hüner gösterip son mısraı öyle tertip ederlerdi ki, harflerin karşılığı olan rakamların toplamı o vak'anın olduğu yılı gösterirdi. O zamanlar bizde hicrî takvim kullanıldığı için «tarih» denilen bu manzumeler de hemen daima hicrî yıl üzerine hesaplanırdı.

Padişahların tahta çıkması, tanınmış kimselerin mühim memuriyetlere tayinleri, şehzadelerin, sultanların, kibar ve rical ve konu komşu, eş dost çocuklarının doğumları, evlenmeler, sünnet günleri, bir gencin yüzüne ilk defa ustura vurması veya sakal salıvermesi,

ölümler, yeni bir sarayın, köşkün, konağın, yalının, mektebin, mescidin, camiinin, çeşmenin, hanın, hamamın, herhangi bir binanın yapılması, yangınlar, salgınlar, katı kışlar, Tersane'de bir geminin denize indirilmesi, ordunun veya donanmanın sefere çıkması, zaferler, şu anda akla gelen ve gelmeyen her şey üzerine tarih söylenmiş, yazılmıştır. Meselâ bu yolda pek hünerli şair Sürürî'nin kedisi ölmüş, üstad mısraı hemen yazıvermiştir:

**Fârenin hasretinden öldü kedil**

Bu mısraın Arap asıllı Türk harfleriyle yazıldığına göre harflerinin rakam karşılığını toplarsanız 1213 çıkar, Sürürî'nin kedisi hicrî 1213 yılında ölmüştür.

Tarih mısraları bazen uzun kasîdemsi bir kıt'anın sonuna konur, bazen bir kıt'aya, bir beyte eklenir.

Tarih mısraı, vak'anın yılını düz hesapla veriyorsa buna «tam tarih» denilir. Fakat, şair veya nâzım ne kadar usta olursa olsun bazen yılı tam tutturamaz, üç noksan, bir fazla çıkabilir, o zaman bir evvelki mısra'da buna meselâ: «Çıkdi

üç derviş söyledi tarihini», veya «geldi bir derviş söyledi tarihini» gibi bir cümle ile işaret eder, tarih mısra'ını hesaplayan da çıkan toplama 3 ilâve eder, veya bu toplamdan 1 çıkarır, hakikî yılı bulur; bu gibi tarihlere «tâmiyeli tarih» denir. Manzum tarihlere bazen yalnız noktalı harfler hesaplanır; onlara o zaman «mücevher», «menkut», veya «mu'acem» tarih; bazen de yalnız noktasız harfler hesaplanır, onlara da «mühmel», «sâde» tarih denilir; tarih mücevher veya mühmel olursa şair bir evvelki mısra'da buna işaret etmeye mecburdur; tam tarihlere gibi bunlar da tâmiyeli olabilir. Çözmek bazen çok zorlaşır; şair çeşitli yazı ve söz hünerleri gösterir, çok dikkatli olmak lâzımdır. Bu yolda güzel bir örnek arz edelim:

İstanbul'da Cibali'nin üstünde Âşıkpaşa denilen semtte Âşıkpaşa Camii'nin yanında XVI. asır eseri güzel bir çeşme vardır, çeşmeye evvelâ Arapça bir tarih kitabesi konmuştur, bu kitabede yapı tarihi ayrıca rakam ile «972» olarak gösterilmiştir; milâdî 1564 yılına rastlar. Sonra çeşmeye bir de Türkçe kitabe konmuştur; beyit şudur:

*Tâc-ı şâhidir ki kondû çeşme-sârın bâşına  
Kavs-i kuuzah mihr-ü meh, encümle târih  
tâşına*

Şair: «Kavsikuzah (yağmur kuşağı), mihr (güneş), ve meh (ay) encümle (yıldızlarla beraber) çeşmenin taşına tarihtir, çeşmenin başına bir şah tacı gibi kondû» diyor.

### Sürürî'den tarihlere

*Geçdi Gaalib Dede candan yâ-hû*  
(1214)

*Kahveden kıldı Sürürî tevbe*  
(1213)

*İçdi Şerbetçi Emin cür'a-i ke's-i mevî*  
(1211)

*Kel Memiş gelmemişe döndü cihânâ sad hayf*  
(1191)

Müstakil bir tarih mısraı yoktur, tarih verecek kelimeler beytin içine tâmiye ile serpiştirilmiştir. Pek salâhiyetli kimseler bunu çözememiş, üstündeki 972 rakamı ile asla uyuşamayacak çok muazzam rakamlar bulmuşlardır. Ben bu güzel tâmiyeyi 1946 yılında küçük bir dikkatle çözdüm ve hakikî rakamı buldum. Şair: «Kavsikuzah, mihr ve meh, encümle tarihtir!...» dediğine göre «Encüm», yıldızlar üzerinde durdum. Yıldızlar gök yüzünde elmaslara benzer, şu halde tarih mücevherdir; yalnız noktalı harfler hesap edilecektir. Alınacak kelimeleri de şair zaten gösteriyor: «Kavsikuzah, mihr, meh, encüm, tâc-ı şâhî ve bir de çeşmesâr'ın başı olan çim harfi»; beş kelimedeki noktalı harfler: Kaf 100 + kaf 100 + ze 7 + nun 50 + cim 3 + te 400 + cim 3 + şin 300 + ye 10 + çim 3 = 976.

Arapça kitabedeki rakamdan 4 sene fazla çıkıyor ki Türkçe, kitabe taşının dört yıl sonra konduğu anlaşılıyor. «Çeşmesâr»'ın ilk harfi olan «Çim» ilâve edilmediği takdirde bu fazlalık 1 yıla iner, fakat şairin tâmiyesine aykırı hareket olur.

Tarih ve edebiyat metinleri üzerinde çalışacak, küçükü büyüklü ecdad yadigarı âbidelerimiz üzerinde tetkiklerde bulunacak gençlerimizin ebced hesabını, tarih usullerini, tam, mühmel, mücevher ve tâmiyeli tarihleri her halde dikkatle öğrenmeleri gerekir.

Reşad Ekrem KOÇU

*Nice kendi gibi iri sıçanı  
Bir ırmakla iki böldü kedi  
Kuyruğu dikdi dedim târihin  
Fârenin hasretinden öldü kedi*  
(1213)

Keçeci-zâde İzzet Molla, Sürürî'nin ölümüne şu tarihi düşürmüştür:

*Sürürî'nin vefâtü bâis-i hüzn oldu ahbâba*  
(1229)

892.7  
4AL.E

7

## حساب الجمل أو التأريخ بالحروف<sup>1</sup>

Ebed

افتتن معظم شعرائنا المتأخرين بلون من ألوان البديع لم تذكره متون البلاغة القديمة، وهو تأريخ الأحداث شعرا. ونعني بالتأريخ الشعري تعويض الأرقام بالحروف، وجمع تلك الحروف في كلمات تكون جملا مفيدة وأشطاراً منظومة، فيكون الرقم المقصود حصيلة المقادير العددية التي أعطيت للحروف. ونسوق كشاهد أول لتوضيح هذا التعريف بيتا نقش على قبر بمقبرة الزلاج بالعاصمة التونسية [رمل]:

أحرفٌ أربعةٌ تأريخه: الدالُّ والكافُ وسينٌ ثمَّ شينٌ  
1000 300 20 4

فالدال تساوي أربعة والكاف عشرين والسين تعادل ثلاثمائة والسين بألف، ومجموع هذه المقادير يساوي 1324، وهي سنة وفاة هذا الفقيه. على أن الناظمين لا يكتفون عادة بذكر ألقاب الحروف، بل يؤلفون منها كلمات وجملا تدرج في الشطر الأخير من قصيدة طويلة أو من مقطوعة، فيعرف التأريخ المطلوب بجمع الأعداد التي رمز إليها بالحروف في الكلمات التي شاركت في عملية التأريخ، كما في هذا الشاهد على قبر آخر بالزلاج [مخلع]:

وَالفأل يشدوك أن يورِّخ «كلشوم، مثوأك في الجيان»

(1) حوليات الجامعة التونسية، 1971/8.

yazarların bir süre sonra unutulduklarını hatırlarak başlar. Bir dönem için popüler olan isimler, ele aldıkları mevzuların modası geçince unutulmuşlardır. Reşat Nuri'yi hüznün verici mevzulara devam ettiği takdirde böyle bir akıbetin beklediğini düşünür.

*Çalığışu*, *Eski Rüya*, *Hançer* gibi eserleri gibi *Sönmüş Yıldızlar*'ın da "mahallî tahassüs ve müşahedelerin mahsulü" olduğunu ifade eder. Ona göre Reşat Nuri çok hassastır fakat tam anlamıyla "sanatkâr bir ruha" sahip değildir. *Sönmüş Yıldızlar* 'da hayatta her gün rastlanabilecek konuları işlemiştir. Ancak bu konulara bütün hassasiyeti ile, şair ruhuyla yaklaşmıştır. Fevzi Lütfi bu kitaptaki her hikâyenin okuyucuyu "Çalığışu'nun hazin bile olmayan tecelli" sine hasret çektireceğini belirtir. Roman ve piyeste okuyucunun bu beklentisini karşılayan Reşat Nuri'yi küçük hikâyede ihmalkâr bulur.

Reşat Nuri'nin tenkit ettiği bir başka eseri *Dudaktan Kalbe* 'dir. Aşk-tan, hasretten, gözyaşından, sevgi yüzünder bedbaht olan kahramanlardan oluşan *Dudaktan Kalbe* adlı eserde bu duyguları samimi bir şekilde yaşadığına okuru inandıracak bir tek kahraman bulamaz. Kitabın konusunu kısaca anlatır. Bu kısa özet alaycı bir ifadeyle yapılmış ve sansür dolayısıyla bazı satırlar boş bırakılmıştır. Fevzi Lütfi eserin okuru hüznlendirmek maksadıyla düzenlendiğini, mariz bir ruh halini içerdiğini düşünür ve onu güzel bulmaz: "Fakat mu'tenâ muharririn bunu nelerle süslediğini ne soğuk ve hare-ı âlem tefelsüflere, ne marazi tahayyüllere daldığını sizin zekânıza bırakıyorum, yalnız şunu söyleyeyim ki bütün bu cins malzemenin arasında biraz olsun güzelliğe rast gelemedim"<sup>45</sup>.

Bu eserle Reşat Nuri'nin şöhretini kaybetmeye başladığına inancı daha da artmıştır. Bu tarz eserler yazmaya devam ettiği takdirde ondan "ümitvâr" olunamayacağını belirtir. Reşat Nuri'nin bu temiz Türkçeyle marazi duyguları yansıtmaya hayıflanır: "Keşke Reşat Nuri Bey'in lisanı, meşhur isyankâr mütevellî Damyânos Damyânîdis Efendi'nin ifadesi kadar bozuk olsaydı da *Dudaktan Kalbe* romanı hiç olmazsa Vecihi'nin Mehcure ile hikmeti kadar sanat eseri görünmek maharetini bilseydi." Ona bu rahat ifadeyi mizah sahasında kullanmayı tavsiye eder.

Fevzi Lütfi eleştirilerinde Yahya Kemal'in etkisindedir. Bir bütün olarak bu değerlendirmelerine bakıldığında *Dergâh* 'a kabul edilenleri beğendiği, bu derginin dışında kalanlara ise hücum ettiği görülmektedir. Ömer Seyfettin başta olmak üzere *Dergâh* dışında kalan yazarlara haksızlık etmiştir. Oysa edebiyat tarihi çeşitliliklerle doludur. Eleştirmenin kendi edebiyat anlayışını mutlak saymaya hakkı yoktur. Bunun dışında akıcı-sade bir Türkçe araması, estetiğe önem vermesi ve edebiyatçının toplum sorunlarına yabancı kalmasına karşı oluşu ile devrin dikkat çeken bir eleştirmenidir.

<sup>45</sup> "Dudaktan Kalbe", *Yeni Mecmua*, 15 Haziran 1339-1923, 4. Cilt, Sayı 78

Bir	8	1997	127-135
-----	---	------	---------

İstanbul.

## Eski Bir Türkçe Tabirnâmede Ebced Hesabı

Fikret TURAN

Ebced hesabının Türk dili ve edebiyatı ürünlerinde ilk defa ne zaman kullanılmaya başladığı ve bu konu hakkında bilgilerin ilk defa hangi Türkçe eser veya eserlerde verildiği kesin olarak bilinmemektedir. Bir yönüyle bir yüksek zümre kültür aracı olan bu hesap şeklinin, diğer bir çok Arap-Fars kültür ögesi gibi, en azından Oğuz Türkçesine Anadolu'da beylikler döneminde Arapça ve Farsçadan yapılan tercüme eserlerle tanıtıldığını ileri sürebiliriz.<sup>1</sup> Ahmed-i Dâ'î'nin elimizde bulunan ve aslı Arapça olan ve sonradan Farsçaya tercüme edilmiş bir tabirnâmeden Türkçeye aktardığı *Kitâbü't-Ta'bir* adlı eserde ebced hesabı bir yönüyle açıklanmıştır. Bu yazımızda ebced hakkında kısa bir bilgi verdikten sonra mevcut bilgilerimize göre Anadolu sahasında ebced hesabı hakkında bilgi veren ve bunun bir tabirnâme içinde unutulmuş rüyaların yorumlanmasında kullanılışını açıklayan ilk Türkçe eser olan *Kitâbü't-Ta'bir*'i tanıtip bu eserdeki ebced bahsinin transkripsiyonlu metnini, modern Türkçeye tercümesini ve sözlüğünü vererek açıklığa kavuşturacağız.

Klasik Türk kültür ve edebiyatında ebced hesabının çok farklı biçimlerde farklı amaçlarla kullanıldığı eskiden beri bilinmektedir. Arap harflerinin sayı değerlerine dayanan bu hesap şekli yüksek zümre kültürünün bir ögesi olarak klâsik Türk-İslam kültürüne Arap kültüründen aktarılmıştır.<sup>2</sup> Ebced hesabı en çok, toplumun geniş kesimlerini çok yakından ilgilendiren ve derinden etkileyen olayları ifade eden cümle, mısra veya kelime gruplarını oluşturan harflerin sayı değerlerinin toplamına dayalı bir tarihlendirme

<sup>1</sup> İbrânî-Arâmî kökenli bir hesap şekli olan ebced diğer adıyla ebuved Nebatiler aracılığıyla Araplara geçmiştir. Bu sistemin doğuşu hakkında Araplar arasında ortaya çıkan çeşitli folklorik açıklamalar için bkz. G. Weil, "Ebced", *İslam Ansiklopedisi*, Cilt 4. MEB Yay., İstanbul, 1993. s. 2-3.

<sup>2</sup> Ebced hesabında kullanılan harflerin sayı değerleri ve bu ebced formülünün çeşitli toplumlardaki değişik şekilleri için şu eserlere bakılabilir: W. Wright, *A Grammar of the Arabic Language*, vol. 1, Librairie du Liban, 3rd ed., Beirut, 1981. s. 28.





D. 1240

### EBCED HESABI VE İLM-İ CİFR (CEFR)

Mehmet Ali ÇELİK

Ecbed, Kur'an harflerinin eski Sami Alfabesindeki harf sırasının sayı değerine göre tertiplenmesinden meydana gelen birinci kelime ve bu tertibe verilen isimdir. Bu tertip, İbrani ve Süryani Alfabesindeki harfleri içine alır. İbaredeki kelimelerin sırası ve harflerin rakam değerleri şu suretle gösterilmektedir.

SA'YES	سعی	EBCED	ابجد
KARŞET	قرشت	HRVVEZ	هوز
SEHAZ	شخز	HUTTI	حطى
DAZİGİLEN	ضظغلا	KELEMEN	کامن

Handwritten signature or mark on the right side of the page.

Bu sekiz kelime bütün huruf-u heca denilen yirmi sekiz harfi içine almış ve sıra ile elif'ten gayn harfine kadar aşağıda gösterildiği gibi değerler verilmiştir.

یوزلی	اونلی	برلی
۱۰۰ ق	۱۰ ی	۱ ا
۲۰۰ ر	۲۰ ک	۲ ب
۳۰۰ ش	۳۰ ل	۳ ج
۴۰۰ ت	۴۰ م	۴ د
۵۰۰ ث	۵۰ ن	۵ هـ
۶۰۰ خ	۶۰ س	۶ و
۷۰۰ ذ	۷۰ ع	۷ ز
۸۰۰ ض	۸۰ ف	۸ ح
۹۰۰ ظ	۹۰ ص	۹ ط
	۱۰۰۰ غ	



Ecbed hesabında sayılar

Handwritten text in Ottoman Turkish script, likely a manuscript or a page from a book. It contains several lines of text, some of which are partially obscured or faded. There are also some marginal notes and a small diagram or signature at the bottom.

Faculté de Médecine de Constantinople  
Diplôme de Maître en Pharmacie de l'École Médicale Civile.

Handwritten text in French, likely a diploma or certificate. It mentions the name of the recipient, the faculty, and the date of the diploma. The text is written in a cursive script and is partially obscured by a stamp.

28 12 1955

# الأبجدية العربية

## لمحة ونظرة

لمحة تاريخية :

في البدء ... وقبل أن نطلق القول عن اللغة العربية ، علينا أن نفرق بين لغتين مختلفتين تماماً هما : اللغة العربية الجنوبية ، واللغة العربية الشمالية . فاللغة العربية الجنوبية عاشت وازدهرت في بلاد اليمن . وقد اشتهر من لهجاتها ، المعينية ، والسبئية ، والحميرية . وقد يطلق عليها أحياناً اسم اللغات اليمنية أو القحطانية . نسبة إلى قحطان ، الجد الأعلى لليمنيين . وقد بادت هذه اللغة ، وحسبي أن أعرض عليك شيئاً من كلماتها لترى مسافة الخلف الكبير بينها وبين لغتنا العربية الشمالية ، أي لغتنا الفصحى ، لغة القرآن الكريم ، نحو ك خ ذ ط ز س ع ف ح ت ث ج د ذ ر ز ه ح ط ط خ و تعني أتباع<sup>(١)</sup> . وكذلك ك خ ذ ط ز س ع ف ح ت ث ج د ذ ر ز ه ح ط ط خ و تعني قناة<sup>(٢)</sup> .

ولسنا بحاجة لأحدثك عن خصائص هذه اللغة العربية الجنوبية وكتابتها<sup>(٣)</sup> . وإنما الذي يعنيننا هنا هو الكتابة العربية الشمالية وأصلها . وما فيها من نظريات مختلفة . وإني ذاكر لك أهم ما قيل عن أصل الأبجدية العربية ونشأتها .

نظرية التوقيف :

تكاد تجمع المصادر العربية على أن الخط الذي كتب به العرب ، إنما هو توقيف من عند الله . علمه آدم عليه السلام . فعن كعب الأحبار أنه قال : « أول من كتب الكتاب العربي والسرياني وسائر الكتب آدم صلى الله عليه وسلم قبل موته بثلاثمائة سنة . كتبها في طين ثم طبخه . فلما أغرق الله جل وعز الأرض أيام نوح ، بقي ذلك ، فأصاب كل منهم كتابهم . وبقي الكتاب العربي إلى أن خص الله به إسماعيل ، فأصابها وتعلمها »<sup>(٤)</sup> .

08 NISAN 1995

بقلم : د. أحمد شوقي النجار

09 10247 2010

## KLASİK ŞİİRDE ✓ BİR ÜSLUP DİNAMIĞI OLARAK EBCEĐ

Mustafa ASLAN\*

### ÖZET

Ebced Hesabı Osmanlı kültüründe ve şiirinde önemli bir yer tutar. Osmanlı alfabesindeki harflerin her birinin bir rakamı karşılması esasına dayanan bu sistemin yazının bulunması ile ortaya çıktığı sanılmaktadır. Osmanlı edebiyatında daha çok "tarih düşmek" için baş vurulan bu yöntem, hayatın diğer alanlarında da kullanılmıştır.

**Anahtar Kelimeler:** Eski Türk edebiyatı, harfler, rakamlar, Ebced Hesabı, tarih düşme

### ABSTRACT

Ebced Account has an important place in the Otoman culture and poetry. This system based on the principle that each letter in the Otoman alphabet is equivalent to a number is known to have come out as the result of invention of writing. This system (method) which is applied to "record dates" in the Otoman literature has been used in the other areas.

**Keywords:** Classical Turkish literature, letters, numbers, Ebced Account, recording dates.

Osmanlı alfabesindeki harflerin her birinin bir rakam değerini karşılması esasına dayanan ebced, harflerin 3'er 4'er birleştirilmesiyle oluşturulmuş 8 kelime halindedir. Bu kelimelerin ilki olan "ebced" bu hesap sisteminin de adı olmuştur. Harflerin rakamlarla olan ilişkisi de yazının Fenikeliler tarafından icadına kadar uzanmaktadır.

Ebced hesabını oluşturan kelimelerin nasıl ortaya çıktığı konusunda değişik bir takım rivayetler olmakla birlikte, bunların alfabeyi kolay öğrenmek için uydu-  
rulmuş anlamsız kelimeler olduğu en yaygın görüş durumundadır.

\* Yard. Doç. Dr., GİRNE Amerikan Üniversitesi Eğitim Fakültesi Türk Dili ve Edebiyatı Öğretmenliği Bölümü, K.K.T.C. mustafaaslangau@hotmail.com

Uluslararası Türk Dili ve Edebiyatı Kongresi UTEK 2007:  
Bildiriler, İstanbul 2009, ss. 37-66 ISAM 187745

**ABJAD** "alphabet," a word formed from the first four letters of the Semitic alphabet. In particular, it refers to the use of letters as numbers (*ḥesāb-e abjad*), the numerical values of the letters following the original

letter sequence found in the older Semitic alphabets. This sequence, with minor variations, is remarkably stable from the earliest known listings in Ugaritic and Phoenician to Hebrew and Aramaic. Arabic script was developed from the Nabatean variety of Aramaic script; but, due to the coincidence in shape of several letters and their subsequent differentiation by means of diacritical points, the traditional order was replaced by a new one, in which letters with the same basic design were grouped together. The numerical values are as follows:

1		10	y	100	q
2	b	20	k	200	r
3	j	30	l	300	š
4	d	40	m	400	t
5	h	50	n	500	ṭ
6	v	60	s	600	ḳ
7	z	70		700	ḍ
8	ḥ	80	f	800	ẓ
9	t	90	ṣ	900	ẓ
				1000	ḡ

For the sake of memorization the letters are grouped together in pronounceable, but meaningless, words: *abjad havvaz ḥottī kalamān sa'faṣ qaraṣat taḳḳad ḏaḏaḡ*. Because the origin of this order of letters had been forgotten in medieval times, fantastic explanations have since been offered by certain authors (see, e.g., *Fehrest*, tr. Dodge I, pp. 6f.). The additional letters of the Persian alphabet (p, č, ž, and g) have no numerical value. Numbers are combined in descending order from right to left: "yḏḡ, "1911," *blq* "132." To distinguish numbers from ordinary words a line is often put above the former.

With the introduction of Indian numerals, use of the letters gradually declined; it persisted mainly in astronomical tables (زīj), in astrological horoscopes, and in death, composition, or regnal chronograms (see below) till the beginning of the modern age. The present use of letters in the *abjad* sequence for numbering pages in the introductions to books is analogous to the use of Roman numerals in the West.

The numerical value of letters is also important in magic squares, talismans and other forms of letter magic (*simā'*; see, e.g., Ebn Kaldūn, *The Muqaddimah*, tr. F. Rosenthal, New York, 1958, III, pp. 171f.). Of symbolic significance may be the numerical value of proper names, as shown by I. Mēlikoff, *JA* 250, 1962, pp. 435-45. As a means to interpret the Word of God and to construct a mystical cosmology, the numerical values of letters were exploited in extreme fashion by the Ḥorūfī (q.v.) sect, which owes its name to the Arabic word for letter (*ḥarf*, pl. *ḥorūf*).

In the post-classical period it became fashionable to date major events in poetic chronograms (*tārik*, plur. *tavārik*); great ingenuity was used to match the value of the letters of part of the last line of a poem (mostly the last hemistich) with the required date. The following examples are taken from an extract of *Hafī qolḏom* by

Ġāzī-al-dīn Ḥaydar (given in Rückert, *Grammatik*, pp. 238, 268). On the death of the Mughal emperor Akbar:

*Fawt-e Akbar šah az qaḏū-ye Elāh  
gašt tārik-e fawt-e Akbar šah.*

"The death of Akbar Shah," through divine decree, became the date of the death of Akbar Shah.

The value of the letters of the first three words gives the correct date, 1014/1605. Note that, to achieve this numerical total, *šah* must be written in shortened form, without an *aḷef*. As an added difficulty, the date may be given in the form of a riddle (*mo'ammā*). Thus we read on the death of a vizier:

*Faryād bar ār o ḡūy tārik  
faḳr-e vozarā' az-in jahān šod.*

Raise a lament and speak the date: the glory of ministers has gone from this world.

Since "raise" also means "take out," the reader is thus directed to subtract the value of "lament" from the numerical total of the second hemistich: 1525 - 295 = the date 1230. For further examples of chronograms, see Browne, *Lit. Hist. Persia* III, p. 512; D. C. Phillott, *Higher Persian Grammar*, Calcutta, 1919, pp. 32-33; and Q. Ahmad, "A Note on the Art of Composing Chronograms," *Islamic Culture* 46, 1972, pp. 163-69.

The numerical valuation of letters also made it possible to establish numerical equations between terms and entities, e.g., a person's name and his epithet. For an example in verse, see Browne, *Lit. Hist. Persia* III, p. 47. See also *Ḥesāb-e jommal* and *Mādda tārik*.

*Bibliography*: See also *EP* I, pp. 97-98; and Dehḳodā, s.v. *Ḥesāb-e jommal*, pp. 526-27 and the references given there.

(G. KROTKOFF)

E.I.R. c. I (s. 2), s. 221-222, 1982

(LONDON)

Bumadde TTM/BIT/TEO/AEO/ILT/foolindan  
bislenmiedr.)

دكتور محبي هلال السرحان ، فهرس مطبوعات وزارة الاوقاف والشؤون  
الدينية في الجمهورية العراقية، بغداد ١٩٨٦، ص. 272 ،  
IRCICA KTP Dn:19952

Ebced

١٥- دليل الآيات القرآنية بالارقام والأبجدية :

تأليف عبدالعزيز سعيد هاشم

(مطبعة واوفسيت عشتار - بغداد ١٩٨٢م) في ٤٨٠ صفحة من القطع المتوسط

وقد صورت فيه الآيات القرآنية عن المصحف بخط الحافظ عثمان .

28 TEMMUZ 1997

MADDE YAYIMLANDIKTAN  
SONRA GELEN DOKÜMAN