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ERKEN ERMENİ KAYNAKLARINA GÖRE ERMENİ PAGA-  
NİZMİNDE TAPINAK VE TAPINIM

MADDE YAYIMLANDIKTAN  
SONRA GELEN DOKÜMAN

Canan SEYFELİ\*

03 Subat 2017

Özet

Makalenin konusu Pagan Ermenilerde tapınak ve tapınmadır. Konu erken Ermeni kaynaklarından hareketle ele alınmıştır. Erken Ermeni kaynakları Ermenilerin Hıristiyanlığı kabulleri sonrasında dayanmaktadır ve V. Yüzyıla tarihlendirilen eserlerdir. Bunların başlıcaları H'orenatsi ve Agat'angeğos'un tarihleridir. Bu çalışmada amaç erken Ermeni kaynaklarının dağınık şekilde verdikleri genel bilgilerden ve terimlerinden hareketle Hıristiyanlık öncesi Ermenilerde tapınaklar ve tapınma biçimlerine ilişkin bir metin oluşturmaktır. Ayrıca, konuyla ilgili en eski ve birincil kaynaklardaki verilerin bütünlüğünü test etmektir. Sonuçta Erken Ermeni kaynaklarının verileri ayrıntıları göstermese de konunun IV. Yüzyıl başlarındaki durumunun genel çerçevesini çizebilecek, konuya bütün olarak bakılmasını sağlayabilecek niteliktedir. Ancak genel çerçevenin tarihsel sürecini takip etme imkanına ciddi bir rahatlık sunmamaktadır. Verilere göre Ermeniler Putpe-resttirler. Erzincan, Muş ve Erivan yakınlarında Aras nehri kıyıları önemli tapınma merkezleridir, fakat başka birçok yerde tapınaklar da vardır. Bu tapınaklarda yıllık belirli kutlamalar, hastalık ve savaş gibi konularda canlı ve cansız kurbanlar, bağışlar gerçekleştirilmektedir. Tapınakların dini ve sivil idaresi kâhinlik ailesi tarafından gerçekleştirilmektedir. Tapınak ve tapınma biçimleri üzerinde kralın önemli bir etkisi ve üstünlüğü vardır.

**Anahtar Kelimeler:** Ermeniler, Paganizm, Ermeni Mitolojisi, Tapınak, Tapınma, Anadolu.

THE TEMPLE AND WORSHIP AMONG THE PAGAN  
ARMENIANS ACCORDING TO THE ANCIENT ARMENIAN  
HISTORICAL TEXTS

Abstract

The subject of this article is the temples and worship among the Pagan Armenians. The article is based on ancient Armenian historical texts. These texts are dated to fifth century AD. The histories of Khorenatsi and Agathangelos are the basic sources in these texts. Data in regard to the subject in these texts is scattered because of different reasons. The aim is to construct a new outline about the temples and worship among the Pagan Armenians. Pre-Christianity

\* Yrd. Doç. Dr. Dicle Üniversitesi İlahiyat Fakültesi Dinler Tarihi Öğretim Üyesi,  
cseyfeli@yahoo.com

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İLAHİ DİNLERDE MA'BED  
(Doktora Tezi) 1993

Ahmet GÜÇ

İlahi dinlerdeki ma'bed anlayışını ortaya çıkarmayı hedefleyen bu araştırmada Yahudilik, Hıristiyanlık ve İslam'da ma'bed esas alınmış olup birinci derecede konu ile ilgili İngilizce ve Arapça kaynaklara başvurulmuş, yer yer Türkçe kaynaklardan da istifade edilmiştir.

Tez, ma'bedin tanımı ve etimolojisinin verildiği ve tutarsız yer-ma'bed ilişkisinin ele alındığı "Giriş" bölümü ile başlanmaktadır. Bunun dışında tez, beş ana bölümden meydana gelmektedir.

Birinci bölümde, ilahi dinlerin dışında kalan ve geçmişte ve günümüzde mensubu bulunan dinler, konuya hazırlık mahiyetinde incelenmiştir. Daha sonraki iki, üç ve dördüncü bölümlerde tezin esas konusunu teşkil eden Yahudilik, Hıristiyanlık ve İslam'da ma'bed anlayışı, kendi kaynaklarına dayanarak ve tarihi seyri içerisinde ele alınmıştır. Beşinci ve son bölümde ise, ilk dört bölümün bir karşılaştırılması yapılmıştır.

Tezimizde daha sonra, ortaya çıkan sonuçlar değerlendirilmiş ve nihayet, araştırmada kullanılan kaynaklara yer verilmiştir.

DANIŞMAN: Prof.Dr.Günay TÜMER

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**MÂBED**

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<sup>1</sup> MUSTAFA YİĞİTOĞLU, Yahudilikte semâvî mâbed anlayışı, Marmara Üniversitesi, Doktora, 2010

(....-١٢٦هـ/...-٧٤٣م)

معبد بن وهب، أبو عباد المدني، تابعة الغناء العربي في العصر الأموي، كان مولى ابن قطن وهم موالى بني مخزوم، وقال ابن الكلبي: معبد مولى ابن قطن، والقطريون موالى معاوية بن أبي سفيان.

نشأ في المدينة يرعى الغنم لمواليه، وكانت صناعته التجارة في أكثر أيام رقه، وقد نبغ في الغناء منذ صغره؛ إذ سمعه المغني ابن سريج [ر] وهو يغني فقال: «إن عاش كان مغني بلاده»، وأخذ عن سائب خاثر [ر] وعن جميلة المغنية [ر]. ويذكر أن معبداً قد أتى ابن سريج غير مرة وهو لا يعرفه، فسمع منه ما شاء، ثم عرض معبد نفسه عليه وغناه، وعندما طلب معبد رأي ابن سريج قال له: «لو شئت كنت قد كفيت بنفسك الطلب من غيرك»، كان معبد من أحسن الناس غناءً وأجودهم صنعةً وأحسنهم خلقاً، فأصبح فحل المغنين وإمام أهل المدينة في الغناء، فقال عنه أهل العلم بالغناء: «لم يكن فيمن غنى أحد أعلم بالغناء من معبد»، فأقبل عليه كبراء المدينة.

وفي معبد يقول الشاعر:

أجاد طويس والسريجي بعده

وما قصبأت السبق إلا لمعبد

وقد زاد من شهرته من تعلم عليه من الجوّاري؛ مثل الجارية «ظبية» التي عني بتخريجها، فاشتراها رجل من أهل الأهواز، فأعجب بها ثم ماتت بعد أن قامت عنده برهة من الزمان وأخذت جواريه أكثر غنائها عنها، فكان لمحبتة

إياها وأسفه عليها لا يزال يسأل عن أخبار أستاذها معبد وأين مستقره ويظهر التعصب له والميل إليه والتقديم لغنائه على سائر أغاني أهل عصره، وبلغ معبداً خبره فخرج من مكة حتى أتى البصرة فلما وردها صادف الرجل، فأقام عنده وعلم جواريه الغناء وبقي حتى رضي معبد حلق الجوّاري وما أخذنه عنه، ثم ودعه وانصرف إلى الحجاز بعد أن أعطاه الرجل كثيراً من المال والهدايا.

وغدا معبد مضخرة لمن يأخذ عنه؛ إذ يُذكر أن المغني أبا جعفر محمد بن عائشة الذي يعد من المقدمين في صناعة الغناء في العصر الأموي، قال عن نفسه: «أصبحت أحسن الناس غناءً، فقيل له: كيف أصبحت أحسن الناس غناءً؟ قال: وما يمتعني من ذلك وقد أخذت من أبي عباد أحد عشر صوتاً، وأبو عباد مغني أهل المدينة والمقدم فيهم». كما يُذكر أن حكّم الوادي كان مع جماعة من المغنين يختلف إلى معبد ويأخذون عنه ويتعلمون منه.

ولما سئل مالك بن جابر بن ثعلبة الطائي أحد المغنيين المقدمين في العصر الأموي «أنت أحسن أم معبد؟ فقال مالك: والله ما بلغت شراكه قط، والله لو لم يغن معبد إلا قوله:

لعمري أبيها لا تقول حليلتي

ألا فرّعتي مالك بن أبي كعب

وهم يضربون الكباش تبرق بيضه

ترى حوله الأبطال في حلق شهب

(والحلق: الدروع) لكان حسبه».

وكان مالك إذا غنى غناء معبد يخفف منه.

كان معبد معجباً بصوته فكان يقول: «لقد غنيت فأعجبني غنائي وأعجب الناس وذهب لي به صيت وذكر»، وقال معبد وقد سمع رجلاً يقول: «إن قتيبة بن مسلم فتح سبعة حصون أو سبع مدن بخراسان فيها سبعة حصون صعبة المرتقى والمسالك لم يوصل إليها قط فقال: والله لقد صنعت سبعة ألحان كل لحن منها أشد من فتح تلك الحصون». وقد سمى صاحب الأغاني هذه الألحان السبعة: «مدن معبد».

مات في أيام الوليد بن يزيد (ت ١٢٦هـ) في دمشق وكان له وفادة عليه؛ وقيل إنه أصابه الفالج وبطل صوته. وحينما أخرج نعشه إلى المغنية سلامة القس جارية يزيد بن عبد الملك قالت تندبه:

قد لعمري بيت ليلى

كأخي الداء الوجيع

ونجى ألهم مني

بات أدنى من ضجيعي

كلما أبصرت رعباً

خالياً فاضت دموعي

قد خلا من سيد كا

ن لنا غير مضيع

لا تلمنا إن خشعنا

أوهماً بخشوع

وكان يزيد بن عبد الملك قد أمر

معبداً أن يعلمها هذا الصوت فعلمها

إياه، فرثته به يومئذ.

منى الحسن

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87561

# Süleyman Mabedi

Renan MENGÜ

Türkiye Diyanet Vakfı İslâm Araştırmaları Merkezi Kütüphanesi	
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Some of the placements are not convincing, but many new readings are proposed and merit serious consideration.

Wise, Michael O. *A Critical Study of the Temple Scroll from Qumran Cave 11*. Chicago, 1990. Source and critical-redaction study of the scroll, containing full analysis of the extensive bibliography on the *Temple Scroll* through April 1990, and a line-by-line comparison with the biblical texts it appropriates.

Yadin, Yigael, ed. *The Temple Scroll*. 3 vols. in 4. Jerusalem, 1983. English *editio major*; includes photographs, transcriptions and translation, extensive annotation, and topical discussions. The original edition was published in 1977 in modern Hebrew; this magnificent work incorporates many improvements and thus supersedes the earlier volumes.

MICHAEL O. WISE

*Mabed*

**TEMPLES.** [*This entry surveys the historical development, forms and functions of the religious architecture known as temples. It comprises three articles on specific regions:*

- Mesopotamian Temples
- Syro-Palestinian Temples
- Egyptian Temples

*For discussion of the history and architecture of the Jerusalem Temple, see Biblical Temple. For Jewish houses of worship, see Synagogues.]*

### Mesopotamian Temples

The ancient Near Eastern temple is, strictly speaking, the house of a god, the place where he has chosen to dwell, and where humanity serves him, as it is obliged to do, and for which reason it was created. In his house, the god is present in the form of his statue or symbols; it is to these material forms that the rituals are addressed that are carried out scrupulously each day, every hour of the day, by a priesthood with very specialized functions. This basic function of the daily ritual, which includes all the others, meant that the temple was not the site for worship or for the gathering of the congregation to express its faith; rather, it was the place where the tasks of daily life were carried out, no different from those of humans, except that they concerned a god and as a result were based on the sacred. This anthropomorphism implies that the temple is in fact a house—that is, a shelter—and that it is necessary from the first to conceive of it in that way. However, it was not just any house; possessed by a god, it was sacred ground and could never return to the human domain. Furthermore, its function as a place of daily offering determined a spatial organization adopted as the normal formula from a very early period onward.

**First Temples.** How far back in time do the first Mesopotamian temples date? To answer this question is to establish the moment when the religion of the Land of the Two Rivers, the Tigris and the Euphrates, was established definitively in its most visible forms. Some archaeologists believe that they have found temples from the Neolithic period, based on either the form of the building (Kathleen M. Ken-

yon at Jericho, end of the eighth—beginning of the seventh millennium) or the presence of wall decoration (James Mellaart at Çatal Höyük, seventh millennium) or the presence of statuettes (Benham Abu al-Soof at Tell es-Sawwan, sixth millennium). [*See Jericho; Çatal Höyük.*] In reality, none of these criteria is in itself conclusive. Only a cluster of convergent indices can signify a sanctuary within a given edifice. In the absence of texts, the criteria for identification usually applied includes the form of the building and the nature of its installations and furnishings. Nevertheless, the same architectural form can have very varied applications: the megaron served as a temple and as a house or palace; a small masonry support is, thus, not necessarily an altar but may be a simple base with a secular function. It is indeed rare that the furniture carries on it an indication of a sacred nature. Thus, a temple can be identified only when at least two of the stated criteria are there to permit it. Within these limits, it is impossible to recognize a temple earlier than level VIII at Eridu (with the great probability that the buildings of levels XI–IX share its identity), at the end of the Ubaid period, when the first tendencies toward urbanization appear. [*See Eridu.*] Of course, that is not to say that there were no earlier places dedicated to cult, either in a different or even in a similar form. It signifies only that the identification of a temple cannot be made with a sufficient degree of certainty before that date. Whether the convergence of the certain recognition of the first temples and the appearance of the first cities is an accidental fact is also a subject to consider. A compelling link between the two developments can be established with certainty.

**Constituent Parts.** At first, the mass of the evidence, by its diversity, seems to reflect a complex and varied situation. A general analysis permits the recognition that the same three elements and an identical organizing principle unify all the temples that can be recognized as such: inner sanctuary, outer sanctuary, and vestibule, to which a court or annexes may be added as accessories.

**Inner sanctuary, or holy of holies.** The main seat of sacredness of the temple is designated the inner sanctuary, in accordance with the Jerusalem Temple, which presents the same general order. It is the place where the deity lives, even if it is a statue found there rather than an individual; it is the point most charged with transcendence because it is at this precise place that the tie is established between the divine presence and the world of humanity. The space may be confined to a podium set against a wall of the main room, or it may occupy a space more or less clearly separated from the main room. The important point is that this place appears, almost always it seems, at the end of the progression that orders the temple.

**Outer sanctuary.** The room where the daily rituals, especially the food offerings, were carried out is called the outer sanctuary or, somewhat generally, but inadequately, the cella. The installations that permit the conducting of the

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